

SHERYL CROW ★ PHISH ★ GREEN DAY

MUSICIAL

SEPTEMBER 1994 \$2.95

BEHIND THE BOOTLEG INDUSTRY



#BXBLMFV ***** 5-DIGIT 94954
#WIRIMR108L079540# 003 0556 000
MU FEB 95 1 01
LYNN WEIR
108 MARVIN CT
PETALUMA, CA 94954-1526
**

\$2.25 UK \$3.75 CANADA ISSUE No 191

THIS MAN CAN MAKE AN OVATION TALK.



THANKS TO TRACE ACOUSTIC, EVERYONE CAN HEAR PRECISELY WHAT IT'S SAYING.

When Adrian Legg plays guitar, jaws have a habit of dropping. So perhaps it's no surprise that he was voted "Best Fingerstyle Guitarist" in the Guitar Player

Magazine Reader's Poll, while his record "Mrs Crowe's Blue Waltz" won Best Acoustic Album.

Way back in 1990, Adrian heard that Trace Elliot had developed a range of amplification dedicated entirely to the needs of the acoustic musician. Like thousands of other players around the world, he's been using Trace Acoustic ever since.



Today, the Trace Acoustic range has grown to include nine combos, all featuring our unique "Dynamic Correction™" technology along with notch filters to tune out feedback and a sophisticated range of input and Eq options. Some have on-board effects and phantom powering and there's even an amplifier designed specifically

for use with acoustic basses.

So no matter what, when or where you choose to "unplug", there's a Trace Acoustic amplifier to help you do it.

For more information, please fill in the coupon below and mail to: Kaman Music Corporation, PO Box 507, Bloomfield, CT 06002

Name _____

Address _____



MoJAZZ

A LITTLE JAZZ NEVER HURT NOBODY



The quintessential Jazz trumpeter does Jazz as you like it

"PHAREZ WHITTED"

the self titled album from

PHAREZ

Jazz Trumpeter



An improvisational style that explores the frontiers of contemporary Jazz

"GRASSHOPPER"

the album from

WAYNE JOHNSON

Jazz Guitarist



HOLLYWOOD
the re-issue from
THE CRUSADERS



PASS THE PLATE
the re-issue from
THE CRUSADERS



NIGHT SONG
the re-issue from
AHMAD JAMAL



OLD SOCKS NEW SHOES
NEW SOCKS OLD SHOES
the re-issue from
THE JAZZ CRUSADERS

We are proud to present the MoJAZZ Classics, the essential jazz for your collection.
A line of long awaited reissues featuring the greatest names in Jazz

latest release

"RECONSTRUCTION"

and

HUGH MASEKELA & THE UNION OF SOUTH AFRICA

the re-issues from

HUGH MASEKELA

The First Effects Processor That Thinks Like A Guitarist.

The Yamaha FX770 was designed by guitar players, not gear heads. So it works like your amp. With big, easy-to-use knobs, not just a bunch of buttons.

It's packed with enough programmable effects to make even the most upstanding axeman drool like an infant.

There's a compressor. Wah. 8 delay programs. 7 different pre-amps. 4 types of reverb. And 9 of the all-time hottest amp configurations.

We even threw in switchable MIDI control and a built-in chromatic tuner. Somehow we fit it all into one portable unit.



Scary, Huh?

Truth is, the FX770 does so much incredibly amazing stuff that this ad can't do it justice. Which is why you'll want to send for our demo video (the best \$7.70 you'll ever dish out).

Call 1-800-879-1131, ext. 520 for your video or a dealer near you.

And turn your imagination loose.

Now that's scary.



YAMAHA®

©1994 Yamaha Corporation of America, Guitar Products, P.O. Box 6600, Buena Park, CA 90622-6600
Yamaha Canada Music LTD., 135 Milner Ave., Scarborough, Ontario M1S 3R1 (416) 298-1311

CONTENTS

MUSICIAN MAGAZINE

SEPTEMBER 1994 • ISSUE NO. 101

7 FRONTMAN: BRUCK D
The leader of Public Enemy talks about rap—and family—roots. BY NATHAN BRACKETT

14 ROUGH MIX
Nashville tunesmith Max T. Barnes tells how to crank out a bit; jazz pianist James Williams voices gospel chords; Gibson automatically tunes your guitar!

20 GREEN DAY
Berkeley's young pop punks just want to smash microphones, avoid day jobs and drink good cappuccino. BY TOM LANHAM

26 SHEEYL CROW
You can't tell her anything new about weird boyfriends, sleazy managers and strange gigs with Sinéad O'Connor. After all, she's from Missouri. BY DAVE DIMARTINO

36 INSIDE THE BOOTLEG INDUSTRY
Everything you always wanted to know about that "other" record business, but didn't know who to ask. BY ERIK FLANNIGAN

50 PHISH
Wacky bands that play vacuum cleaner solos can't sell out 10,000-seat arenas, can they? Can they? BY CHARLES M. YOUNG

58 GOOD COMPANIES, BAD PRODUCTS
Sometimes the twain shall meet. Here's why. BY CONNOR FREFF COCHRAN

68 FAST FORWARD
Featured this month: Diemer sequencer, Kubicki bass, Vestax recorders, Kat drum controller, Generalmusic mixer, Peavey guitar, Leuken Rhythm Bandit

72 MAC SEQUENCERS
Virtually every sequencing program for the Mac has been updated. Here's how they stack up. BY CRAIG ANDERTON

76 ELECTRONIC DRUMS
You don't know it, but electronic drums are everywhere. Maybe you ought to be playing them. BY JON MAYE

80 DANNY ELFMAN'S HOME STUDIO
Take a drive into the Boingo cave. BY DAVE DIMARTINO

83 RECORD REVIEWS
Body Count's bad vibes—plus new CDs from Luscious Jackson, Magnapop, Freedy Johnston and sooo much more.

98 BACKSIDE
Hated Woodstock '94? Hey, it could be worse!
Departments: Masthead, 8; Letters, 10; Reader Service, 97

STEVE MILLER BAND BOX SET

A sixty-four song compilation spanning Steve Miller's musical evolution from guitar prodigy to rock innovator to blues master and back again.



3 COMPACT DISCS FEATURING

- All the hits from the Steve Miller Band's past albums
- Previously unreleased tracks, including home recordings of Les Paul and T-Bone Walker
- Plus the hit track "Rock It"

PLUS A 55-PAGE COLOR BOOKLET

Compiled, produced and mastered by Steve Miller

"Think of it as a sound poem time capsule." —Steve Miller

Available Now at Your Favorite Record Store

Or Order it by Mail with your Credit Card

1-800-313-3323

Call Toll-Free • 24 Hours A Day



©1994 Capitol Records, Inc.

World Radio History

MUSICIAN

PAUL SACKSMAN
general manager

BILL FLANAGAN
editor

MARK ROWLAND
executive editor

MIRIAM CAMPIZ
art director

KEITH POWERS
managing editor

TED GREENWALD
senior editor

DAVE DIMARTINO
west coast editor

ROBIN LEE MALIK
associate art director

RUTH MAESSEN
typesetter

JOCK BAIRD • J.D. CONSIDINE

PETER CRONIN • VIC GARRARINI

SCOTT ISLER • JIM MACNIE • MATT RESNICOFF

TONY SCHERMAN • CHIP STERN

TIMOTHY WHITE • JON YOUNG
contributing editors

GARY KRASNER
executive publisher

ANDY MYERS
national advertising manager

DEVLIN SHERLOCK
promotion director

JEFF SERRETTE
(800) 223-7524
classified

NATHAN BRACKETT
administration

JOAN MASELLA
circulation director

JAMIE ROBERTS
circulation assistant

ADVERTISING/EDITORIAL
1515 BROADWAY, 11TH FLOOR
NEW YORK, NY 10036
(212) 536-5208 (PHONE)
(212) 536-6616 (FAX)

RECORD REVIEWS
5055 WILSHIRE BOULEVARD
LOS ANGELES, CA 90036 (213) 525-2300

GORDON BAIRD
SAM HOLDSWORTH
founders

BILLBOARD MUSIC GROUP
PRESIDENT: HOWARD LANDER

MUSICIAN (USPS 431-910) is published monthly by BPI COMMUNICATIONS, INC., 1515 Broadway, New York, NY 10036. © 1994 by BPI COMMUNICATIONS, INC., all rights reserved. Second-class postage paid at NEW YORK, NY and additional mailing offices. POSTMASTER: Send address changes to MUSICIAN, PO BOX 1923, MARION, OH 43305. Subscriptions are \$19.97 per year, \$34.97 for two years, \$52.97 for three years. Canada and foreign add \$12 per year, U.S. funds only. Subscription orders can be sent to MUSICIAN, PO BOX 1923, MARION, OH 43305. For subscriber services and information call 1-800-347-6969 in the continental U.S. and 614-382-3322 elsewhere. Current and back issues are available on microfilm from University Microfilms Intl., 300 N. Zeeb Road, Ann Arbor, MI 48106. BPI Communications Chief Executive Officer: Gerald S. Hobbs; President & Chief Operating Officer: Arthur F. Kingsbury; Executive Vice Presidents: John Babcock Jr., Robert J. Dowling, Martin R. Feely, Howard Lander; Senior Vice Presidents: Paul Curran, Ann Haire, Rosalee Lovett; Vice Presidents: Georgina Challis, Glenn Heffernan. All titles, logos, trademarks, service marks, copyrights and other intellectual property rights are used under license from VNU Business Press Syndication International BV. Attention Retailers: To carry *MUSICIAN* in your store, call Eastern News Distributors Customer Service at 1-800-221-3148, or write: *MUSICIAN* Dealer Dept., c/o Eastern News Distributors, 2020 Superior St., Sandusky, OH 44870.

MEMBER: AUDIT BUREAU OF CIRCULATION
PRINTED IN U.S.A.

Diverging styles collide in agreement.

For more info, send \$2 (postage and handling) to Fender Amps, 7975 N. Hayden Road, Scottsdale, AZ 85258.



ELECTRONICS

©1994 F.M.I.L.

COOPER
JAMES
BURTON
ERIC
CLAPTON
DANNY
GATTON
BECK
LEF ROY
PARNELL
PERRY

BRAD
WHITFORD
BUDDY
GUY



LETTERS

RECOUNT

The music press is obviously so ready for a "serious" pop act to write about that they have jumped on the Counting Crows (May '94) like vultures, overlooking the fact that they are just another garage outfit making a feeble attempt to mine the same rich lode of '60s and '70s clichés that has fueled so many other recent successes.

I admire the concern Adam Duritz has for his audience, but his whining about the injustices of the music business is pathetic. If he is really so unhappy he should just give all of his money to a worthy cause and go back to whatever he was doing before he started bothering me.

Alan Deremo

Adam Duritz reminds me very much of this other young, brilliant musician—Kurt Cobain. I think Adam should just sit back, relax and enjoy life's ride—or go to med school.

*From an old rock 'n' roller
that will never stop listening
to great rock 'n' roll*

Why is it that every time I've resolved *not* to renew my subscription Bill Flanagan writes a truly brilliant article? "Counting Crows—Learn to Fly" was one of his best yet.

*Janine Mendes
Trinidad, W.I.*

CASH EXCHANGE

I just received my first issue of your magazine, and I loved it. Your review of Johnny Cash's new album (June '94) was right on the mark! Johnny Cash is a man who stands by what he believes in. I am also a big Slayer and Danzig fan—you can like the best of both worlds! Remember, Johnny Cash *is* in the Rock and Roll Hall of Fame.

*Jeri B. Garner
Meeker, Ok*

What is the deal with Lollapalooza? The name is not Lollapalooza/Country. Johnny Cash is a country singer too old to know what's going on. Who cares about some old guy in cowboy boots whining out some words? The people at Lollapalooza aren't going to want to listen to some old guy. It's an *alternative* festival, not the Grand Ole Opry.

*Kim Waters
Grand Prairie, TX*

BRAVE NEW WORLD

Thanks for the article on adult alternative radio (June '94). The format really began and was the most adventurous at the original KLSK in Santa Fe in 1984. Not only did we play the now-popular singer/songwriters, we also programmed blues, jazz, rhythm and blues, reggae and world music and even an occasional classical piece. I named it Eclectic Adult Radio (EAR) in those days, a far more appropriate term than AAA!

*Jack Kolkmeier
Brave New World Programming
Santa Fe, NM*

Someone needs to tell Branford Marsalis to kindly put a cork in it. And, hey, it might as well be me. After reading "Branford Marsalis Knows Why the Caged Bird Sings" (July '94), I've come to the conclusion that he enjoys the sound of his own voice, not to mention his picture in print.

How many times does Branford have to rationalize his cushy job as second banana to Jay Leno before he realizes that most jazz fans don't give a rat's rump about his pet neurosis? Instead of being one of the truly great saxophonists of his time, Branford's just another prima donna with a great publicist.

*John McElligott, Jr.
Fullerton, CA*



CHANNELING

I was delighted to find that these record labels had decided to start their own channel ("MTV vs. Majors," June '94), because MTV is not truly a music channel anymore. Half of MTV is commercials, and they usually play up to only five videos an hour. And now they have all of these stupid game shows, talk shows and sitcoms. I hope this new channel gives the viewers what they really want—music.

*Zack Simpson
Harrisonburg, VA*

It is amazing that Viacom plans to use anti-trust laws to suppress long-overdue competition against its music video monopoly. That is the most creative thing to come out of MTV in at least six years.

*John Clark
Englewood, NJ*

SASS JORDAN WRITES

I was very pleased that something I wrote appeared in the pages of *Musician* (June '94). I consider *Musician* to be the best magazine of its kind. That's why I think it's important to clarify a point. The article reads, "A great piece of art should transcend the *identity* of the artist..." I'm sure that I wrote, "...the *sex* of the artist." I don't see how art can transcend an artist's identity. It's the artist's identity that makes the art what it is. On the other hand, defining the artist by gender or race or nationality is a disservice to both the artist and the art. I don't think it's right to describe me as a "woman rocker" any more than it's right to call someone a "black rocker" or a "Chinese rocker." We are simply musicians.

Sass Jordan

Ask Sass Jordan, who rails against "the old-fashioned misogyny of John Q. Public," why the millions who comprise Jane Q. Public have failed to elevate her to platinum status. Are they women haters as well, or is this yet another case of a bratty little girl blaming big, bad men because she can't compare favorably to any of countless white male rockers?

As for her claim that black people "invented" rock 'n' roll, you might advise her that Hank Williams, Carl Perkins

and even Gene Krupa are just a few who can prove otherwise.

*P.S. Colbert
Arlington Heights, IL*

ERRORTA

In reading the Lenny Waronker story (July '94), I noticed that Lenny credits Prince's signing to Russ Titelman. In fact, Russ Thyret (who was the head of promotion then) discovered Prince. Russ Titelman is a staff producer at Warner Bros.

*Bill Bentley
Warner Bros. Records*

Also in the July issue we reported that Seaweed had been signed to A&M; in fact they are now on Hollywood Records.

Send letters to: *Musician*, 1515 Broadway, New York, NY 10036.

"If Eric Clapton and Mark Knopfler ever decided to do an album together it would sound like this." — **The Daily Mail, UK**

J.J. Cale *Closer To You*

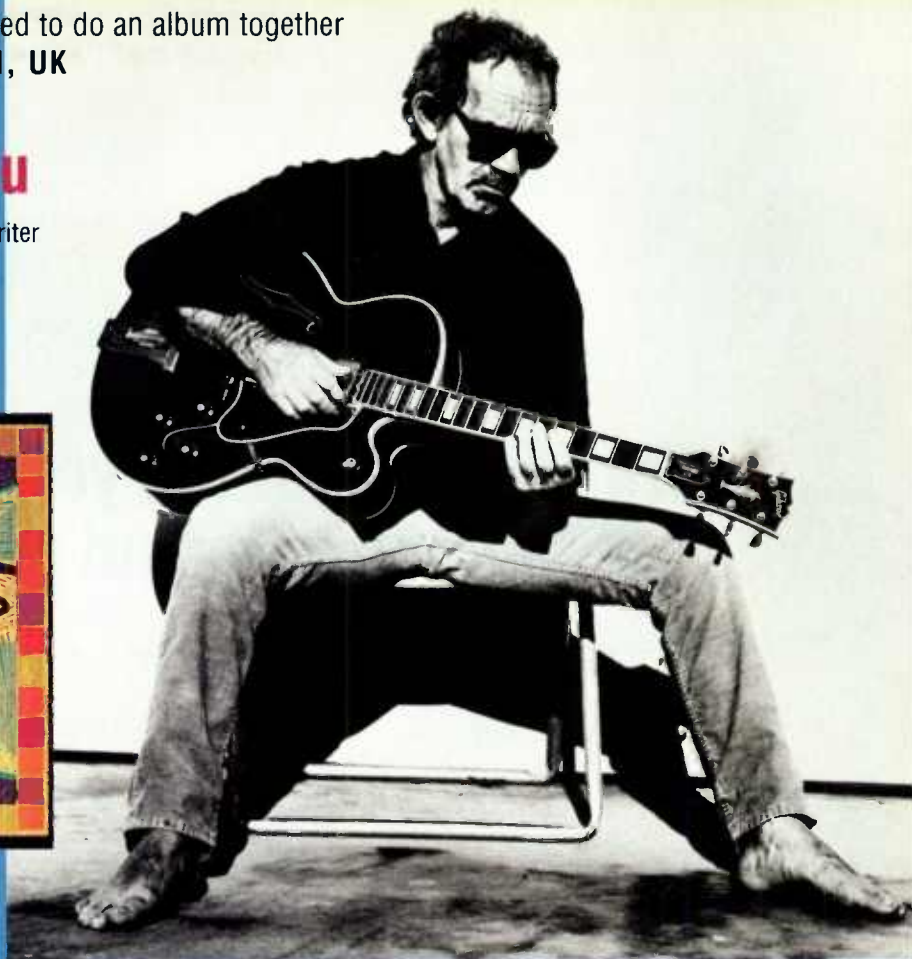
Twelve new songs by the legendary guitarist & songwriter of the classic hits "After Midnight," "Cocaine," "They Call Me The Breeze" and "Magnolia."

Featuring "Long Way Home"

Produced by
J.J. Cale



On tour now!



AVAILABLE AT YOUR LOCAL RETAILER. TO ORDER BY PHONE CALL SELECT MUSIC: 1-800-745-4477

Virgin
© 1994 Virgin Records Ltd.

GINGER BAKER. JACK BRUCE. GARY MOORE.



BBM



AROUND THE NEXT DREAM

featuring "Waiting in the Wings"

Produced by BBM and Ian Taylor.

We just eliminated your last reason not to have a Roland guitar synth.

If you're waiting to win the lottery before you buy a Roland guitar synthesizer, we have good news. You can afford one. Today. Introducing the very affordable

GR-09. But make no mistake. This easy-to-use synth is every inch a Roland.

180 sounds are only the beginning.

The GR-09 sets up on the floor just like effects pedals and comes with 180 preset sounds that you can expand



yourself to a whopping 360 sounds with the optional GR9E-1

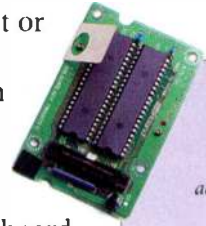
Expansion Board. Everything from natural pianos, strings and brass, to powerful synth textures (including

fat vintage synth sounds). Split or

layer any two sounds and mix in

your guitar for huge sounds

unlike anything you've heard.



The GR9E-1 Expansion Board is user-installable and adds 180 additional tones to the GR-09.

Unbeatable performance and expressiveness.

Now you can play the latest Roland synthesizer sounds from your own guitar without changing

your playing technique. The GR-09 keeps up with those lightning-quick passages you worked so hard

at mastering, including hammer-ons, pull-offs,

bends, slides and even whammy bar techniques.

See and hear how easy it is. Call (800) 386-7575

today to order

our Roland '94

New Product Video (Vol. II) featuring

world-class artists playing the GR-09

for only \$9.95. Then visit your Roland

dealer for the most stunning demonstration of all:

the unveiling of the price tag.



The GK-2A Synthesizer Driver easily mounts on virtually any electric or acoustic guitar, even guitars with Floyd Rose® vibratos. You can switch between the GR synth sounds and your direct guitar sound or mix both with the flick of a switch.



Roland Corporation U.S., 7200 Dominion Circle, Los Angeles, CA 90040 (213) 685-5141

Roland Canada Music Ltd., 5480 Parkwood Way, Richmond, B.C. V6V 2M4 (604)270-6626. COMPUSERVE®: GO ROLAND; 72662,376 All trademarks are registered by their respective companies.

FLANNEL SHIRTS MEET WOOL PULLERS

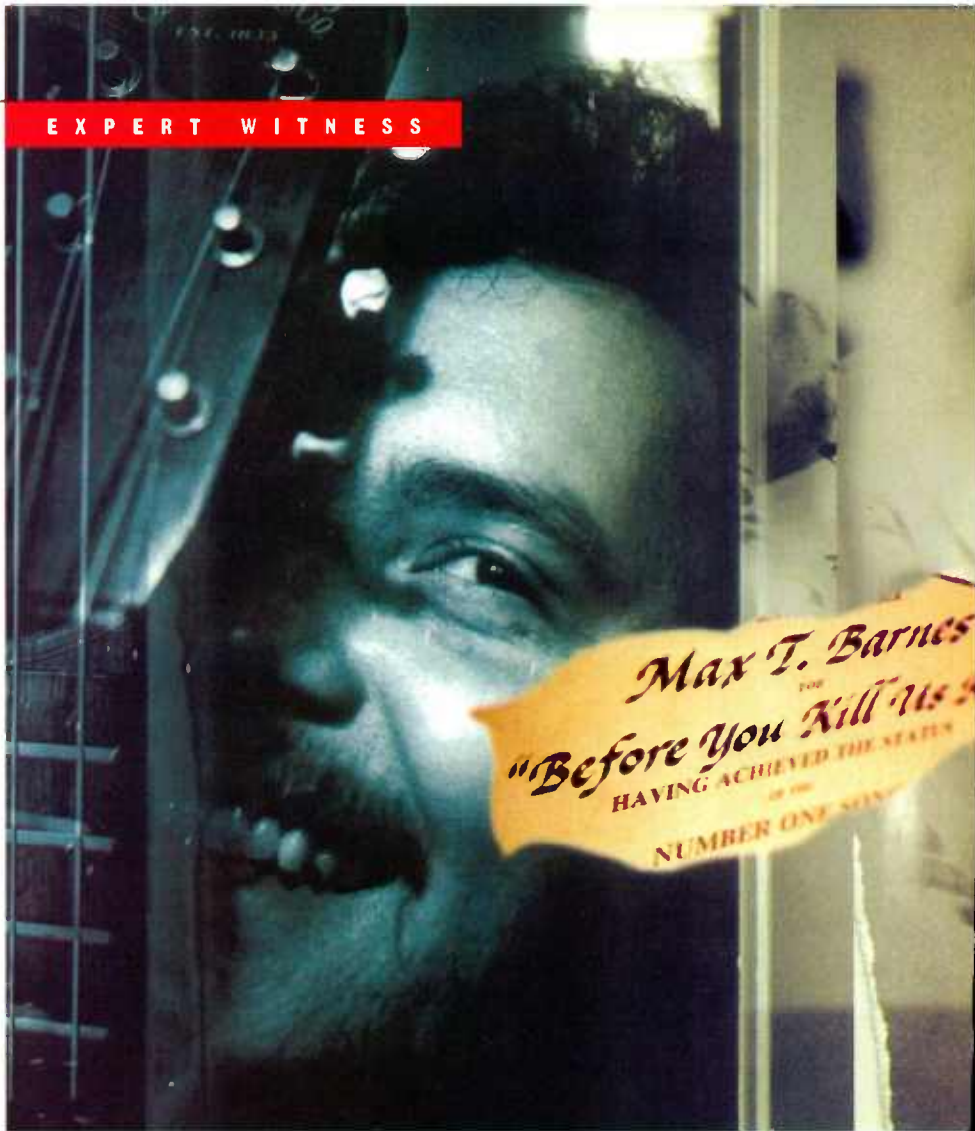
A House sub-committee, following up a complaint filed by Pearl Jam, held a hearing in late June to investigate apparent price-gouging by national ticket distributor Ticketmaster.

Pearl Jam's allegation that Ticketmaster and a coalition of major promoters threatened a boycott of Pearl Jam's spring tour *has* led the Justice Department to investigate whether Ticketmaster is violating civil antitrust laws; however, the Justice Department failed to send a delegate to the House hearing, which was treated more as an opportunity for sound and camera bites by the pols in attendance.

"I want you to know that you are just darling guys," Rep. Lynn Woolsey (D-Ca) told Pearl Jam's Stone Gossard and Jeff Ament. Committee chair Rep. Gary Condit (D-Ca), striving for a soundbite, could only muster: "We need to look at this, review it and maybe do something about it." Condit promised to hold another hearing later in the summer.

Meanwhile, industry support for Pearl Jam is gathering: Representatives for Aerosmith, R.E.M. and others appeared before the cameras. Stay tuned.

EXPERT WITNESS



ROUGH

FUN COUPLE: JOHN PAUL JONES/DIAMANDA GALAS



ILLUSTRATION BY STEVEN CERIO

CYBER WARS

Like trigger-happy kids in a real-life game of Space Invaders, record companies are gunning for a foothold in the distribution system of the future. Geffen expected to make history on June 27, using the CompuServe computer network for the first time to release a brand-new song, "Head First" by Aerosmith. But Astralwerks, the techno/ambient imprint of Caroline, beat them to it. On June 22, Astralwerks uploaded a formerly unreleased mix of "Lifeforms" by Future Sound Of London to a New York bulletin board, SonicNet.

Geffen's file—a free download, by special



PHOTOGRAPH BY JEFF FRAZIER

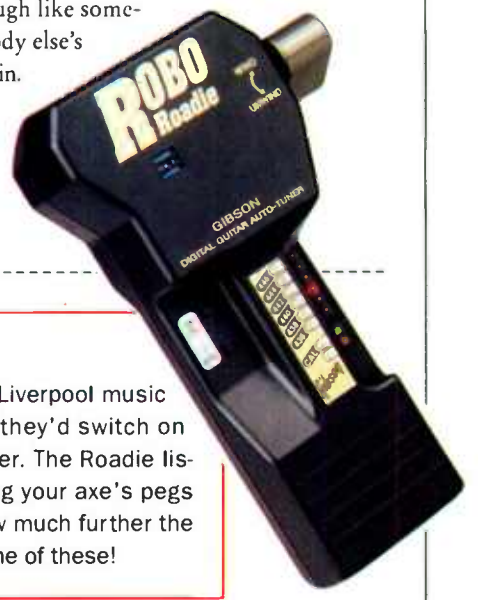
How I Wrote That Hit Song

by Max T. Barnes

FOR THE past couple of years I've been really focused on writing a hit. I don't mean that to sound egotistical, it's just a focus in terms of what to write. If you're writing 20 negative ballads a year, you're not going to get those cut. Listen to the radio. It's mostly uptempo, lick-oriented, beat-oriented, fun stuff, so that's what I've been writing. "Before You Kill Us All" [sung by Randy Travis] is a perfect example.

I try to come up with stuff where the first line is like a picture, like in "Before You Kill Us All": "I must be doing something wrong baby I don't know, 'cause the goldfish are floating at the top of the bowl." Now, "goldfish floating at the top of the bowl," you can see that, you know? It's not, "I loved love and the emotion was too much so we cried." Something should capture an image at the very first. When you hear that line about the goldfish you think, "What in the world could this be about?" You lean forward in your chair and you listen. I try to write a song that draws you to it rather than having the song hit you.

I usually start with a guitar lick because I'm a guitar player. With "Kill Us All," we just played that lick over and over, and sang da da da da, and that goldfish line just came out. The whole song was written in chronological order exactly as it was sung; it wasn't like we wrote the chorus and worked around it. It's a negative song really, but it's cute and it's tongue-in-cheek. Nothing makes people laugh like somebody else's pain.



MIX

MODERN CONVENIENCE

The embryonic Beatles used to pay a Liverpool music teacher to tune their guitars. Today, they'd switch on Robo Roadie, Gibson's new guitar tuner. The Roadie listens as you pluck the strings, cranking your axe's pegs with its motorized wrench. Imagine how much further the Fabs could have gone if they had had one of these!



arrangement with CompuServe—weighs in at a hefty 4.3 megabytes, requiring an hour to reel in using even a fast 14,400 bps modem. "Life-forms," on the other hand, can be downloaded in less than a quarter the time. It occupies around one meg, and presumably is lower-fi as a result.

This has given rise to speculation that Geffen's true agenda is to demonstrate the inadequacy of the information superhighway, in its current manifestation, as way of selling music—thus smoothing the furrowed brows of distributors and retailers contemplating a new line of work. Geffen representatives deny the charge.

HOOTIE AND THE BLOWFISH

HOOTIE AND THE BLOWFISH While studying broadcasting at the University of South Carolina, Darius Rucker started saddling his classmates with weird but apropos nicknames. "One guy was Hootie, because he had really big owl eyes and wore glasses, and another guy had huge Dizzy Gillespie cheeks, so he was the Blowfish." Naturally, when searching for a tag for his Southern-soul quartet a few years later, he got another brainstorm: Hootie and the Blowfish! "I guess I'm just not very bright," Rucker deadpans today.

Cracked Rear View is the band's first outing on Atlantic (after three self-financed indie releases), and it's alive with the vibrant Biblical imagery vocalist Rucker enjoyed as a child in the Southern Baptist church. "Hannah Jane," "Let Her Cry," "Running from an Angel" and the uplifting initial single, "Hold My Hand," all deal with basic good vs. evil concepts and offer only one solution. "When I listened back to the record," observes Rucker, I was surprised at how many times I mentioned God in the lyrics."

IDHA As serene as a lilted breeze off the Nashville skyline, Swedish singer Idha Ovelius croons in dulcet tones, surrounding herself with mournful steel guitars and gentle acoustic pianos (courtesy of the Faces' Ian MacLagan) on *Melody Inn*. Where many young artists claim an affinity with '60s/'70s country-folk, only to sound noise-fully ordinary, this 21-year-old covers songs by Tim Hardin, Janis Ian and Gram Parsons and makes them her own.

A self-described "narrow-minded fan," Idha began writing songs a scant two years ago, after succumbing to the sensitive style of Bobbie Gentry. "Everyone knows her for 'Ode to Billy Joe,' but she wrote songs with the most amazing lyrics ever."

A prolific writer with "an album's worth of music already in my head," Idha is presently busy recording

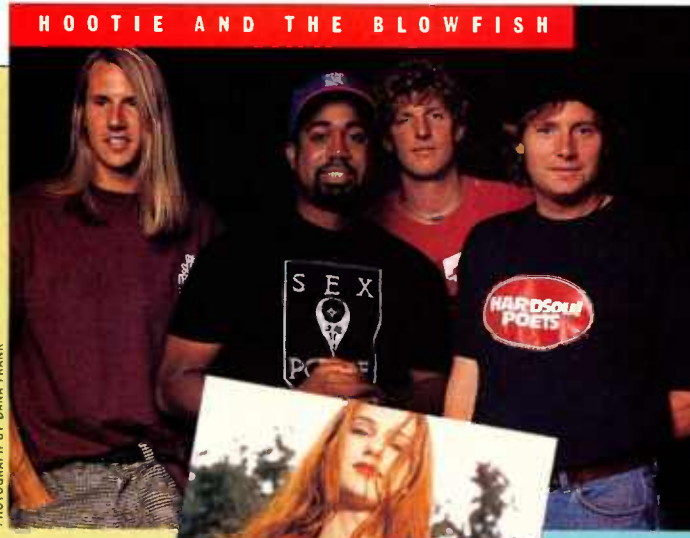
an EP of songs by the Faces, Steve Miller, Lowell George and, once again, Gram Parsons. The hype around the red-haired beauty is such that some are saying she's the lost daughter of the former Byrds' singer. Idha can only laugh. "Yeah, I've heard that. It's kind of fun, as long as no one tells my dad."

RON HOLLOWAY Playing different types of music with different kinds of musicians has always appealed to tenor saxophonist Ron Holloway. Sticking in one musical groove, he says, "would be like living in an international neighborhood and only hanging out with one nationality... I wanted to experience the diversity of the whole neighborhood, rather than hang out in somebody's bomb shelter."

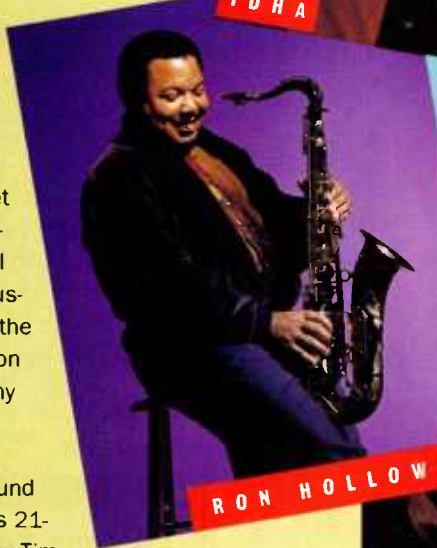
Holloway, who displays his brawny jazz chops on his Milestone debut *Slanted*, acquired his skills by gigging with the best: As a young man in Washington, D.C., he sat in with such lions as Sonny Rollins and Dizzy Gillespie (whose group the tenorist would join permanently in 1989). His resume also includes simultaneous stints with Gil Scott-Heron and Root Boy Slim's Sex Change Band: "The very first gig, there were two naked young ladies on either side of the stage," he says of the latter. "It was like supplying a soundtrack for a circus. It was a riot, it was creative, and it was funky. What more could you ask for?"

BOB WOODRUFF It could have gone either way for Bob Woodruff. His hardcore brand of country music, perfected in the sweaty bars of Manhattan's Lower East Side, attracted the attention of Restless Records just before that company went belly up. The singer/songwriter was as surprised as anybody when tapes of the unreleased record he

PHOTOGRAPH BY DANA FRANK



IDHA



RON HOLLOWAY



BOB WOODRUFF

WHOA...

Dweezil Zappa

CLASSIC
moment

PEAVEY
"The Doctor Is In"

Receive 4 issues of Peavey's MONITOR magazine for only \$5
(price good in U.S.A. only). Send check or money order to
Monitor Magazine, Peavey Electronics, 711 A Street,
Meridian, MS 39301

ROUGH MIX



HEAR NO EVIL

Are the excessive decibels of rock 'n' roll concerts getting you down? Well, it bothers Motley Crue, too. For their upcoming tour, the Crue is making earplugs available to the audience. "Most of our stage and security staff use hearing protection," bass player Nikki Sixx observes. "In light of that, we think it's only fair to offer the same to our fans." It may be fair, but it isn't free. After paying for tickets, concert goers will have to spend an additional \$3.00 to protect their hearing against the band's sonic onslaught.

ILLUSTRATION BY JANE SIMON

PHOTOGRAPH BY TRACY FUNCHES



If you think these reviews sound good,



"Alex will find its way into a lot of studio and live performance racks."

George Petersen
Electronic Musician
July, 1993

"...SOUNDS THAT KICK-ASS ON MANY HIGHER-PRICED UNITS...THERE'S NO DENYING ALEX' EXTRAORDINARY SONIC VALUE."

JOE GORE
GUITAR PLAYER
SEPTEMBER, 1993



"A \$400 box that sounds good enough to use as a main reverb."

Nick Batzdorf
Home & Studio Recording
October, 1993

"We may not be able to put our fingers on the all-important difference that 'makes' a Lexicon sound the way it does, but we know *its something special* - and Alex is definitely something special."

Ian Masterson
Home & Studio Recording (U.K.)
June, 1993



"We can recommend it for use in any recording or live performance rig for anything that needs *crystal-clear processing.*"

Mark Vail
Keyboard
November, 1993

PRIVATE LESSON

JAMES WILLIAMS

Pianist James Williams, whose resume includes stints with Art Blakey, Elvin Jones, Dizzy and Art Farmer, is "cool like dat." It's Williams' composition "Stretchin'" (written in 1977) that Digable Planets picked up on for their hit. One thing James' faithful listeners pick up on is the gospel phrasing that surfaces even in his interpretation of standards. The Memphis-born Williams holds that "jazz, rhythm and blues, even blues, are rooted in spirituals and gospel music. I want to have that same spirituality and enthusiasm in the music that I compose and play."

Williams demonstrates a gospel cadence he frequently employs: He starts with a 7th chord—in this case G—and while holding the outer voices stable, he moves the inner three voices (starting at the bottom of the 7th—F, B and D) down chromatically to create the four-chord cadence. "It's like the 'Amen' cadence in church," notes Williams, who fits it into the bluesy "Gee Baby, Ain't I Good to You." Very ecumenical. And almost as gutsy as the title of Williams' next (Sony) CD: *Talkin' Trash*.

made for that label got him signed to Asylum.

"I could have been on a playlist with the Butthole Surfers," he says with a laugh. "Now I'm trying to get on there with George Jones and Brooks & Dunn."

Growing up in Greenwich Village, Woodruff divided his time peering through the windows of local bars watching the likes of Bob Dylan and Jerry Jeff Walker at their '60s-folkie peaks and pillaging his father's stash of classic country records and his older brother's rock 'n' roll discs.

"I remember when I first heard Jimi Hendrix, how harsh I thought it was, but I learned to like it."

The Music City newcomer is hoping radio programmers will undergo a similar transformation with his music, but it hasn't happened

yet. While *Dreams and Saturday Nights*, his debut album, has drawn critical comparisons to everyone from Gram Parsons to the almighty Dwight, the overwhelming majority at country radio consider Woodruff's undiluted honky-tonk songs just a little too "edgy" for their listeners.

"I'm far from discouraged," says Woodruff. "When you're different it takes a little longer."

RECENT LABEL SIGNINGS

Blue Up? "Scrappy" female quartet from Minneapolis (Columbia)

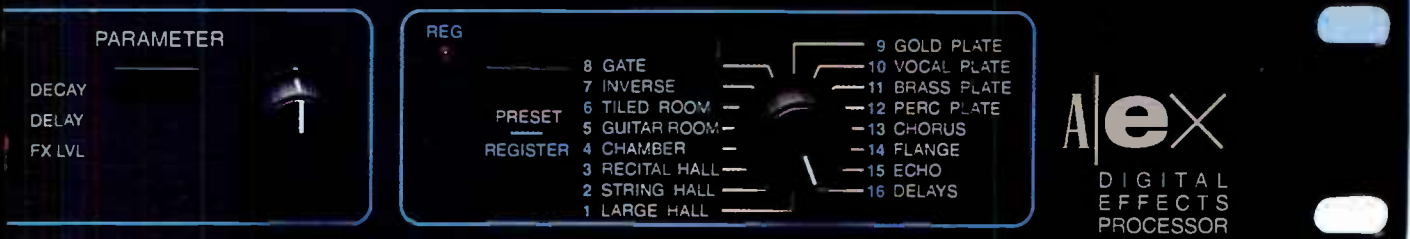
Butt Trumpet Can you think of a good one-word review? (Chrysalis)

Beasts of Bourbon Intense and well-pedigreed Australian blaggers (A&M)

Bryan Ferry With new set *Mamouna* to feature Eno and, er, Robin Trower (Virgin)

This month's Rough Mix was written by Karen Bennett, Peter Cronin, Dave DiMartino, Ted Greenwald, Tom Lanham, Ken Micallef, Chris Morris, Keith Powers, and Dev Sherlock.

wait 'til you hear **Alex** on your music.



"The bottom line: The Lexicon Alex offers excellent sound quality, intuitive operation and superior live performance control at a bargain price. Alex is awesome."

Michael Cooper
MUSICIAN
October, 1993



"Lexicon's Alex is a certain winner. Be assured, they are not trading on their reputation in higher spheres to sell an ordinary product down-market. This is the real thing...I'll take a half a dozen please."
David Lockwood
RECORDING MUSICIAN
(U.K.) June, 1993

"There can be few recording enthusiasts who won't jump at the chance of owning a genuine Lexicon reverb unit for this low price, but don't all rush at once, I'm at the front of the queue!"
Paul White
Sound On Sound (U.K.)
April, 1993

Alex. Only at your authorized Lexicon dealer.

lexicon
HEARD IN ALL THE RIGHT PLACES

Lexicon, Inc., 100 Beaver Street, Waltham, MA 02154

H A Harman International Company

green day wakes up and

to enter a studio

photographs by CHRIS BUCK



KODAK VPS 6006

KODAK VPS 6006

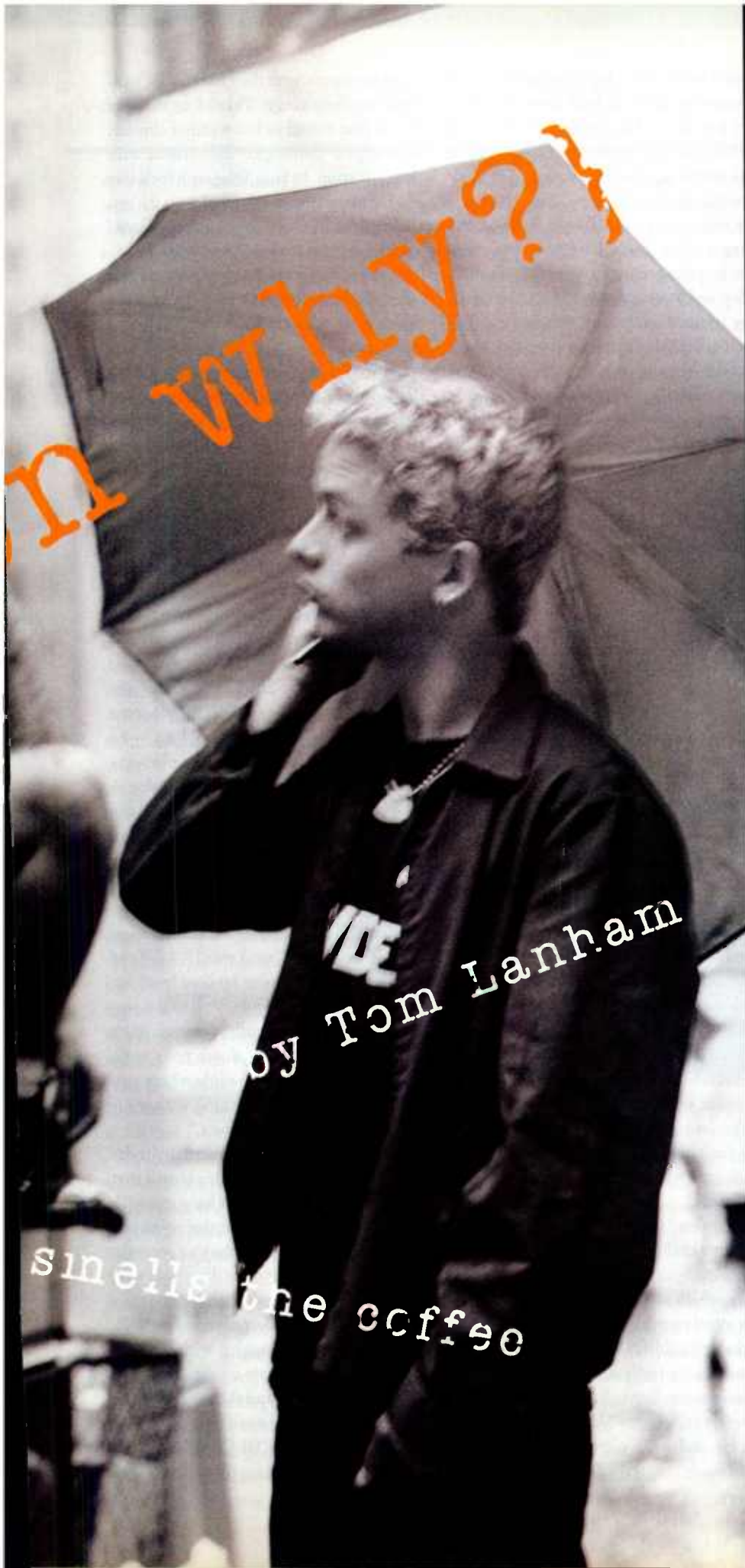
KODAK VPS 6006

4.8

KODAK VPS 6006

3.1

KODAK VPS 6006



THE SWELTERING JUNE SUN GLINTED off a phalanx of silver tour buses and waxed white limousines, parked in snug rows backstage at the Shoreline Amphitheatre in Mountain View, California. It was early afternoon, just the start of the daylong outdoor concert, and many of the event's headlining stars were fanning themselves on an umbrella-shaded patio a few feet from their glistening vehicles. Members of the Pretenders scurried from their air-conditioned dressing rooms to grab ice-cold sodas from the in-house canteen. James's Tim Booth put his herky-jerky stage moves to work on a fussball table, while Henry Rollins sat with his arms folded on a tree-shrouded bench, a stern "don't bug me" look on his already forboding mug. Meanwhile, in front of a sweaty and somewhat lethargic crowd, bombastic Berkeley punk trio Green Day was taking the stage.

The stage, at least, was never the same again.

While the other artists basked like geckos, awaiting their turn in the sun, Green Day—decked out in skater shorts, Doc Marten oxfords and scruffy T-shirts—came on like a blood-scenting Komodo dragon. Sensing audience ennui, weasel-voiced singer/guitarist Billie Joe aimed for its collective jugular. In a hyper-speed 30-minute set, showcasing snarling three-chord anthems from the group's fast-rising major-label debut *Dookie*, Billie Joe 1) unzipped his fly and paraded his privates around for all to see; 2) handed a dumbfounded fan his beat-up, sticker-coated guitar and encouraged him to play it; 3) happily accepted a rose from a female follower, then beat it to a pulp against his mike stand; 4) destroyed a \$600 microphone by smashing it into the ground, was handed a replacement and trashed it as well; 5) encouraged half the venue to chant, "Rock 'n' roll!" and the other half to respond with "Shut the fuck up!" ("I've *always* wanted to do that," he cackled) and closed the show with a proposition—"They'll be really angry with us, but what we *could* do is rip out the seats." Sensing the hook, he added, "They really want us off the stage. They say if we don't end it, they're gonna pull the plug."

Jolted from lethargy to its collective feet, the crowd gave Green Day a standing O. Just like that, the headliners had been trumped; even Chrissie Hynde, with all her sassy mascara and practiced rock posturing, couldn't match the response. Afterwards, Billie Joe, bassist Mike Dirnt and drummer Tré Cool disappeared into their smoky dressing room, their eyes looking more bloodshot each time they emerged. By the time their manager finally herded them into his van, Cool was stumbling into deck chairs, patio tables and various other musicians, his eyelids sagging in a blissed-out stoner haze.

A few seasoned roadies chuckled to themselves.

"I can hardly surprise my mother nowadays."

chipped or crooked—have a dental plan? What happens if, say, an uninsured member breaks an arm onstage? "Shit, I dunno!" responds Billie Joe, his expression instantly worried. He hadn't given these possibilities much thought.

But not to worry. "One thing that would be cool would be to relax for a little while and say, 'Oh! I have a broken arm—I can't play,'" he points out, warming to the idea. "Then I'd be able to hang out with my girlfriend for a while."

Correction—*fiancée*. The rocker rolls up his sleeve and happily points to a bandaged cotton swab in the crook of his arm. "Blood test, dude!" he bubbles. When's the festive date? "Next week! I called my mom yesterday and said, 'Mom, I'm gettin' married.' And she said, 'That's fine, son. Have fun!' I can hardly surprise my mother nowadays. But this relationship has been a recurring thing for the past four years, and we decided to get serious about it. I've pretty much been on the road six to eight months out of the year for those four years, and there will come a time when I just get totally sick of it. And the last thing I wanna do," he adds, sounding remarkably grown-up, "is pass the time with drinking and drugs—I'd rather quit while I'm still healthy, because there are other things in life besides music."

It's odd to juxtapose the thoughtful, coffee-sipping Billie Joe with the churlish Johnny Rotten lout from the Shoreline gig. Why go to such extremes? "I dunno," he shrugs, "the bands we played with were just boring. It was more like making a mockery of the whole thing. The big arena-rock thing is so dated now, like Journey or Queen. Which is why I think punk rock started to begin with—it was a reaction to all the dinosaur bands. It was like, 'How can we make a complete mockery of this, but at the same time have fun with it?' I like to leave people thinking, 'Did he hate that or did he like it?'"

"I think Warner Brothers paid for the microphones—it was pretty nice of 'em. I remember looking at 'em and thinking, 'Hey, nice microphones!' They gave me the first one onstage, and I took it and threw it down, and then they handed me another and at the end of the set I creamed it pretty hard, I guess. We toured Europe with this band Die Toten Hosen and we got charged for a microphone every night. I dunno, for some reason we just started smashing shit, throwing equipment around at the end of each set."

On that tour, he says, Green Day witnessed the thorny Berkeley punk spirit blooming in Europe as well. "It's always been around, springing up in little suburban areas everywhere, wherever people grab

ahold of it to express themselves. Now the media's grabbed ahold of it and is eating it up. Winona Ryder puts out *Reality Bites*, Beck puts out that song "Loser." Kurt Cobain blows his face off, River Phoenix croaks from an OD in front of a Hollywood nightclub. I think it's a sign of the times to be way more self-destructive, way more apathetic. Someone even said my songwriting was like cheap home therapy, but, I dunno, to me it's more like a journal."

Green Day, he says, is not about fashion. A year ago, Billie Joe's hair was lime green, like his drummer's is today, and spackled with squidlike little tufts so small you couldn't quite call them dreadlocks; he looked like a sea anemone. Two months back, only two tufts remained, and his hair had grown back to its dark natural brown. But there's a startling star charisma beneath the ever-changing facade; he has the rugged good looks and haunted, glittery eyes of a young Montgomery Clift, and a passionate way with his work, a technique

for losing himself in the melodic malaise, that's beyond his 22 years.

"It's not that I don't care; it's more that I'm careless," he says. "I try to be as happy-go-lucky as I can, but you can become apathetic at the same time." He came up with the basic *Dookie* concept while visiting his mother in Rodeo last year. "A lot of my friends had just turned into complete burnouts, kids I've known since kindergarten. It was all just fixing cars, staying up all night on amphetamines. You get so bored, all you want to do is watch television, and there are no record stores around, so you end up hanging out

with all these cultural delinquents who aren't punks at all, just cultural idiots."

Green Day, he stresses, are punks by choice. Some of the kids on *Telegraph* don't have that luxury. "A lot of those kids are severely depressed, and have a background of being completely fucked up," sighs the singer, who cites one case in which drug-dealing parents offered their son speed when he was still a toddler. "Both his folks ended up getting killed, and he was put in a foster home for years. Now he's a punker, and has his shit together more than anybody, but he's this total crusty, dirty punk rocker."

"But I don't think you necessarily have to be a punk to say, 'Fuck it,'" he concludes. "You don't even have to have a direction. It's just a matter of getting out and exploring things for yourself. You can create your own future as long as karma's on your side. I think things can come back to you if you're willing to give."

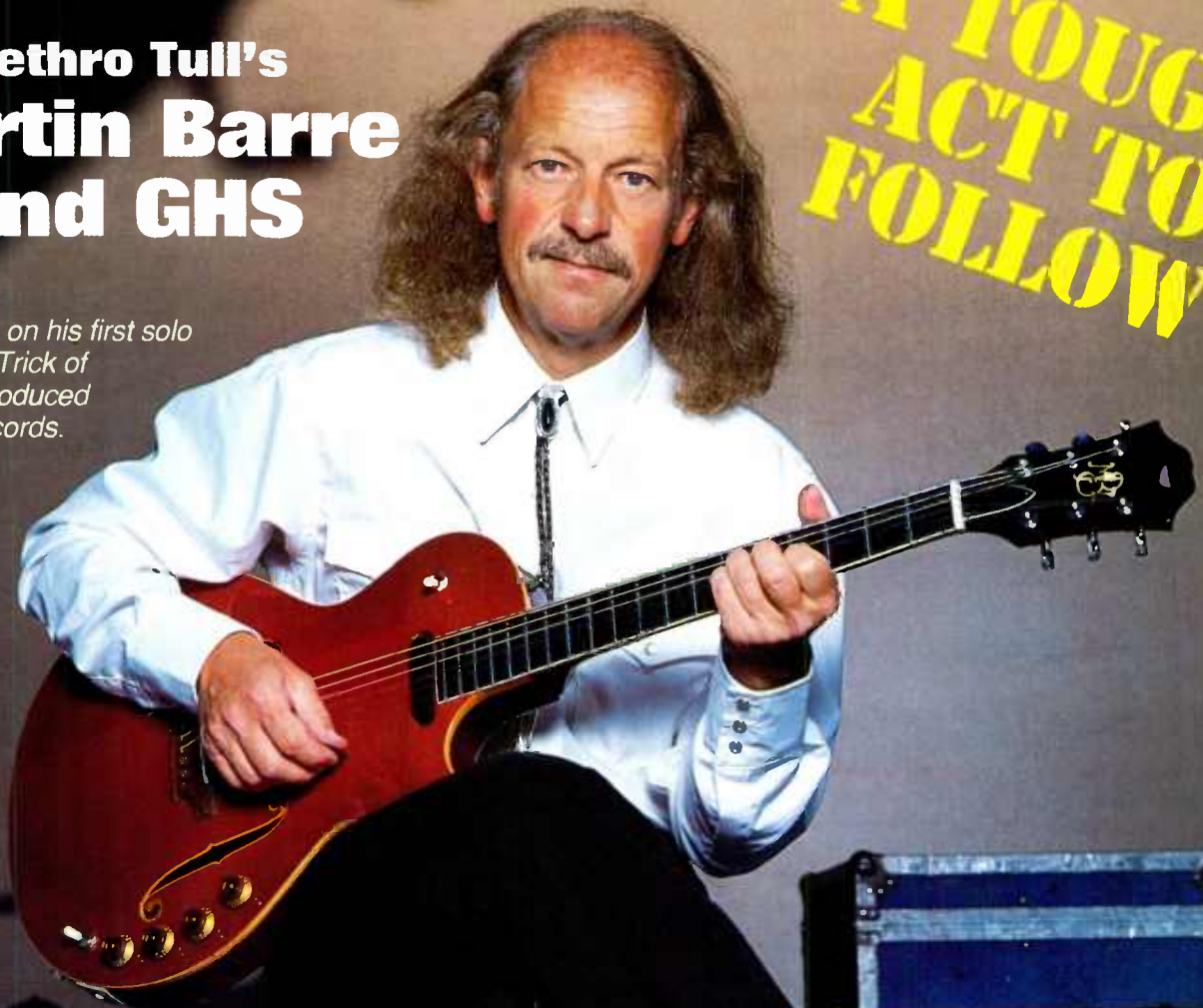
Green Day can laugh at \$600 microphones, jeer at staid rock 'n' roll convention, even profess to be as poor as its [cont'd on page 94]



Jethro Tull's Martin Barre and GHS

Hear Martin on his first solo
release, "A Trick of
Memory" produced
by ZYX Records.

A TOUGH
ACT TO
FOLLOW



DRUMS
ONLY!

DOANE HE

TULL



ghs strings
The String Specialists

Mfg. by GHS Corp.
2813 Wilber Ave.
Battle Creek, MI 49015

THE



DAVE
DIMARTINO

EDUCATION

THE LONG STRANGE TRIP OF
AN OVERNIGHT SUCCESS.

OF

SHERYL

PHOTOGRAPHS BY
DOROTHY LOW

CROW





In some parallel world, there exists a music industry and audience of fans that has reacted to Sheryl Crow in a way that we will never know. On that world, the Missouri-born singer is not known for her down-home pop debut *Tuesday Night Music Club*, nor will she ever be. Instead, she has released a

rather techy affair, co-produced by Hugh Padgham, featuring flashy instrumentalists such as Pino Palladino and Vinnie Colaiuta. There is an impersonal sheen to this parallel world album; it does not sound unique or different. It is a debut that might make barely a ripple on the pop charts; a similarly performing follow-up and she'd be off the label. And that, for Sheryl Crow, would be that.

Meanwhile, here on our very own lovely world—that's almost exactly what happened.

The evidence came two years ago, when A&M, Crow's label, sent out advance cassettes of the Padgham-produced album and followed them up with...nothing at all. In retrospect, Sheryl Crow's Debut Album That Wasn't is one fascinating listen. The leap between that record and *Tuesday Night Music Club*, which A&M would later offer as her "official" debut, is vast. Not so much in terms of overall song quality: The first batch of songs were remade from demos that had, after all, impressed A&M enough to offer her a deal. The big difference was in the pictures the albums painted of Crow herself. Album A: sophisticated, sleek, sensitive, cerebral. Album B: spontaneous, volatile, wised-up, wise-ass. And sexy—not MTV meat-parade sexy, but sexy in the way of someone who has overindulged, who has said too much and not enough at the same time. It is this Sheryl Crow that America has come to know—and, all things considered, it's the Sheryl Crow most worth knowing.

"I went into David Anderle's office—my A&R guy—and he was really cool about it," Crow says of the Debut Album That Wasn't. "I said I feel like this is a really *mature*-sounding record, it's really lush and beautiful—and it's not the record that represents me. I'm not a lush and beautiful person, and my life is not smooth and without jagged edges. My life is frenetic, up and down. A&M said, 'What do you want to do?' And I said, 'I want to go in and play *myself* into a mike—and that would be it.'"

Long story short: She did, *Tuesday Night*

Music Club was the jagged-edged result, and relative fame and fortune have followed.

WHAT SEEMS like a happy ending is, of course, just the beginning for Crow. She is sitting in a bus parked by an outdoor venue near Austin, Texas called the Backyard. Scout, her golden labrador retriever, sleeps nearby. Venues large and small are what Crow has been seeing, and will continue to see, as she and her band go through the mid-'90s biz-motions of promoting the record. As opening act on Crowded House's American tour, she is getting a taste of a sticky double-bill situation, wherein the openers' popularity seems to be eclipsing that of the headliner (cf. Aerosmith/Guns N' Roses, 1988); the week we spoke, her album sat at number 94 on the *Billboard* chart while Crowded House's *Together Alone* had slipped off the same chart entirely after

do my own stuff," remembers Crow. "About a month into that, Mike actually said, 'You know what? If you aren't singing for the Lord, you shouldn't be singing.' At that point I thought, 'Hmmm, maybe marriage isn't in the cards for me right now.'"

LESSON 2 **WHAT THEY DON'T KNOW CAN'T HURT YOU.** Sheryl Crow used to be a session singer. In retrospect she finds that odd, mostly because she'd always been a keyboard player: "I never really thought of myself as a singer." Nonetheless, she has sung with many famous people, beginning with Michael Jackson, who hired her to accompany him on his 1987 *Bad* tour.

This was not a bad first gig. How did it happen?

"I moved to L.A., and I'd done a couple of recording sessions," she says, "and I overheard some singers talking about a closed audition that was supposed to be on recommendation. I mean, I didn't know *anybody* in L.A., I was staying on a girl's floor who was a friend of a friend of a friend. So I did a little research and found out where it was, and I showed up. I thought, hey, what's the worst thing that can happen? They can't kill me. And oddly enough, they thought that since I was there, I must have been recommended.

"I walked in, and the band was rehearsing. Michael wasn't there. I just stood in front of a video camera and said, 'Hey, Mike, I'm Sheryl Crow, I just moved to L.A., and I'd sure like to go on the road with you,' and that was it. He called me back the next day and said, 'Hey, I want to hear you sing—come in tonight.' I sang, and we started rehearsing the next day."

LESSON 3 **BEWARE OF STRANGERS BEARING GIFTS.** Clues that Sheryl Crow has *not* led a life that has been "smooth, without jagged edges"—particularly, say, during the time of the Michael Jackson tour—can be found on two songs from *Tuesday Night Music Club*. The most chilling, "What I Can Do for You" features a high-powered music-biz huckster promising the world in exchange for sexual favors. "You're never gonna make it/All by yourself," sings the character, "You're gonna need a friend/You're gonna need my help/I have so much to offer/If you just be nice/If you do what I say/Don't make me say it twice/Do you mind if I just/Run my hand up thus/Come on just my hand..."

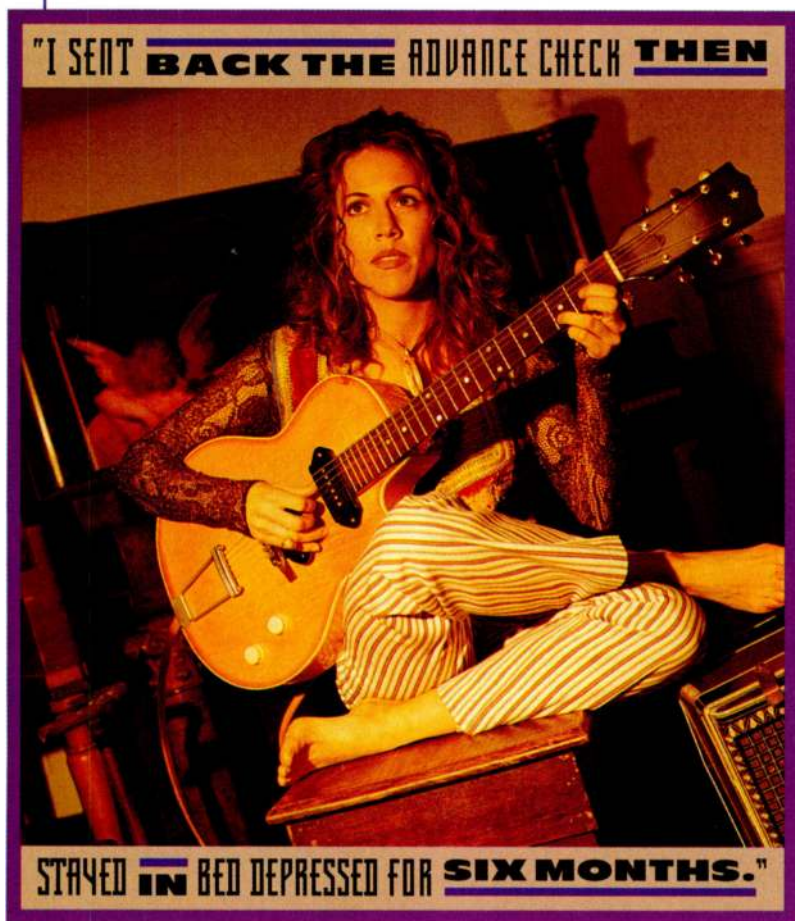
The second clue comes via the closing lyric to "The Na-Na Song"—an image-packed, stream-of-consciousness ramble: "Clarence Thomas organ grinder Frank DiLeo's dong," Crow sings. "Maybe if I'd let him, I'd've had a hit song."

(Helpful explanatory note: At the time of the *Bad* tour, Frank DiLeo was Michael Jackson's manager.)

"I didn't want to write a song about sexual harassment that was preachy," Crow says. "I just had had some really funny, bizarre, *aching*, nasty experience with it—had sort of maintained my integrity, but had been kicked around quite a bit by it."

Can she elaborate?

"I had been on the Jackson tour, and had got lots of exposure because I was doing the ['I Just Can't Stop Loving You'] duet with Michael. I was on the front of the *Globe* for having his baby, and just, like, all this outlandish bullshit; for a while, there was



only seven weeks. If there is a lesson to be learned by this—that time and fame are relative, that you need a hit song to sell records, that different record companies have different priorities—it is only the latest in a series of occasionally extraordinary lessons Sheryl Crow has learned since arriving in Los Angeles in 1986 and entering the often gloriously wacked-out, sometimes disturbingly slimy, music business.

LESSON 1 **HAVE SOMETHING TO FALL BACK ON.** Sheryl Crow used to be a teacher. "I got a degree in concert piano and a secondary in education. I had parents who kept saying *get something you can fall back on.*" Those degrees came in handy when she and her fiancé, a former bandmate in her college group Cashmere, moved to St. Louis. "I got a teaching job and then I immediately started putting a band together to

Most Innovative Guitar!



Nighthawk ST

Nighthawk SP3

Nighthawk CST

Only a Gibson is Good Enough.

The Nighthawk has been voted "Most Innovative Guitar" by Music and Sound Retailer because of its award winning pickup design and lightweight body.

Play a Nighthawk at your local Dealer and hear the Nighthawk deliver 10 **innovative** sounds today!



front-page stuff coming out about me every couple of weeks.

"And then, towards the end, Frank decided he should manage me. He was signed exclusively with Michael, so he assigned me to sort of a silent-dude manager kind of situation. He'd call me all the time, and

LESSON 4

HIGH-PROFILE CONTACTS CAN HELP. Crow's appearance with Jackson caught the eye of guitarist/producer Danny Kortchmar, who blabbed about her to songwriting buddy Don Henley. "Don sort of adopted me and was really great," she says with warmth. In 1989, Henley asked her to sing backup on his *The End of the Innocence* album and to join him for two months on the road. Additionally, he was a regular spectator at a local club where Crow began polishing up her own live act with an all-pro band of studio hot-shots.

"It was kind of a nightmare," she says of that time, "because when you use big names like that in L.A., you get all these music students with Walkmans who are there to see Greg Phillinganes or Mike Landau. It was a killer band, but it wouldn't have mattered if I'd walked off the stage and driven off to the Bahamas, you know?"

Henley began bringing record industry types to Crow's shows, aiming to help her land her own deal. He eventually set up a meeting with Irving Azoff—then at the helm of MCA Records, but preparing to form what would eventually become Giant Records. Azoff told Crow he wanted her record to be the first his new label would release. "So he signed me, and by the time he had gotten his label together, he had signed 42 new acts. And I hadn't even gotten to go into the studio yet."

Crow sluffs off the experience as "just a really weird nightmare," further hindered by her lack of an A&R rep at the label. "I didn't have one, because everybody thought, 'Well, Don Henley got her signed—she must be sleeping with Don.' It was your classic sort of *what am I doing?* situation. Finally the check for my advance came, and I wrote a little note saying thanks but no thanks, and sent it back. Then I went into a deep depression, stayed in

bed for about six months, and didn't even get dressed."

LESSON 5

FIND A MANAGER. Among the "virtual plethora" of managers Sheryl Crow has employed during the course of her career was the legendary Bill Graham.

"It was sort of an odd thing," she remarks. "Bill was just really excited about the prospect of a female rocker. I mean, he sat me down for two hours and was just drilling me: 'How do you feel about the fact that you're a good-looking woman? Are you gonna use that, or are you not gonna use that?' Well, you know—he was such a serious cat, and really knew his shit, and it was so inspirational to me."

Three weeks after she'd signed with his company, his helicopter went down.

LESSON 6

MAINTAIN A GOOD RELATIONSHIP WITH YOUR RECORD COMPANY.

The making of the unreleased Hugh Padgham album was awkward on many levels—not least because Padgham had gotten her signed to A&M in the first place. "He wanted to do it, and you know, sometimes those things just don't work out. Sometimes there's just not that chemistry. In the odd experience—like Russ Titelman and Steve Winwood, where they want to kill each other at the end of the record—Steve Winwood ends up with a record that's on fire, better than any other record, because it worked to his advantage. For me, it

"EVERYBODY GOT EQUAL PUBLISHING—WHETHER



THEY CONTRIBUTED A LINE, OR A JOINT OR WHATEVER."

threaten me and scare me. I got a big powerful lawyer in L.A., and spent lots of money and got out of my deal, and finally called Frank at the very end of the tour and said, 'Look, I'm outta here, I can't work with you.' He said, 'Well, I'll see you at the top.' The next day it came out in the *Star* that 'Sheryl Crow, Michael Jackson's background singer, gets Michael's manager fired.'

[Frank DiLeo responds, "I don't know what she's talking about. At the time I was an exclusive manager to Michael Jackson; it is not true that I wanted to manage Sheryl Crow. I never approached her sexually; at the time she was going out with one of the guys in the band." DiLeo claims that Crow did not get him fired as Jackson's manager, but that he simply "moved on to other things."]

"So you can imagine," says Sheryl Crow in her tour bus. "By the end of the tour, I weighed 100 pounds—that's 20 pounds less than I weigh now. I was completely freaked out by it. I just didn't know any better—I'd been in L.A. for six months, I'd moved straight out from Missouri and I'd never been anywhere. I didn't know anything about anything, and it was just this crash course."

Scout, the dog, stirs at her feet. "And Frank's not the only person that's been, like, 'Hey, you gotta quit being a prude,' and then trying to feel me up and all that stuff. I've had men say they've had experiences that are similar, actually. And not even sexually—wherever that huge carrot is being dangled in front of your nose, from a power position, everybody has experienced it. Men are not exempt; it goes on between men."

BETA *Bio*



MARY CHAPIN CARPENTER

CURRENT HOME:

Washington, DC

RECENT ACCOMPLISHMENTS:

Winner of consecutive Grammy® Awards for Top Female Vocal Performance, Country; consecutive CMA Female Vocalist of the Year awards; and the ACM Top Female Vocalist award.

INFLUENCES:

The Beatles, Bob Dylan, Emmylou Harris, Richard Thompson.

FAVORITE MEMORY:

"I'll never forget the night at Slim's in San Francisco in October of '92 when the power blew out. It gave new meaning to the 'unplugged' trend. With flashlights as our 'spotlights', we climbed onto the bar and played. It was a blast!"

FAVORITE MICROPHONE:

Shure Beta. "I like the way the Shure Beta lets me cut through loud and clear over the band. It's very consistent — has a wide dynamic range — so the sound is uniform from one octave to the next. And there's almost no handling noise. So my audience hears what they came to hear."

DISCOGRAPHY:

"Come On Come On" (1992), "Shooting Straight in the Dark" (1990), "State of the Heart" (1989), "Hometown Girl" (1987). All on Columbia Records.

FOR MORE ABOUT BETA:

Call 1-800-25-SHURE.

SHURE® BETA

BETA *Bio*

BETA *Bio*



didn't actually work to my advantage. But," she adds diplomatically, "I'm still a big fan of Hugh's."

Crow speaks highly of A&M's class, of its devotion to her as an artist. "They really are an artist's label. They could have dropped me that second and signed Liz Phair or Aimee Mann—they were really heavily considering signing her at the time, but because they had me..." Her voice trails off. "[Label head] Al Cafaro went out on a big fat huge limb for me, and said, 'We signed her, we believed in her, she knows what she's doing. Let her go and see what happens.'"

LESSON 7

LEARN FROM OTHER ARTISTS.

Crow was presented in mid-1992 with an offer she couldn't refuse: the Bobfest. Put together by her manager of the moment, the Madison Square Garden pay-per-view tribute to Bob Dylan featured Crow backing some of the most famous performers on the planet. She accompanied Chrissie Hynde, Neil Young, "almost everybody," she says. But her onstage appearance with Sinéad O'Connor, when the Bobfest became the Boofest, was particularly enlightening.

"This was the week after she'd torn up the picture of the Pope on 'Saturday Night Live,'" Crow notes. "G.E. Smith had already said, 'I will not work with her'—and he was the music director of the band playing behind her. Anyway, she walked out onstage and people were receptive, they were clapping, and quite honestly—I was standing maybe five feet away—I didn't hear any booing. Within minutes, she stood there so long—very militantly and very closed—that the entire audience could have snapped her head off. We started the song and she cut it off, started it again, and by that time people were enraged—and she broke into Bob Marley.

"There was so much emotion in the room, I just broke down in tears. I couldn't believe how much anger there was. If they had stones, they would have stoned her. And she walked offstage and immediately threw up.

"So we came back to the dressing room afterwards. There weren't that many people in the room; me and Rosanne [Cash], who I already knew, Sinéad and her girlfriend, that was about it. And Chrissie Hynde comes tearing back there, and she's like, 'You were fucking brilliant, it's great, everything Bob Dylan ever stood for. I'm so happy for you, man, I'm so proud of you. This is what Dylan was about—stirring people up.'

"She just looked at Chrissie with this blank face and didn't say anything. And Chrissie kind of slinked off, and at that point I thought, *Fuck you*. Maybe this is everything Dylan stood for, but what poor taste. This is about Bob, not about you. You're a *baby*."

LESSON 8

JOIN A COMPATIBLE SOCIAL CIRCLE.

Predictably, maybe, Sheryl Crow was becoming disillusioned, frazzled. And one night she received a call from some like-minded individuals—David Baerwald, also signed to A&M, and Kevin Gilbert from Toy Matinee, a band she'd once played keyboards with while seeking out her deal. They were at a Pasadena studio owned by Bill Bottrell, who had produced Baerwald's stunning, underrated *Triage* album and—how odd, this—had worked extensively on Michael Jackson's *Dangerous*. "They called me at 12:30 on Tuesday night," she remembers, "and said, 'We're out here smoking pot, drinking and writing. Why don't you come out here and jam with us?'" So I did."

Also in attendance that night were Baerwald's sometime partner David Ricketts,

Nothing Even Comes Close...Anyway, Anyhow, Anywhere

The Who

THIRTY YEARS OF MAXIMUM R&B

- The Definitive Box Set Containing Nearly 5 Hours Of Music
 - 79 Digitally Remastered Classics, Including 14 Previously Unreleased Recordings
 - Historic Dialogue Plus Keith Moonisms
 - 72-Page Full-Color Booklet Featuring Rare Photos And An Introduction by Pete Townshend
- Also Available THIRTY YEARS OF MAXIMUM R&B LIVE The Home Video And Laser Disc
 - 2½ Hours Of Never-Before-Seen Footage • 24 Live Performances Plus Interviews And Other Exclusive Clips
 - Excerpts From Legendary Sets At Monterey 1967, The Isle Of Wight 1970 And More

MCA Available At **BEST BUY**

Don't Miss The PBS Special Premiering This August



John Lennon



John Lee Hooker



Riviera



Casino



Sorrento

The Mark of Great Guitarists.



Joe Pass Signature Emperor II



Sheraton II



Stevie Ray Vaughn



Lenny Kravitz

Epiphone

Quality Since 1910

The Epiphone Company
1818 Elm Hill Pike - Nashville, TN 37210

Call 1-800-444-2766 for a FREE Catalog!!!

and Brian MacLeod of Wire Train, whom Bottrell had produced. "By the end of the evening," says Crow, "we were all smashed, and we had written 'Leaving Las Vegas.' The rules were that if you played an instrument really well, you didn't get to play it. If you'd been playing something longer than a few hours, you had to pass it on, because things would become stagnant. And if something wasn't working, then the mike got handed to somebody else."

So was born the Tuesday Night Music Club.

LESSON 9 IF IT FEELS GOOD, DO IT. There's a certain wholeness—a sense of completeness, of fulfilled expression—to Sheryl Crow's "official" debut album that simply isn't there on the Debut Album You Will Never Hear. It leaps out at you, just as it did to Sheryl Crow, when she realized what kind of record she was making.

"I've written songs my whole life," she says, "and I know what schlock is, and I know when I'm getting better, and I know when something's full of soul. I'm at the

point in my life where I don't care if people look at the credits and say, 'Wow, seven writers.' I needed a musical experience.

"Everybody got equal publishing on it, whether they contributed one line, or a joint, or whatever. I had not had that experience in L.A., and I needed it. Actually, I feel everybody in the room at that point just felt sort of disillusioned. It was a time and place kind of thing. And the vibe at Bill's studio, which is kind of this *dungeon*—it was kind of sanctimonious. Like a sanctuary."

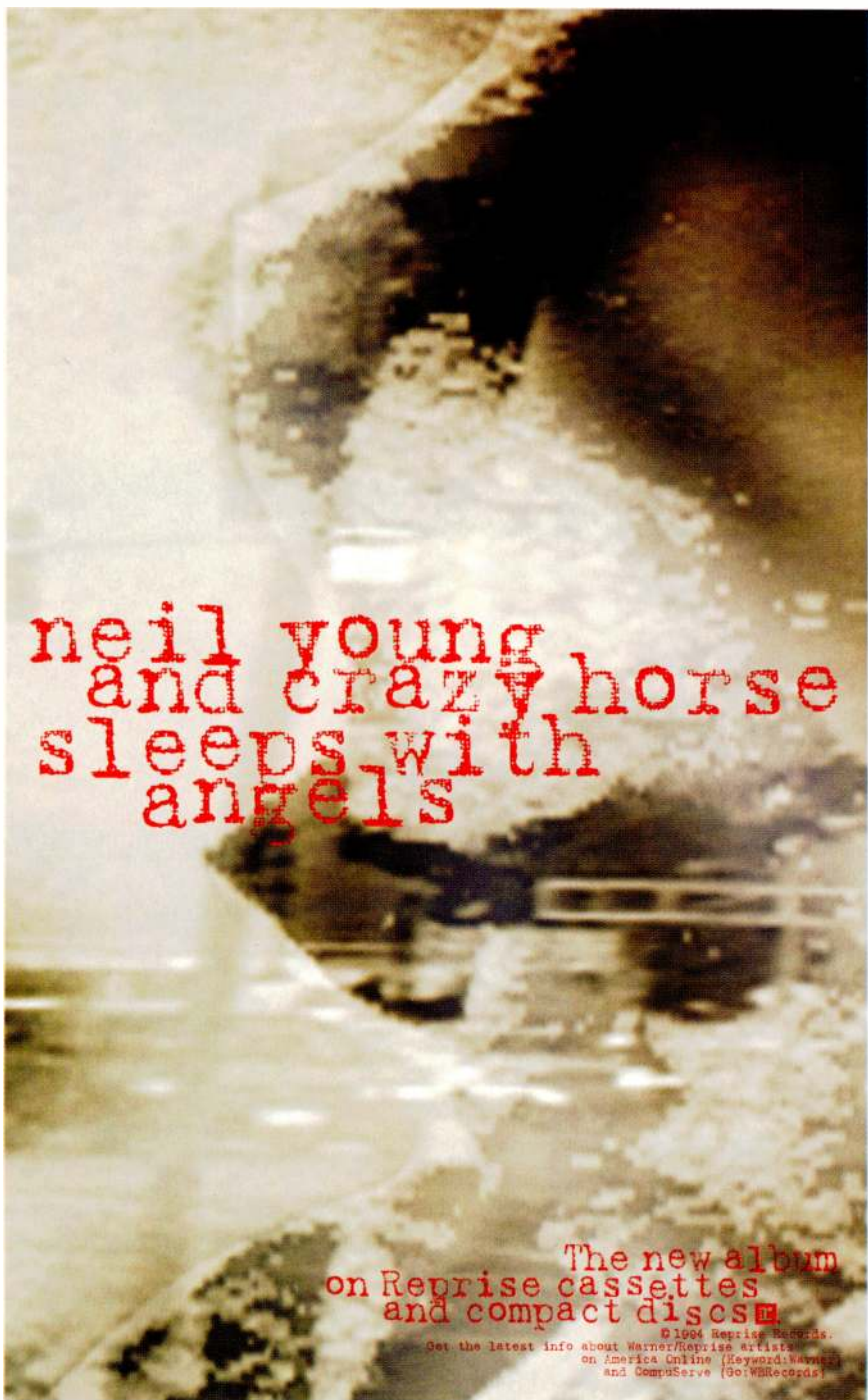
"Everybody got equal publishing on it, whether they contributed one line, or a joint, or whatever. I had not had that experience in L.A., and I needed it. Actually, I feel everybody in the room at that point just felt sort of disillusioned. It was a time and place kind of thing. And the vibe at Bill's studio, which is kind of this *dungeon*—it was kind of sanctimonious. Like a sanctuary."

LESSON 10 GOOD THINGS COME TO THOSE WHO WAIT.

In Houston the night before, Crow and her very capable band got a warm reception; in the outdoor, barbecue 'n' beer environs of the Backyard (slogan: "It's Music It's Cookin'"), the reaction is even more enthused. What the Austin audience is responding to—the sincerity, the heartfelt, sometimes sloppy sentiments expressed in Crow's best songs—is many miles removed from the spotless, immaculately played and at times anonymous music that, in another world, might have been found on Sheryl Crow's debut album.

"A&M took it and ran with it like a fucking brushfire," she tells me in the tour bus. "They didn't even look at me weird. They didn't say, 'Now let's do some imaging,' they took it and they were happy. It was almost like they were quiet, and then *scheming*. They totally let me be myself.

"It was really just a nice little gift," she says. "I got to hand it in, and they said, 'Great. It's great. Go away now.'" ☺



CROW'S NEST

SHERYL CROW went "basically organic" keyboard-wise on *Tuesday Night Music Club*, opting to play mostly a Hammond B-3, though both a Moog and "a little bit of [Sequential] Prophet" can be heard as well. Guitars? Though she has a 1964 Gibson Country & Western at home, onstage she mostly favors Fender Telecasters. "I had a great old '50s one that was stolen," she notes sadly. "Now I've got a reissue." Crow brings along a Takamine; she just picked up a Rickenbacker 12-string which she's still trying to master. In concert, she plays through a Fender Vibro-Lux amp. "I'd like to get an older one, actually," she adds, "but right now I'm paying all I can afford."

Simply the best headset mics available. And to prove it, we'll give you one to try—risk free.

"We went through every head mic we could get our hands on. The CM-311 solved a lot of our problems by keeping the drums and monitors out of the vocals. It's the most natural sounding headset mic we've ever used."

David Baker, Monitor Engineer
Restless Heart

"The 311 gave use as good a performance as a regular hand mic for sound quality and rejection. They're reliable, comfortable and sound great."

Patrick Hamp, Sales Engineer
Systems Wireless
Herdon, Virginia

"I've tested every headset mic on the market, and by far, Crown was the winner. They offer the best mic, the best value, and without question, the best customer service I've ever experienced."

Mark K. Bennett, Percussionist
Tennessee Gold Touring Band

CM-311

CM-312

Our headset mics are making an impression on audio pros and performers worldwide. And now, we're giving you the opportunity to try them yourself—risk free!

The CM-311 is simply the best mic you'll hear for gain-before-feedback and rejection—it virtually eliminates bleed-through from on-stage instru-



The Adaptapack™ belt pack lets you access an internal 9-volt battery or external phantom power

ments and hot stage monitors. It's rugged too—to handle life on the road—yet lightweight and comfortable enough for hours of use. And, the small profile lets you put your best face forward.

The new CM-312 provides outstanding performance with an even less obtrusive profile and lighter weight, making it perfect for aerobics, sports broadcasting and live entertainment.

And now, with our *Loan for Trial* program, your Crown dealer will give you a CM mic to actually hear for yourself how well it performs in your situation. After the trial period, if you

don't agree that it's the best headset mic you've heard, simply return it. No questions. No hassles.

All Crown microphones are manufactured in Elkhart, Indiana and backed by our full, three year unconditional warranty.

For complete information, see your Crown dealer or call us toll-free at 1-800-342-6939 ext. 51.



CROWN
Guaranteed Excellence

P.O. Box 1000 • Elkhart, IN 46515 • (219) 294-8200 • Fax (219) 294-8329

A large, circular, metallic-looking object, possibly a dial or a piece of machinery, is the central focus. It has a dark, textured surface. In the center, there is a silhouette of a hand holding a microphone. Above and below the hand are two circular elements, each with a vertical slot. The text "THE SHADOW WORLD" is written in red, capital letters within the hand's silhouette.

THE
SHADOW
WORLD

BY ERIK FLANNIGAN

PHOTOGRAPH BY WILLIAM DUKE

World Radio History



THE ROCK BOOTLEG BUSINESS

IS 25 YEARS
OLD AND
BIGGER THAN
EVER FOR
BETTER AND
FOR WORSE

TWENTY-FIVE YEARS ago, two enterprising hippies in Los Angeles, described in a contemporary newspaper as having “long hair, a moderate case of the shakes and an amusing story to tell,” pressed the first rock ‘n’ roll bootleg: Bob Dylan’s *Great White Wonder*. It contained informal recordings Dylan did with the Band in 1967 (released officially as *The Basement Tapes* in 1975), as well as a 1961 performance that preceded his contract with Columbia Records. The hippies sold copies of *GWW* out of the back of a car and through underground bookstores, head shops and independent record stores. As news reports and word of mouth spread about these new Dylan recordings, thousands of people found themselves driven to hear them. They didn’t care

PHOTOGRAPH BY DAVID PERRY

World Radio History

that they weren't available on Dylan's official record label—if anything, that made them more desirable. Some of those bitten picked up portable tape recorders and began making their own illicit tapes. The bootleg record revolution had begun.

Surveying the bootleg biz in 1994, those two hippies might have a hard time recognizing the world they set in motion. The plain white sleeves and Xeroxed covers, tinny sounds and station-wagon distribution of yore have given way to sophisticated graphics, sonic excellence and typical CD pressings of 2500 and more. The sheer amount of music available on bootleg is astonishing, from behind-the-scenes demos of '60s icons like the Beatles, Dylan and Van Morrison, to contemporary arena performances by the likes of Nirvana and Pearl Jam. Indeed, since the mid-'80s, virtually every concert performance by R.E.M., U2 or Bruce Springsteen is available on a bootleg disc or tape—if you know where to look.

The illegality of bootlegs is, of course, part of their appeal. It's music someone doesn't want you to hear or didn't want you to take home from the concert, thus making you covet it all the more. To adherents, bootlegs can offer insights into artists beyond their official releases, in the same way an early draft of a famous novel can illuminate the author's craft. They are an important part of rock 'n' roll history because they document thousands of significant moments that occur outside the aegis of the record labels.

To many artists, management and record companies, of course,

IF YOU AIN'T BEIN' BOOTLEGGED, YOU AIN'T HAPPENIN'

PEARL JAM is the most heavily bootlegged band in the world right now; it's also the most popular. But bootleg success usually precedes mass appeal. Long before R.E.M., Guns N' Roses or Pearl Jam reached their multiplatinum status, they were being taped and booted at a superstar pace. Pop success, conversely, is no guarantee of bootleg interest. Bon Jovi, Def Leppard and Skid Row, despite selling millions of records, are also rans in the bootleg world, while a relatively obscure band like Seattle's Mudhoney had four or five live CDs and a host of bootleg singles to their name before they even signed with a major label.

"The Eagles are pulling in two or three million dollars per gig," notes Birdman, a prominent U.S.-based bootlegger who has floated in and out of the legitimate record business since the '70s, "but an Eagles bootleg is a joke. Nobody wants a bootleg of Toto singing 'Rosanna.' But you have Captain Beyond doing some 20-minute wacky instrumental in Texas—that is bootlegging."

Pearl Jam's pro-bootleg attitude has roots in their musical background. "They come from the punk aesthetic," says author Clinton Heylin, whose book on the history of bootlegs will be published next year by St. Martins Press. "In my research, anybody with that aesthetic has at least an ambivalent attitude to bootlegs." While indie labels like

BOOTLEGGER BIRDMAN: "THE OLYMPIC STUDIOS

bootlegs represent something else—an invasion of privacy, a threat to the financial viability of legitimate releases and possibly a subversion of an artist's reputation and legacy (see sidebar, p. 39). The Beatles' enduring popularity, for instance, is at least partly attributable to their high artistic standards—every (official) record is a gem. Yet who can blame the Pearl Jam fan who wants to hear Eddie Vedder's one-off duet with an Elvis impersonator on "My Way" in Las Vegas last year? Or the Prince fan who wants to hear the songs left off *Sign o' the Times* when Warner Bros. requested he trim his proposed three-record set to two? Even the least curious Beatles fan is likely to enjoy a tape of their first studio attempt at "Strawberry Fields Forever." These are moments the best of the bootlegs preserve. Artists who are most actively bootlegged are inevitably the ones with the most unreleased material to offer, be it studio outtakes (Prince, Dylan, Springsteen) or wildly changing live sets loaded with one-off performances (like the Grateful Dead, Pearl Jam and Dylan).

"The only argument that I've ever heard [against bootlegs] is that bootlegs hurt record sales," says Pearl Jam manager Kelly Curtis. "I just don't believe that. Anyone who's going to buy a bootleg is going to buy whatever you put out. They're still going to want the studio finished version. I think it's collectors who are into the music and there's not a problem with that."

TAPES WERE
THROWN INTO A
GARBAGE
DUMP. LATER I PAID
\$1000 FOR A WHO
MASTER AT A LON-
DON SWAP MEET."

Sub Pop and Amphetamine Reptile were giving birth to today's alternative scene by releasing collectible seven-inch singles, their bootleg brothers were also pressing up 45s. Long before "Smells Like Teen Spirit," unreleased Nirvana material could be found on two dozen bootleg singles. Often grotesquely packaged and featuring tasteless cover photos, they were usually limited editions on colored vinyl—just like Sub Pop singles. Unlike CDs, seven-inch boots are frequently sold alongside official indie singles in the small number of

stores around the country that specialize in punk or alternative vinyl.

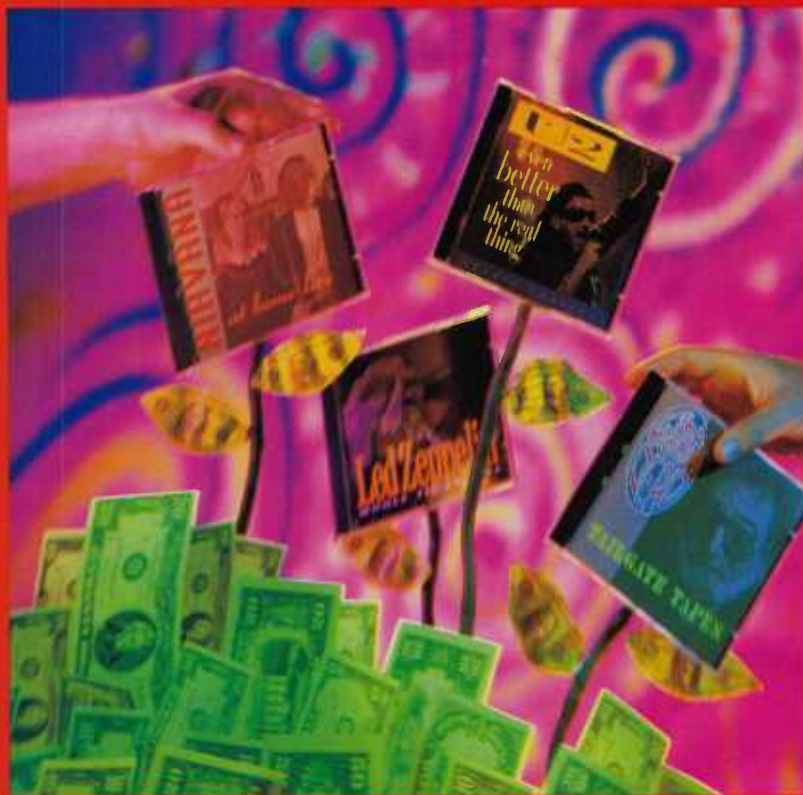
A band doesn't necessarily have to achieve any genuine level of popularity to become the subject of a boot single. Most are made by fans or fan/entrepreneurs who boost the legends of their favorites by pressing singles in runs of between 500 and 1000. It's the ultimate form of flattery. Indeed, the validation and "underground" credibility bootlegs offer is lately being harnessed by major labels. Interscope Records' solicitation sheet on the new Helmet album *Betty* suggests to retailers "rampant demand for new Helmet music has manifested itself in an ever-growing number of bootleg releases."

THE PROTECTION GAP

THESE DAYS, most high-quality bootleg CDs are manufactured in Italy, for one very good reason—it's legal there. A peculiar loophole in Italian copyright law regards the rights to recordings of public performances made more than 20 years

TO BOOT OR NOT TO BOOT

HOW DO ARTISTS THEMSELVES FEEL ABOUT BEING BOOTLEGGED? *Musician* contacted representatives of some of the most heavily bootlegged acts and asked—and their answers aren't quite as uniform as you'd suspect.



THE GRATEFUL DEAD

"We have lawyers. We sue. We are part owners of a record store in Manhattan because they were selling bootlegs and we went after them. We have done that with increasing vigor. We permit our audience to tape. That's legal, and it is our experience and our awareness that 99.99 percent of the time it's for trade. Kids trade tapes. It's for personal use and for trading. In our world, the bulk of these tapers are the first people to go out and buy the albums when we do put them out. Because, one, out of a point of honor, and two, because, of course, the sound. For instance, we put out a CD four years ago called *One from the Vault*. It was in fact a radio show that we'd done in 1975, and came out of the Grateful Dead's own archives. The fact is that every taper who had any type of connection had that tape. But because this was better sonically, we sold something like 200,000 copies of it.

"The point is, our audience doesn't bootleg—making that distinction between taping and bootlegging. Bootlegging is illegal, and we bust it when we can.

"If anybody takes money for anything to do with Grateful Dead music, they're violating the law, they're committing a sin if they're thinking in those terms, and, you know, it's just not right ripping off an artist. Everybody knows that, and whatever rationale anybody comes up with is an illusion." —Dennis McNally, Grateful Dead press office

PHOTOGRAPH BY NEIL FARRIS

THE BEATLES

"The Beatles, through their company Apple, take appropriate action whenever they become aware of a bootleg, and do whatever has to be done through the processes of the legal system wherever it happens—and it happens all over the world—in an effort to stop the bootlegging. They work closely with the record company that distributes their product—Capitol here, EMI the rest of the world."

—Stephen Tenenbaum, of Morra, Bretner, Steinberg and Tenenbaum, legal consultant for Apple Corps Ltd.

METALLICA

"We played 305 shows on the last tour. I'd say 250 of them had a tapery section. If I'm gonna sell seats where people can tape or videotape, I certainly can't bitch about what they do with those tapes. And you know what the funny by-product of it all is? Metallica's last album sold 11 million records—so anybody that thinks bootlegging my show affected my album sales, they can put that one away.

"Number two, one of the leading distributors of bootleg Metallica product told us that [allowing the taping of shows] killed off the bootleg market completely—because there are so many of them, 40 kids a night at 300 shows, you know what I'm saying?"

—Peter Mensch, Q-Prime management

BOB DYLAN

"The illegal trafficking in bootlegs, he has publicly stated in the past, is just a form of ripping off the artist—it's stealing the artist's work. It's frequently done under the guise of 'collectables,' or things of 'historical merit and significance,' but he doesn't see it that way.

"I just got off of the phone with Yoko, who is in the process of listening to tapes for an upcoming package of the 'Lost Lennon Tapes' that will be released through Capitol-EMI. And one of the reasons that she released all of those tapes to Westwood One for air was that she figured if there was fan interest in the unreleased songs of John Lennon, let's do it up right, as opposed to giving it to people who would not treat it with the same degree of accuracy.

"I do know that some of the bootleggers take their work very seriously, and I know that some of them spend a great deal of time and energy and effort trying to get the best versions of this, that and the other thing. And I assume that some of them are well-intended. But their actions are completely illegal, and it's almost always done without the approval or consent of the artist. It's just a form of theft."

—Elliot Mintz, press representative for Bob Dylan



IF YOU CAN'T BEAT 'EM...

Spurred by both the prospect of lost revenue and public demand, record companies have often attempted to nullify many of the best bootlegs by digging into their archives and issuing the material themselves. Here's a list of well-known albums that owe their existence to bootlegs:

THE BASEMENT TAPES by **Bob Dylan**: Columbia's answer to *Great White Wonder*, the world's first rock 'n' roll bootleg. The official version now competes with a five-CD bootleg, *The Genuine Basement Tapes*, that boasts superior fidelity and dozens more performances.

GET YER YA-YA'S OUT! by **the Rolling Stones**: The Stones were prompted to release this live album when an unauthorized version, *Live R. Than You'll Ever Be*, hit the streets.

ROCK 'N' ROLL by **John Lennon**: This album covering classics from the '50s was intended from the start for legitimate release. But one Morris Levy beat Capitol to it, offering *Roots*, an LP of rough mixes supplied by Lennon himself, via mail order. Capitol rush-released the legitimate version and took Levy to court.

UNPLUGGED by **Paul McCartney**: Macca kicked off the wildly successful spate of *Unplugged* releases with this one, claiming that since it was going to be bootlegged anyway, he may as well do it himself.

FOUR WAY STREET by **Crosby Stills Nash & Young**: Atlantic released this live set to compete with a popular concert boot entitled *Wooden Nickel*.

BEAT THE BOOTS by **Frank Zappa**: Apparently, FZ thought people like to listen to poorly recorded audience tapes pressed on bad vinyl. Why else would he have pressed up the most popular Zappa bootlegs directly from the originals, complete with their original awful sound quality?

MILLION DOLLAR QUARTET by **Elvis Presley, Jerry Lee Lewis, Johnny Cash and Carl Perkins**: A European double-LP boot was the obvious source for RCA's official CD, which retains the fade-outs that erud each side of the vinyl original.

THE BOOTLEG SERIES VOL. 1-3 by **Bob Dylan**: Industry insiders speculate that the existence of bootlegs may have influenced this release.

DOUG SULPY

ago as passing into the public domain as long as publishing royalties for the songs are paid to the SIAE (the Italian equivalent of BMI or ASCAP), performances can be released without the permission of the performer or the record label. This discovery, in the late '80s, prompted the first Italian bootleg CD label, Bulldog, whose CDs bore the phrase "it was more than 20 years ago." A few months after that, Milan-based Great Dane Records released *You Mean So Much to Me*, a 1974 recording of Bruce Springsteen performing at Kent State University in Ohio. This was protected by an even broader interpretation of the law: Though any recording less than 20 years old entitles the artist to performance royalties under Italian law, nowhere does the law specify that the artist must approve the release or in what manner the royalties are to be paid. So Great Dane established an escrow account; in this way royalties could be considered paid even if the artist never acknowledged or received them. Early Great Dane CDs even provided the account number of the bank. This loophole came to be known as the "protection gap."

In 1990 the floodgates opened. A new Italian label, Red Phantom, released the double CD *All I Want Is U2*, an audience recording from the band's shows in Holland from January that same year. From this point on, new labels have appeared in Italy at a rate of five to ten a year. The biggest, like Kiss the Stone, Hawk and Why Not?, produce as many as 15 new releases a month, most of them contemporary concerts. In little more than three years, the Kiss the Stone catalog has grown to well over 300 titles.

The increasing numbers of contemporary concert bootlegs coincides with the widespread availability of portable DAT machines. (Ironically, the most popular DAT machines among tapers are made by Sony, whose ownership of Columbia and Epic Records puts them in the position of arming the enemy.) Soon bootleg labels were routinely sending representatives armed with DAT machines to the opening nights of major tours, like U2's *Zoo TV* sojourn in 1992, to record the performances and express mail the results home. But the effect has also been to transform the bootleg business from a small collector-based community intent on producing interesting, offbeat rarities into, well, a business. Sound familiar?

"There is, dare I say, a moral line in the sand between the newer stuff and the older," says bootlegger Birdman. "There are the smaller, crafty, interesting releases, and then there's the monolithic, predictable stuff covering every major tour by every major artist."

Birdman remains a purist in the bootleg world, bowing occasionally to commercial concerns, but just as often putting out CDs by artists like the Only Ones or the Flying Burrito Bros. that aren't likely to turn a substantial profit. But while Birdman is compiling "crafty" releases from rock's past, the big Italian labels are releasing concert CDs, even within two weeks of the performances.

"Giving tapes to the live CD makers has become a job," complains Simone, a prominent Italian bootlegger, "especially in the States. Every day somebody is ringing up and saying, 'I have this tape for you.' With a good DAT machine and microphones, you can have very good sound, but there are so many radio broadcasts all over the world. It's up to luck. Nirvana in Rome—that was real luck."

Simone is referring to Nirvana's February 22 concert in Rome, broadcast on Italian radio, and among the band's last shows before Kurt Cobain's suicide. In 1994, any radio broadcast by a major artist is bound to wind up on a bootleg. An exclusive radio broadcast in Italy is an invitation to start designing cover art.

The point was not lost on Nirvana. Their Rome performance in-



You're the WARM UP for a band *no one's ever heard of*.

Your MANAGER just decided he could *sing*.

The SATANIC YOUTH just adopted your lyrics as an *anthem*.

And, yes, that's a PRODUCER in the audience *tonight*.

Now, what kind of WIRELESS MIC did you say you're *using*?



*The WMS 100.
About \$1,200. And worth every cent.*

AKG. The most foolproof wireless systems in the world.



H A Harman International Company

© 1994 AKG Acoustics, Inc. AKG is a registered trademark of AKG Acoustics, Inc.
All other trademarks are property of their respective companies. 1525 Alvarado St., San Leandro, CA 94577 USA Phone 1•510•351•3500 Fax 1•510•351•0500 In Canada contact: 514•596•3966

cludes a sarcastic tirade from bassist Krist Novoselic: "We know that all people who bootleg shows or sell bootleg T-shirts, they're all a bunch of pedophiles. They support murder in the third world. They torture children. That's a reason not to support bootleggers."

In fact, all of the major Italian labels had already pressed CDs of the Rome broadcast *before* Cobain's death. "The night the world knew that he died, my Rome CD had just come out," says Simone. "Suddenly the faxes came back with orders canceled and at least

doubled. I don't like it, but it's part of life. We are not hoping this happens again."

WHERE DO THE TAPES COME FROM?

ILLEGAL TAPING of concerts easily predates the modern rock era. Performances at New York's Metropolitan Opera House in the early part of this century were secretly recorded by an employee on an early Edison machine, including some of the few surviving recordings of Italian tenor

Enrico Caruso. Unauthorized recordings of jazz artists date to the '30s and '40s, made by club owners, journalists or amateur recording enthusiasts. The reputation of jazz guitar pioneer Charlie Christian, for one, owes less to his "official" records with the Benny Goodman sextet than to his informally recorded bop jams at Minton's club in Harlem with the likes of Thelonious Monk. Rock and folk concerts have been covertly taped by audience members for as long as there have been portable tape recorders. And despite the security measures taken by recording studios and record labels, a staggering amount of unreleased studio material circulates freely in the bootleg world.

No recordings of the latter type are more famous than the hours of unreleased Beatles recordings found primarily on two multi-volume CD bootleg series: *Ultra Rare Trax* on Luxembourg's Swingin' Pig label and *Unsurpassed Masters* on Yellow Dog. Though the Beatles are perhaps the most bootlegged band of all time (*Let It Be* session material was bootlegged back in 1969), most of those released in the '70s and early '80s were mediocre, often featuring less-than-inspired live performances.

By contrast, *Ultra Rare Trax Vol 1* kicks off with a 1963 take of "I Saw Her Standing There," a rollicking performance not only different from the one fans grew up with, but with remarkably clear sound and stereo separation. The two volumes include alternate takes, along with songs previously unreleased: "If You've Got Troubles" (a leftover from *Rubber Soul*), "How Do You Do It" (originally recorded as their debut single), "That Means a Lot" (an outtake from *Help*) and "Leave My Kitten Alone" (planned for inclusion on *Beatles for Sale*). The *Unsurpassed Masters* series offered more unreleased studio material of remarkable quality, all from tapes copied from the EMI masters. For fans, it was the discovery of the holy grail.

Where did these tapes come from? No official explanation has been offered, despite hours more material turning up on bootleg CDs over the last six years. The accepted story is that a now-deceased engineer who worked at EMI and was given the task of cataloging the Beatles' master tapes in the '80s copied the tapes. And in the bootleg world, one copy *always* spawns another.

In another notorious instance involving studio theft, nearly three hours of U2 session recordings for *Achtung Baby* surfaced in Germany well in advance of the official album release, turning up first on a four- and

© 1994 ELEKTRA ENTERTAINMENT, A DIVISION OF WARNER COMMUNICATIONS INC. A TIME WARNER COMPANY.

PRODUCED BY FRED MAHER AND KATELL KEINEG

6 SEASONS

KATELL KEINEG

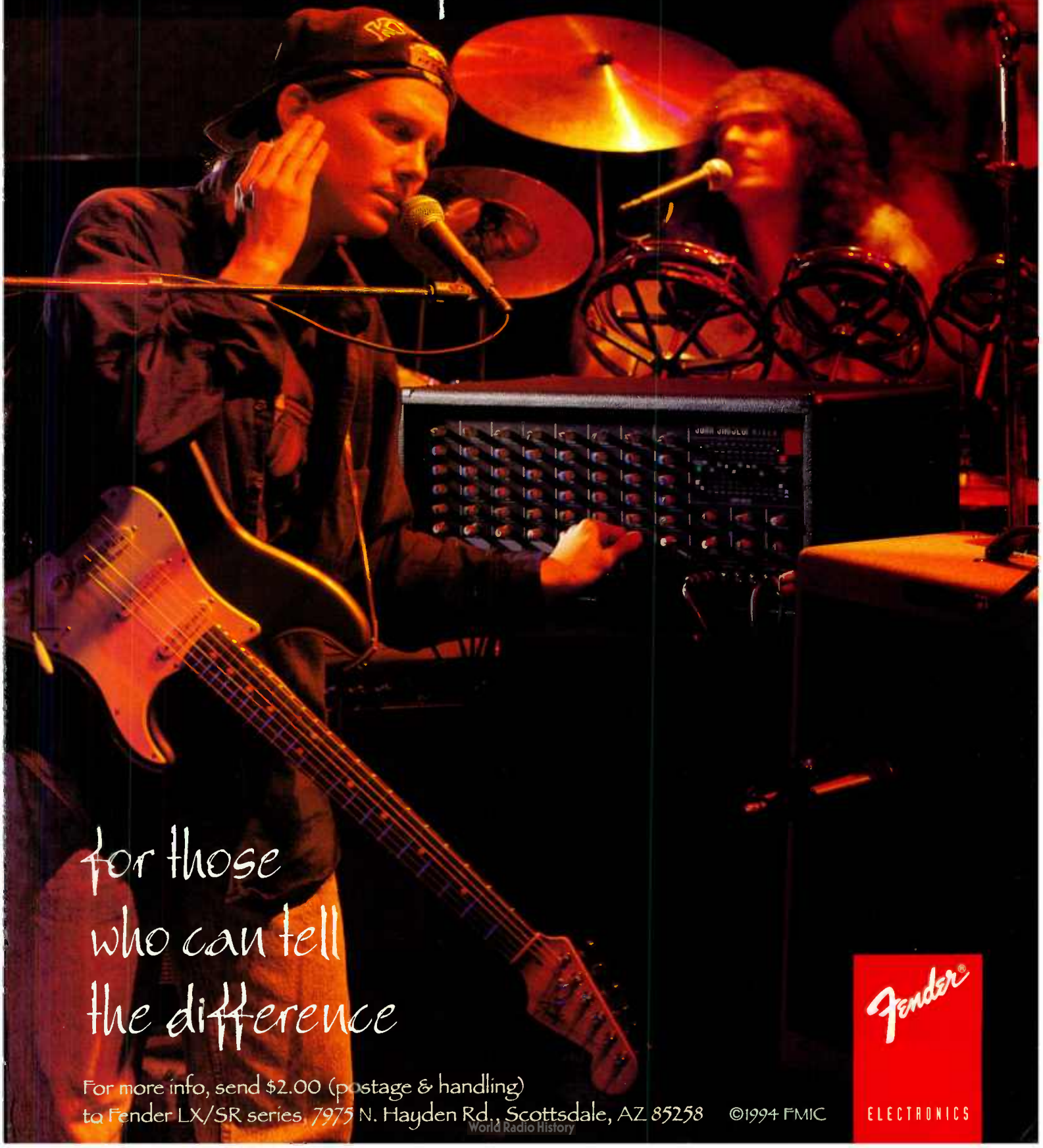
HER DEBUT ALBUM

ON ELEKTRA COMPACT DISCS AND digi-log CASSETTES

elektra

powered mixers

from fender pro audio



for those
who can tell
the difference

For more info, send \$2.00 (postage & handling)
to Fender LX/SR series, 7975 N. Hayden Rd., Scottsdale, AZ 85258 ©1994 FMIC

World Radio History

Fender®

ELECTRONICS

then five-album set (titled *The New U2: Rehearsals & Full Versions*) and later on CD (*Salome*). The source tapes originate from Berlin's Hansa Studios, where much of the early recording for the album was done. No tracks from *Achtung Baby* are performed in their distinct entirety, yet the embryo of nearly every song appears at some point in the tapes, including Bono's unpolished extemporaneous lyrics, as do a few tracks that would later emerge as official B-sides. The source? Supposedly, cassettes left behind in U2 hotel rooms.

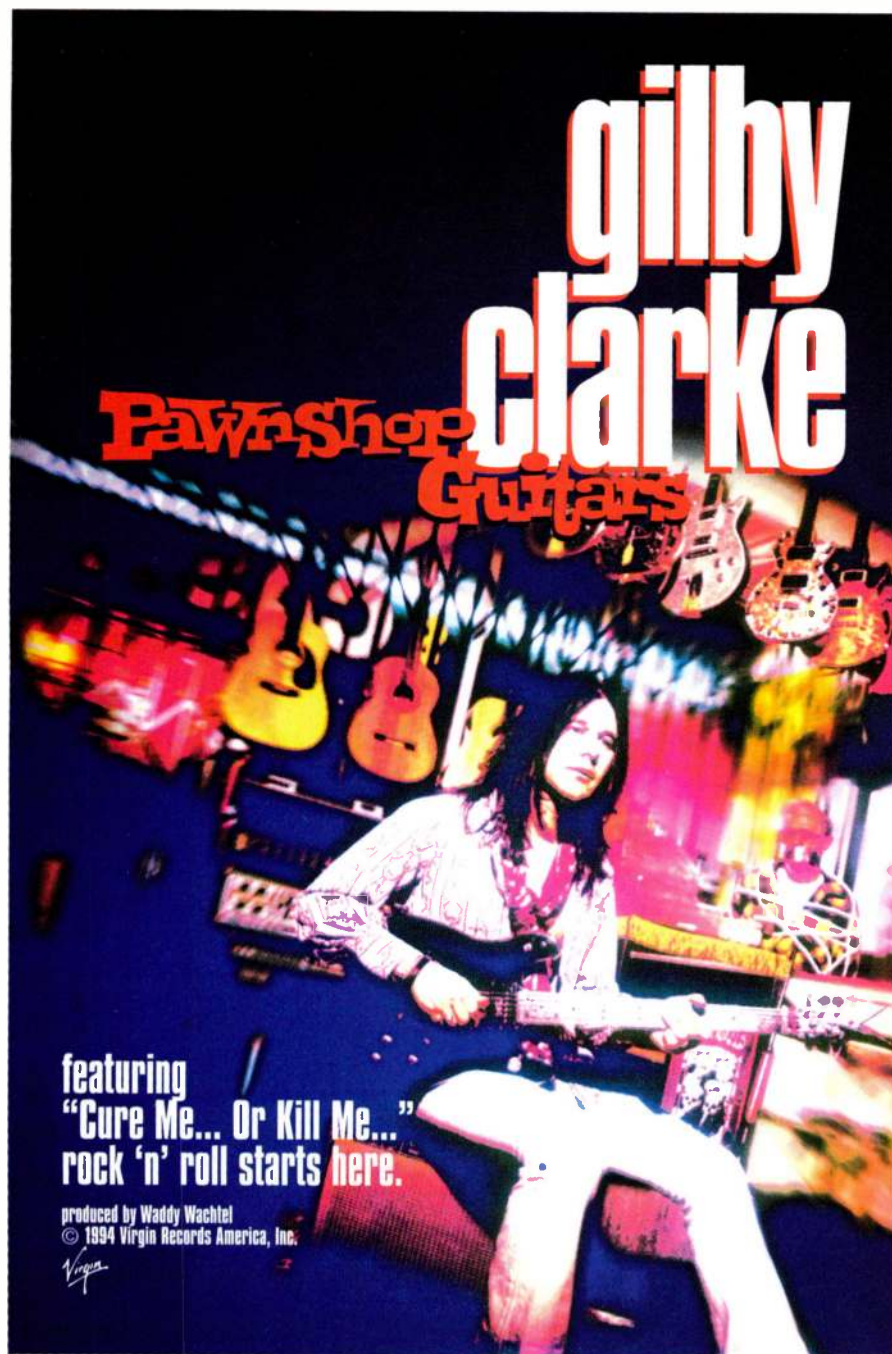
Stranger things have happened. A widely circulated soundboard recording of a 1981 Springsteen concert in Toronto came from a cassette tape left in the glove box of a crew member's car taken in for service. Someone in the repair shop recognized what the tape was, took it home and dubbed a copy, and returned the original to the car just as the repair was complete.

Remarkably, some of the rarest bootlegged material has come from tapes sold at auctions of rock 'n' roll memorabilia. Unreleased recordings by the Rolling Stones and

the Beatles, among others, have been sold there, only to wind up months later garnering great reviews as bootleg CDs. What's puzzling is how tapes from artists of this stature are treated so lightly. "They turn up in Sotheby's and Christie's auction catalogs, usually noted as 'sold without copyright,'" explains Birdman, who is responsible for a number of high-quality boots derived from studio master tapes, including the Stones titles *Time Trip 1 & 2* and Led Zeppelin *Studio Days* and *Jennings Farm Blues*. "The Beatles' 'Peter Sellers' tape is a perfect example. Upon Sellers' demise, his estate auctioned off his personal belongings. Among them was this tape, which was purchased at auction by a Japanese collector for the purpose of putting it out on CD." The tape is an early version of the *White Album* given to the actor by Ringo Starr, containing many minor variations from the official release.

The origin of Birdman's most famous title, the Who's *From Lifehouse to Leeds*, a perfect-quality collection of radically alternate takes from the *Who's Next* sessions, is even weirder. "When Olympic Studios in London went out of business," he explains, "all these tapes were thrown into a garbage dumpster when they were dismantling the building, and an enterprising individual grabbed some of the tapes. The Who master was sold later at a London swap meet. I believe I paid \$1000 for it. This was a master tape: a two-inch, 16-track master." Birdman paid an engineer to mix down the tracks and released the results. MCA's current Who boxed set, *30 Years of Maximum R&B*, contains no unreleased material from the *Who's Next* sessions.

This sort of institutional carelessness with rock 'n' roll history, Birdman suggests, is more often the rule than the exception. Sony Music recently tussled with a man who purchased a cache of master tapes from a defunct studio in Nashville, which included unreleased recordings by Dylan and Johnny Cash. More than 100 studio session reels by many Columbia artists, including Springsteen and Dylan, turned up for sale several years ago at a Los Angeles-area swap meet. One of the greatest tape libraries in the world, that of England's BBC Radio, is missing dozens of early Beatles performances long since erased or never recorded. The Beeb has relied on collectors who taped early Beatles shows off the air to fill in the gaps. "The companies pay so little attention to their own archives," says Birdman, "but when collectors get the tapes, they're up in arms."



With so many soundboard recordings and studio tapes in circulation, common sense suggests some artists must be cooperating, or at least looking the other way. Sometimes this is unavoidable. When a band like Counting Crows rises to popularity so quickly, tapes given out innocently to friends and well-wishers 18 months earlier are suddenly hot property. The Crows' original demo tape is currently making the rounds. Hours of early R.E.M. demos and session material have been in the hands of collectors for years, some of it undoubtedly originating with the band.


The same is true of Pearl Jam. The five-CD bootleg boxed set *Hallucinogenic Recipe* on Alley Cat includes seven demos recorded by guitarists Stone Gossard and Mike McCready and bassist Jeff Ament just prior to the formation of the band, among them instrumental blueprints of later Pearl Jam songs "Black," "Animal" and "Even Flow." Discs three and four collect 14 Eddie Vedder solo home demos and 15 outtakes and alternate versions from the *Ten* and *Vs.* studio sessions.

"There's no question that on the last record [*Vs.*] some tapes got out," says manager Kelly Curtis. "I don't think it was a thought-out thing. They were just giving them to friends... The band doesn't care. Eddie may have, for all I know, let the tapes of his home stuff go, but that would be more his call than mine."

Vedder has become something of a hero among the bootleg community. At a show in San Diego last year, he told the crowd that his attitude toward tapers was more or less benign. "We don't bust people that tape shows," says Curtis. "I don't know if we aggressively encourage it, but I don't think we care." Curtis says the band's own collection of Pearl Jam boots numbers around 60—a small percentage of those currently available. In addition, Vedder records each show for *his* collection from a single microphone and tape deck set up at the mixing desk. He's even been known to tape other artists. He used a Scoopman, Sony's tiny digital tape deck, to record a Pete Townshend concert in Berkeley last summer.

Vedder and his Scoopman would be welcome at a Grateful Dead show. The group sets aside a special seating section for fans who record concerts, though taping outside of the section is a no-no. Trading between fans is also okay, but the band draws a clear distinction between taping and bootlegging for profit, corraling a 1993 legal judgment

THINK SOUND THINK REMO THINK SOUND THINK REMO THINK SOUND TH



Kenny Aronoff has a head for drums.

Make that many heads. In the studio, coated *Ambassadors*® on his snare, bass and toms. Clear *Ambassadors* for his tom bottoms. On stage, it's a coated *Emperor*® for the snare, and clear ones for his tom batters. His bass gets a coated *Ambassador* or *Powerstroke*™ 3 with dot.

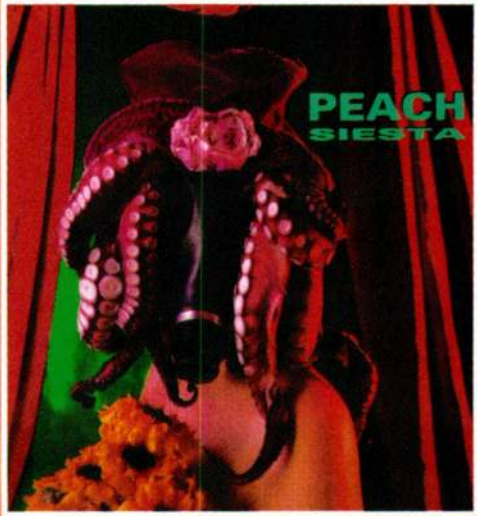


REMO USA

12804 Raymer Street, North Hollywood, CA 91605
(818) 983-2600 © 1994 Remo, Inc.


THINK SOUND THINK REMO THINK SOUND THINK REMO THINK SOUND THINK

PEACH



SIESTA

"The guitars whisper a sweet melody as you sink into the depths of a nightmare."
—The Rocket



© 1994 Caroline Records, Inc.

against a Greenwich Village record store found peddling live Dead cassettes.

Another longtime, albeit reluctant, supporter of bootlegs is R.E.M.'s Peter Buck. In an interview with the British fanzine *Bucketful of Brains*, Buck discussed providing a bootlegger with a tape of the band's one-off acoustic performance at McCabe's Guitar Shop in Santa Monica, California in 1987:

"It's not something we want to come out as a real record, because that builds expectations. But there's some really neat stuff on it. Because we are successful, any record we put

out will be bought by a lot of people, and I don't want to take advantage by putting out something that isn't representative of us... I wouldn't mind doing it through the fan club, doing a cassette, or having a bootlegger put it out, because that's something different—it's out of our hands." (This spring, R.E.M.'s McCabe's show finally came out as a domestic bootleg CD called *TMOQ*, released in a limited edition of 1000 copies.)

Buck's reluctance to mislead the band's wider audience brings up another problem: An informal official release, though aimed at hard-

core fans, *would* be judged by some against the rest of the catalog. In the age of Soundscan, a CD drawn from Prince's hundreds of unreleased songs that sold only 50,000 copies would undoubtedly generate stories of commercial failure. Jimmy Page has repeatedly answered questions about the lack of a definitive Led Zeppelin live anthology by suggesting the job's already been done by bootleggers for those who really care. Why hold yourself up to scrutiny when the diehards are already swimming in that kind of material?

That prominent pop artists are themselves conflicted over bootlegs suggests just how murky the ethical issues can be. "I got this amazing tape of Van Morrison's acoustic demos of the songs on *Moondance*," remarked Jackson Browne in a recent interview. "It's *Moondance* done like *Astral Weeks*. I'm not sure how Van would feel about hearing this, but to me it was very fulfilling. On some of these acoustic versions the words are more prominent, and you see more of the song architecture, you know? To someone who loves those songs it's a really amazing thing to hear."

WE'RE ONLY IN IT FOR THE MONEY

PERHAPS THE greatest misconception about bootlegs is the amount of money involved. The number of bootleg titles released in 1993 is estimated at 3000. If each sells an average of 2000 copies, that's six million CDs in one year. If the average retail price for a CD is \$20, then 1993 bootleg CDs grossed a "street value" of \$120 million worldwide. This may sound like a lot of dough, but it's minor compared to the money lost by the industry to counterfeit and pirate cassettes, which are often manufactured by criminal syndicates and peddled to retailers disguised as official product. "Without a doubt, counterfeiting is the major priority," says Frank Creighton, coordinator of investigative operations for the Recording Industry of America (RIAA). "We haven't stopped [following] bootlegs, but it's not as much of a priority—they're not usually competing with a direct sale [of records]." The RIAA seized over two million counterfeit cassettes and CDs last year, versus 3000 bootlegs, a statistic Creighton suggests is proportionate to the size of each business.

Further, that \$120 million is coming from a relatively small number of people. Author Heylin estimates the worldwide number of regular bootleg buyers to be between 100,000

Jimi Hendrix
:WOODSTOCK
The Performance Of A Lifetime
The Live Album Of The Year

- Includes Previously Unreleased Material
- Features Jimi's Unforgettable "Star Spangled Banner"
- Color Booklet On Jimi and Woodstock (CD and Cassette Only) Contains Never Before Published Photos
- On CD, Cassette and Laser Disc

Also Available:
The Ultimate Experience
Are You Experienced?
Axis: Bold As Love
Electric Ladyland
The Experience Collection
:blues

Available At **CIRCUIT CITY**

© 1994 MCA Records, Inc. **MCA**

and 200,000. Two thousand copies spread across the entire globe means that each retailer is moving only a few copies, and it's the retailer who makes the most profit. (They generally mark up CDs to double the wholesale cost.) Bootlegs coming to America often go through a middleman, so while the street price might be \$20, the labels only get between a quarter and a third of that.

Getting CDs to the U.S. is apparently no longer the problem it once was. Several years ago, stories of customs difficulties and seizures were common, but the heat has been turned down. Birdman cites the confusing legal status of bootlegs as a factor, when they are noticed at all. "At any port of entry, you'll see a dozen ships with 200 truck-sized containers on each. A package of CDs that takes up the space of a telephone book could be the entire American allotment."

Italian bootlegger Simone's biggest-selling title ever is a double Guns N' Roses CD called *Banzai*, recorded in Tokyo on the *Use Your Illusion* tour. It sold 50,000 copies. Estimates have placed sales of Swingin' Pig's *Ultra Rare Trax* series at over 100,000, and Prince's *Black Album*, released by many different companies, is said to have exceeded 250,000. But with so many labels competing, average bootleg sales figures today aren't close to that.

Birdman presses between 1000 and 1500 copies of a given title, pushing to 2000 for a very marketable record. He often pays for the tapes he uses and purchases photographs, bringing his production costs, including manufacturing and shipping, to around four dollars per disc. With the CDs selling for six and ten dollars each wholesale, he stands to make around \$5000 per title.

"We are really conservative right now," Simone says. "There are too many CDs around. 2500 is the [price] break point on the glass master [the production master necessary to make CDs]. That's the way we start. If there's a very special title we can push it to 5000. And then if there is a need, we can repress quickly. We don't need to have a big production in the beginning. I still have titles I'm sitting on." He confesses to a New Kids on the Block bootleg as one of his few stiffs. "It's really shit. It was the biggest mistake of my life."

Competition to get product to market first is another headache that sets the bootleg labels apart from their official counterparts. "Nobody's racing EMI to put out the Beatles *Live at the Hollywood Bowl*," asserts Heylin. "But if two bootleggers were given a tape from the master, it would be party time. The

THINK DRUMS THINK REMO THINK DRUMS THINK REMO THINK DRUMS THINK



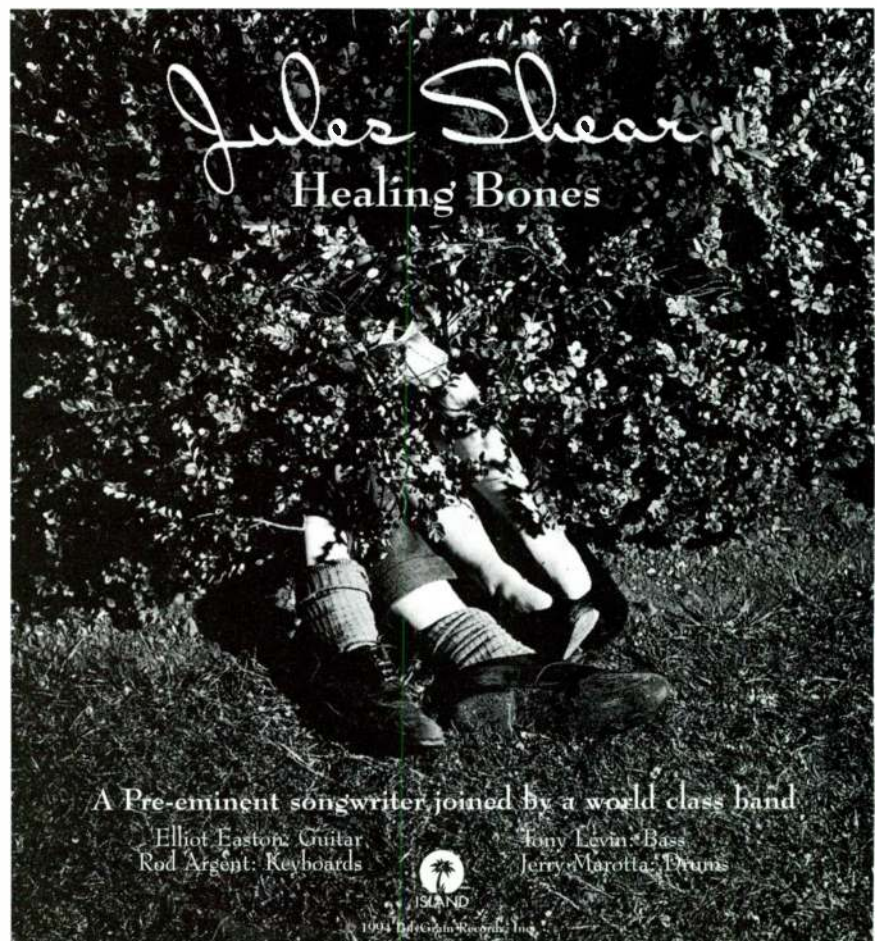
Sit in on Vinny Paul's set.

Customize your own Remo set, or have Vinny's— Two Triumph® 24 x 24" basses, 14 x 14" and 15 x 15" toms and an 18" floor tom. His snare is an 8 x 14" Mastertouch® Custom designed Quadura™ covering. His head choices are a smooth white Falam™II for snare, clear Pinstripe® bass and tom batters, and Ebony Ambassadors® on the tom bottoms.

REMO USA

12804 Raymer Street, North Hollywood, CA 91605
(818) 983-2600 © 1994 Remo, Inc.

THINK DRUMS THINK REMO THINK DRUMS THINK REMO THINK DRUMS THINK



Jules Shear

Healing Bones

A Pre-eminent songwriter, joined by a world class band

Elliot Easton: Guitar
Rod Argent: Keyboards

Tony Levin: Bass
Jerry Marotta: Drums

USA AND
1994 Daffodil Records, Inc.

irony of it is that in a capitalist society, there is no competition between record companies.”

Well, not exactly. Record companies competitively bid to contract musicians in the first place. And many would argue that it is the major labels’ promotional and marketing power that has helped elevate many artists to the point where bootlegging their performances is profitable. Besides, while capitalism may fan the competitive fires, the older generation of “idealistic” bootleggers like Birdman and Simone are finding themselves increasingly squeezed by bigger manufactur-

ers with deeper pockets. There is little honor among thieves, indeed.

“A couple of bigger distributors have jumped into the business—they take all the CDs they can find, copy them with ugly covers and sell them with a retail price of 10,000 lire, which is about six dollars,” complains Simone. “Of course we can’t do anything about it, because there is no protection. If I make a Pearl Jam CD, I cannot say it’s mine, copyrighted by me. I pay the copyright, but I cannot protect my own title, because they can just change the cover and title.”

Birdman is surprised it has taken the big money interests so long to get into the act. “If you go down to Wall Street and say, ‘Do you want to double your money all day long?’ you’ll have millions of dollars in the blink of an eye. This is a legitimate business.”

But perhaps not much longer. It is the SIAE’s approval which gives a CD legal status in Italy. Already that organization has buckled under pressure from major labels and temporarily refused to approve bootlegs of certain artists (specifically, Bob Dylan and Madonna). Far more threatening, however, is next July’s deadline to harmonize copyright laws throughout the continent, as stipulated by the European Union agreement. The probable effect will be to squash the legal umbrella currently protecting Italian bootleggers.

“Our life depends on the copyright situation,” Simone says flatly. “The moment we cannot pay a copyright, we are finished. The real breaking point will be next July. We are living day by day in this.”

The new laws may eliminate the above-ground Italian labels, but boot CDs are not going away. Domestic labels are beginning to flourish, particularly on the West Coast. U.S. pressings are increasing, especially bootlegs of newer bands. It’s easy enough for someone to pass off demos by Stone Temple Pilot or Pavement as that of a local band to an unsuspecting CD manufacturer, though nine takes of “Like a Rolling Stone” might raise a few eyebrows.

“There will always be underground CDs,” concludes Birdman, “but the changing laws *will* get the big European outfits that are just lawyers, accountants and other folks who have the opportunity to produce a disc for \$1 and sell it for \$2.”

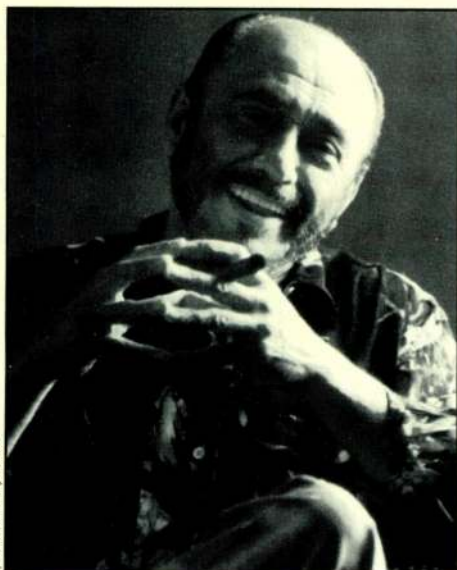
**IF YOU
CAN'T BEAT 'EM
JOIN 'EM**

WHILE MAJOR labels remain frustrated by bootlegs, they’ve certainly learned a few lessons from them, most notably evidenced in the proliferation of boxed sets. They provide a simple answer to the question: How do you get an aging generation to buy new music? Answer: Sell them more of the old. Thanks to boxed sets, a large segment of the record-buying public now understands terms like “outtake,” “alternate version” and “acetate,” which were previously part of the bootleg vernacular.

“The boxed-set world is the byproduct of fascination with bootlegs,” Heylin contends.

“EDDIE PALMIERI HAS STAGED A REVOLUTION YOU CAN DANCE TO... HE REMAINS ONE OF AMERICA’S MOST OVERLOOKED NATIVE GENIUSES.”

—BOSTON PHOENIX



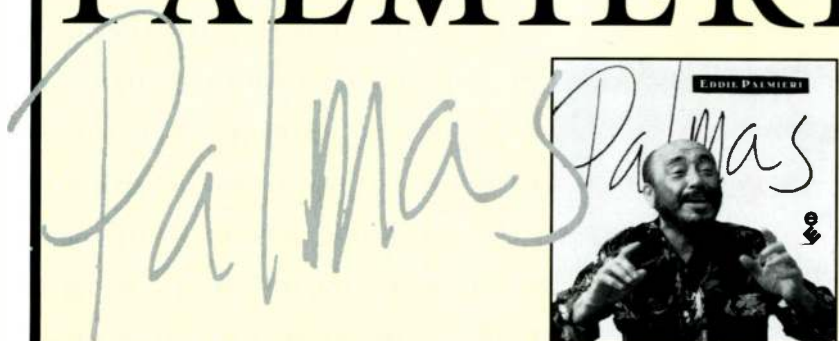
“IT’S A JAZZ SALSA THING ... THE BRASS ATTACKS ... THE RHYTHM SECTION PUMMELS ... THE WRITING IS, AS USUAL, SUPERLATIVE.”

—MUSICIAN

“A SUPERB RHYTHM SECTION ... A STRONG ALBUM, WORTH MINING IN REPEATED LISTENINGS AND GOOD FOR THE DANCE FLOOR.”

—MIAMI HERALD

EDDIE PALMIERI



ON ELEKTRA NONESUCH/AMERICAN EXPLORER SERIES

"The collectors who buy boxes are the people that don't really want to chase down the stuff but would like to have it. Look at the sales of Dylan's *Bootleg Series Vol 1-3*. Clearly, it's not simply hardcore collectors who are buying it."

But the bootleggers have again turned the tables. All the major boot labels now produce elaborately packaged boxed sets of their own, from Big Music's five-CD Led Zeppelin live package *Through the Years*—over five hours of concert recordings that blow away the officially released Zeppelin live album *The Song Remains the Same*—to Great Dane's stunning nine-CD Beatles boxed set *The Complete BBC Sessions* released last winter. The box contains over 240 unreleased Beatles performances recorded for BBC Radio between March 1962 and June 1965. The enclosed 36-page, full-color booklet provides complete liner notes to all tracks and is loaded with photos and explanatory essays. *The 910*, a Beatles fanzine devoted primarily to bootlegs, described the Great Dane box as "unquestionably the nicest unauthorized product ever assembled, both in terms of package design, accompanying information and restoration/reconstruction of the musical material."

EMI is now preparing its own package of unreleased Beatles material, but it isn't expected until Christmas 1995, seven years after the arrival of *Ultra Rare Trax*. After claiming for years that there was nothing of value left in the vaults, EMI, George Martin and nearly everyone in the Beatles' camp have been forced to take action, in part because bootlegs proved otherwise.

As for the bootleggers, their immediate future looks cloudy. With the legal loopholes that have turned bootlegs into relatively big business in Italy likely to shut, chances are the industry there will downsize in a hurry. For U.S.-based independents like Birdman, who've long operated on the fringes of the record business, that could be a blessing in disguise. But the days when bootlegs were a mom-and-pop business aren't likely to return, either. Should Italy's bootleg business collapse, the RIAA's Frank Creighton suggests, operations are more likely to shift to Pacific Rim companies where copyright protections tend to be more lax, economies are growing, and the demand for rock 'n' roll records remains high. Birdman concurs, noting that already a third of his pressings are earmarked for Japan, the fastest-growing bootleg market.

[cont'd on page 94]

THINK DRUMS THINK REMO THINK DRUMS THINK REMO THINK DRUMS TH



Welcome to John Bergamo's world.

The rhythms and cultures of many lands are brought together in the John Bergamo series of frame drums from Remo.


His Kanjira is the product of many years of research and teaching. Its sound and feel are true to its ancient ancestors.

REMO USA

12804 Raymer Street, North Hollywood, CA 91605
(818) 983-2600 © 1994 Remo, Inc.

THINK DRUMS THINK REMO THINK DRUMS THINK REMO THINK DRUMS THINK

MAY THE SOURCE BE WITH YOU



Don't let the dark forces of ignorance defeat you. Right in this galaxy, you can tap into the source -- the free Consumer Information Catalog. It lists free and low-cost government publications on cosmic topics such as federal benefits, jobs, health, housing, educating your children, cars, and much, much more. So dispel the darkness and send for the source. Write today to Pueblo, Colorado for the free Consumer Information Catalog. Just send your name and address to :

Consumer Information Center
Department Source
Pueblo, Colorado 81009

NIGHT OF THE

NOODLE DANCERS

*Noodle dancers for two blocks up Broadway.
Noodle dancers for two blocks down Broadway.
Noodle dancers coming across Broadway with every break in traffic.
And they all look like my*

PHOTOGRAPH BY TOM WOLFE

college roommate in 1971. Which is to say they all look like goats. In tie-dye. And there's exactly one gate open to the Beacon Theater, where these half-bright security guys are frisking noodle dancers one at a time. Thoroughly. Like they weren't noodle dancers at all, but death metal dirtbags who might try to smuggle in a chainsaw and castrate everyone who couldn't name the bass player for Venom in 1984. A serious misreading of youth subcultures, causing a life-threatening bottleneck in one of Manhattan's safest neighborhoods. *Crushed to death by noodle dancers*—somehow I'd envisioned a more heroic obituary in the tabloids. And make no mistake: The noodle dancers would be blamed. When in fact it takes totally effing moronic security guards to make a crowd control problem out of the most pliable humans on earth.

And that is the kind of human who goes to a Phish concert. Highly reminiscent of that act on the old "Ed Sullivan Show" where two mimes take a dummy out of a box, and they grab the dummy's legs and run around in circles in opposite directions, and throw him on the ground and stomp on him, and tie him in knots, and pull his head through his alimentary canal, and stab him with broadswords. And at the end of it all, the dummy stands up and you realize it's an actual living human. And it's incredibly depressing, because you can just see the dummy spending 20 years sitting in the most painful yoga positions for one lousy joke on the "Ed Sullivan Show," and

PHISH PHLIRT





(L TO R) JON FISHMAN, PAGE MCCONNELL, TREY ANASTASIO, MIKE GORDON

● ● ● ● ● ● ● ● **BY CHARLES M. YOUNG**
S WITH THE GOLDEN HOSE



“I WAS SCREAMING AND MY GUMS GOT CUT, BUT IT WAS REALLY COOL.”

now he has no reason to live because everyone in America has seen the joke. So you get about 3000 people as loose as that dummy, and

feed them powerful drugs, and watch them undulate and howl and jostle you and spaz out in absolute non-relation to the band's beat or indeed any beat yet invented by humankind, and those are the Phish Heads, about whom you wonder, “Where are the death metal dirtbags with a chainsaw now that we need them?”

Which is a completely unfair thing to say. Back in 1982, when I first noticed serious slam dancing and stage diving and crowd surfing and skanking at punk shows—long before it was allowed on MTV and became this national obligatory thing even at Phil Collins concerts—it occurred to me that the music could not be understood properly unless you leapt about wildly and threw your elbow into someone's nose. And I was right. I started leaping about, and music which had previously seemed tuneless and dissonant and stressful became clear as a Mozart piano sonata. Only with the correct release of hormones stimulated by music-specific dance can you get the music. Conversely, if you stand there with your arms crossed and your spine aching because it hasn't flexed in hours (in other words: like a rock critic), you will never get the music. So you shouldn't knock noodle dancers until you've noodle danced.

What becomes clear as you noodle dance in this aural ocean with Phish sending out improvisational waves of rock 'n' roll, jazz, blue grass, avant-garde, classical, psychedelic, country/western, atonal fugues and barbershop, is: All popular music between Phish and “Glad All Over” by the Dave Clark Five in 1964 has been a terrible mistake. Either you are glad all over, or you are dirt. Phish make you glad all over. No angst. No alienation. No punk catharsis. No grungy whine. Just thousands of noodle dancers hungry for awe and wonder, eating it off a stick.

Actually, what they eat it off is Trey Anastasio's guitar. Truly hardcore noodle dancers love to stand right in front of him and howl and gasp every time he goes up the neck to take a solo, like no guitar player since the Dave Clark Five ever thought of going up the neck to take a solo. Not that the guy isn't a great musician. He—no sarcasm—is. You can't argue with his vast array of moves in a vast array of forms. It's guitar playing in all 28 dimensions predicted by modern physics. On the other hand, the vast Deadheadedness of his fans makes me want to puke, even when I'm noodle dancing. In fact, in the mid-'80s when Phish were starting out, they played lots of Grateful Dead covers and drooling morons would stand in front of Anastasio chanting, “Jerry! Jerry! Jerry!” The Dead suck, and that's all there is to it.

Which is another completely unfair thing to say. No sane and healthy person can deny the profound legitimacy of, and deep craving for, overwhelming aesthetic experience. These “Jerry! Jerry! Jerry!”-type moments of consciousness raising change lives forever. It's a proven psychological fact. When Albert Einstein was five years old, his father gave him a compass and he was overwhelmed with wonder that the needle always pointed north. The impression that “something deeply hidden had to be behind things” motivated his entire career. All the great creators in whatever field have had these childhood experiences, and particularly in music the whole point is to pass on that experience.

PHISH HOOKS

TREY ANASTASIO plays both electric and acoustic guitars custom built by Phish soundman Paul Languedoc. The electric has a hollow body sort of in the Gibson mode with a long-scale neck sort of in the Stratocaster mode. Trey describes the electronics as “really simple—just a couple of humbuckers.” For an amp, he uses two Mesa Boogie Mark 3s housed in a modular cabinet with Celestion speakers built into the door. Only recently has he gotten into effects, because only recently has he gotten a Bob Bradshaw switching system, by which you can bypass the loop when not using a particular effect. He doesn't like anything but signal between guitar and amp. He speaks highly of his Ibanez Tube Screamer, and hand-wound DR strings.

PAGE MCCONNELL plays a Yamaha C7 seven-foot grand piano, a souped-up 1968 Hammond B-3 and a Fender Rhodes with a vintage Maestro Phase Shifter. He describes himself as “not anti-synthesizer,” but doesn't have much nice to say about them either.

MIKE GORDON plays a couple of five-string basses (one solidbody, one hollow) custom built by Paul Languedoc. He prefers DR strings, which resonate through an ADA MB-1 preamp, Ibanez Tube Screamer, Boss Octave Divider, Funky Filter, Clark-Technic Stereo EQ, Crescent 7001 power amp and speaker cabinets he built himself. “I used to build a lot of speaker cabinets,” he says. “They all sounded bad until this last one, and I stopped building them.” He attributes his success this time to bracing the edges with 2x4s for extra strength.

JON FISHMAN throttles a drum kit assembled by Mike Sangillo of Portland Percussion in Maine. The shells are handmade by Eames with Ludwig rims (14x5 snare). The kickdrum is a 22" Tama Artstar with a Pearl pedal and the woodblocks and cowbell by are Latin Percussion. All seven cymbals (20" ride, 22" and 16" pang, 18" and 17" crash, 8" splash, 16" Woohan China) are Zildjian.

For his vacuum cleaner solos, Jon favors a late-model Electrolux that is used exclusively for music (the hose gets grungy enough without sucking up lint from the tour bus). When Trey and Mike do their synchronized bounce-and-play routine, they use Jack LaLanne mini-tramps and are hoping for an endorsement deal.

*"I have always used
D'Addario strings."*

-Lou Reed

D'Addario®
The Player's Choice



World Radio History
For a FREE poster of this ad write to J. D'Addario & Company, Inc. • Lou Reed Poster • PO Box J • Farmingdale, NY 11735 USA. Offer is subject to availability.

rience. I would not deny Deadheads their impression that Jerry Garcia is hidden behind all things any more than I would deny young Einstein his compass, even though I personally would rather listen to a compass than to Jerry Garcia.

Take Jon Fishman, drummer of Phish, for another example of life-governing aesthetic experience when you least expect it. As kids, Jon and his little brother David discovered the joy of swearing, much to the dismay of their mother. Her repeated threats to wash out their mouths with soap only inspired

them to continue repeating the f-word. One day she actually did wash David's mouth out with soap. Jon found this quite humorous and made the mistake of laughing outside the bathroom. Mrs. Fishman came out and announced, "You! You're the instigator! You're going to get your mouth vacuumed!" And she did. Sucked all those f-words right down her Hoover.

"I tell people this story now, and they say it's child abuse," says Fishman on the tour bus to a show at UMass-Amherst. "And at the time, it was rather traumatic. I was screaming

and bleeding. My gums got cut. And it hurt. But it was *really cool*. You don't ever forget sounds like that echoing in your head. **OWROWGAROWGAROWGA!** And it's turned into this really advantageous stage gimmick that has transcended the level of stage gimmick and entered the realm of novel musicianship."

Fishman grew up in Syracuse where his mom ran the International Center at the university and his dad was an orthodontist. Aside from getting his tonsils rattled, his childhood memories seem to be exclusively happy. The house was full of interesting people from strange foreign lands, and his dad, who loved being an orthodontist, repeatedly emphasized that the most important thing in life was to do what you love doing. So young Jon did a lot of what he loved: playing the drums and dancing serious noodle at Grateful Dead concerts. The parents might have been a hair concerned about the remote probability of Jon making a living at what he loved, but have since become ardent Phish Heads to the point that Jon's mom sometimes joins him onstage for his now legendary vacuum cleaner solo. Indeed, she got so into it that he had to ban her from the tour bus because, well, what's the point of being a rock 'n' roll musician if your mom rides the tour bus?

"I used to bring up the vacuum cleaner to make her feel guilty, but now she just asks, 'Aren't you glad I did it?'" says Fishman, an elfin creature who wears frayed pajamas to perform. "The main thing is, don't be scared. The first few times you do it, you're going to cut your mouth, so just resign yourself to it. Your cheek will get caught and it will be a nightmare. Bleeding all over the place. Your mouth will be swollen for days. I remember this one show, I kept feeling this liquid hit me over the left eyebrow. I thought there was a leak in the ceiling. Until I looked down. There was this big puddle of blood on my snare, splashing me in the face every time I hit it. Ooooooh, it was gross.

"But I've played some great vacuum solos. I can play actual notes along with the songs, and I'm getting to the point that I can play things that other people couldn't if they tried. It's like blowing across a bottle, except your sucking, not blowing. And you have to keep wetting your lips to get any sound. You wanna stick it on the edge of your mouth, so it's mostly on your cheek, and it'll vibrate the corner of your mouth. Very tiny movements get the changes in tone. If you move to the middle of your lip and let your face go slack,

THE ATLANTIC GROUP

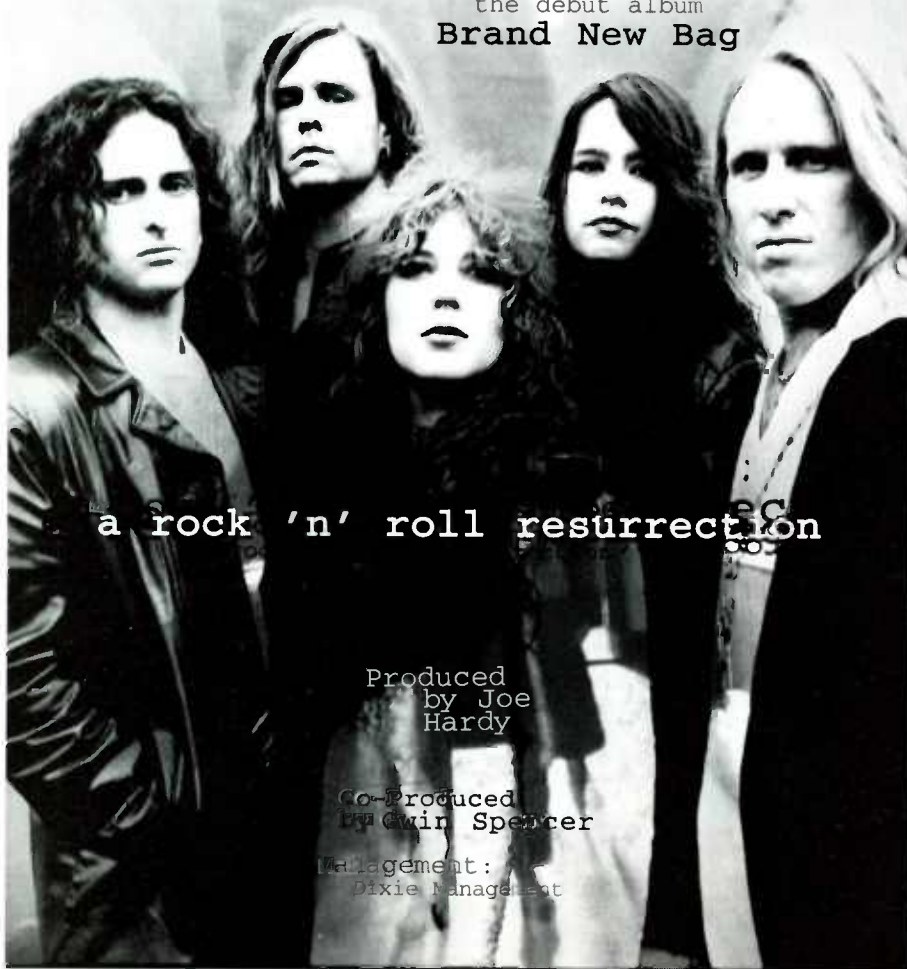
Division of Atlantic Recording Corporation © 1994 Atlantic Recording Corp. A Time Warner Company



THE MOTHERS IN LAW

featuring "Put the Blame on Me,"
"Hangin' On" and "Fool For A Pretty Face"

the debut album
Brand New Bag



a rock 'n' roll resurrection

Produced
by Joe
Hardy

Co-Produced
by Gavin Spencer

Management:
Dixie Management

you get the lowest tone. Huge and fat. Your entire cranium is shaking. Just amazing on a big PA. It's the king of flatulence sounds. And on a good night with a lot of spit in my mouth, I can get different tones at the same time."

Like the Tibetan monks?

"Yeah. Totally. Three tones at once: a high squeak, a low buzz and a wet fizzy sound in the middle. It's just so cool."

There is, of course, more to Fishman than vacuum cleaner solos. Like the rest of the band, Jon's on a quest for more moves in more styles to inspire more howls of awe and wonder from the noodle dancers. He attributes his considerable percussion prowess to an odd method of learning the instrument when growing up. He kept his stereo in the bedroom and his drum kit in the basement, and for some reason it never occurred to him to combine the two. He'd get all fired up listening to "When the Levee Breaks" (his other formative overwhelming aesthetic experience), then run downstairs and pretend he was in Led Zeppelin. One day he was finally able to keep the ride going over the boomthwackathwacka on the kick and snare, and he was hooked for life. But something even more important was happening.

"Years later, I figured it out," he says. With the stereo in one room and the drums in another, I wasn't distracted by the actual song, so my imagination could take over. I learned how to learn something specific, to carry the whole band in my head. But then there's a point where your memory lets go and you start hearing new patterns without the record holding you back. It's like when you see a great movie, and then you see it again. It's always a little different than you remember. It's the effect of imagination on memory."

Jazzed on odd time signatures, he learned sevens and nines from Genesis, tens and fives from Frank Zappa, and the joy of sixteenth notes from the Mahavishnu Orchestra. Aside from a high school cover band that lasted a few weeks, Phish was the only band he ever played with until a couple of years ago when he started sitting in with anyone he could find to satiate his bottomless hunger for more cool beats. Must be a little odd playing for an audience of noodle dancers who have absolutely no sense of rhythm.

"Never occurred to me," says Fishman. "Trey's job is to look at the audience. I look at Trey. Drums are a support instrument, so I pay attention to the band. But I love our

crowd. I don't care what they look like. The main point is, they don't stand there and stare at you with their arms crossed. They want to dance, and they expect the unexpected. The Dead have that, and we have that. We're expected to jam, and that is a great thing: a jazz mentality in a rock crowd."

"NOODLE DANCING is not our phrase," Trey Anastasio, Phish guitarist, laughs in a hotel room. "It's such a communal thing, but they're all in their own world."

"Sometimes you see a girl who knows

how to dance," says Page McConnell, Phish keyboardist.

"Sometimes I like to focus on one person who's dancing, and wait for them to get going," says Trey, his leg propped on pillows from falling into a hole during soundcheck a few days ago.

Whatever you call them, the noodle dancers worship Trey like Jerry Garcia.

Trey laughs again and reserves comment.

"I enjoy the positive aspect," says Page. "Our fans don't mope. So many musicians play to that these days. Our fans come to see

BACK, JACK, TO DO IT AGAIN

CITIZEN

STEELY DAN

1972 1980

THE BOX SET

DIGITALLY REMASTERED FOUR-VOLUME SET (CD OR CASSETTE) ■ EVERY SONG FROM SEVEN PLATINUM ALBUMS ■ THE HIT SINGLE "FM" ■ TWO B-SIDES: "BODHISATTVA (LIVE)" AND "HERE AT THE WESTERN WORLD" ■ THE PREVIOUSLY UNRELEASED DEMO OF "EVERYONE'S GONE TO THE MOVIES" ■ AN EXTENSIVE HISTORICAL BOOKLET FEATURING RARE PHOTOS

ON TOUR THIS SUMMER

MCA

© 1994 MCA RECORDS, INC.

us primarily because their friends told them to come see us. We're not on radio, we're not on MTV. It's all word of mouth."

"I love it," says Trey. "I've been to so many concerts where people just sit there distracted and bored. We've built this thing to where we know and they know they're going to have a good time. What's the point of 'Let's get together and mope?'"

Yeah. If you're not glad all over, you're dirt.

"My first single was 'Over and Over' by the Dave Clark Five," says Trey. "I used to play it over and over."

It was Trey who posted signs around the University of Vermont in Burlington the first couple of days in his first semester in 1983. Bassist Mike Gordon, Jon Fishman and a guitarist named Jeff answered the call. They booked their first gig at an ROTC formal dance a couple weeks later, and it didn't go well. They used a hockey stick for their mike stand, and they knew only two songs: "I Heard It Through the Grapevine" and "Tall Cool Woman in a Black Dress." Their attempts at extended jams got them booted offstage.

"Eventually this girl went upstairs and got her Michael Jackson tapes," Mike recalls.

"But they paid us," says Trey. "Got a check for \$200."

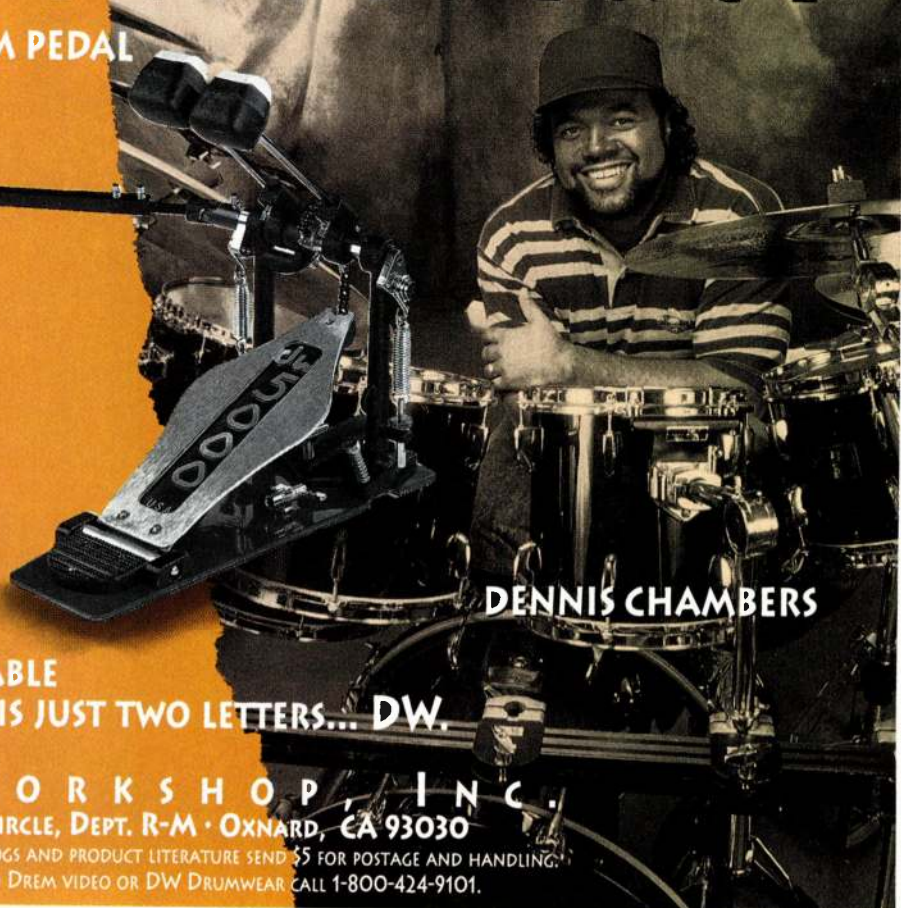
They started gigging during happy hour at this frat bar, drawing in their first week exactly one person. In subsequent weeks, word got out about this band given to extended jams and odd stage antics, and the bar began to suffer severe culture clash between the frat boy regulars and the extreme hippies who were the first Phish Heads. Jeff soon manifested the signs of a spiritual awakening: losing pieces of his equipment and disappearing for long periods of time. After one such disappearance, he announced he'd found Jesus, Jimmy Swaggert's version, and lost rock 'n' roll. A few years later they ran into him on the street outside a club gig in Philadelphia, but he wouldn't come in on the grounds they were playing the devil's music.

Trey and Jon went to Europe that summer to play street music. Mike stayed home and became fast friends with this piano player named Page McConnell who moved in and started learning the material. Trey had left

strict instructions that Phish was a two-guitar-and-no-piano band, but when he got back from Europe with all this music he'd written out in standard notation, he needed someone who could play it and Page was in. Not only that, Page went to Goddard College, one of the few design-your-own-education institutions to survive the '70s. Enrollment was down to 35 students, Page would get a \$50 reward for each student he recruited, and Trey would be allowed (encouraged!) to spend all the time he wanted composing atonal fugues. Trey and Jon transferred to Goddard, Mike stayed at UVM for the film courses. They gigged relentlessly, gradually expanding their territory by promising New England club owners that they'd sell out, and then they would sell out. They sounded like the Dead (crossed with early Genesis), they jammed like the Dead, and their fans followed. By 1988, they were able to drop the Dead covers, and release an album of original, highly complicated, written-out-in-standard-notation-plus-jams music called *Junta*. *Lawn Boy*, another indie, followed in 1990.

THE DW DIFFERENCE

DW 5002AH DOUBLE BASS DRUM PEDAL
(SHOWN WITH OPTIONAL
WIDE FOOTBOARD ADAPTERS.)



DENNIS CHAMBERS

THE DIFFERENCE BETWEEN BELIEVABLE
AND UNBELIEVABLE IS JUST TWO LETTERS... DW.

DRUM WORKSHOP, INC.
101 BERNOULLI CIRCLE, DEPT. R-M • OXNARD, CA 93030

TO RECEIVE THE LATEST DW CATALOGS AND PRODUCT LITERATURE SEND \$5 FOR POSTAGE AND HANDLING.
TO ORDER THE AMERICAN DREAM VIDEO OR DW DRUMWEAR CALL 1-800-424-9101.

They kept their fans tied to the community through a computer network called Phish-Net (readership now 40,000) and a newsletter (circulation 50,000). By 1992, Elektra noticed this huge fan base in New England and in university towns across America for this astonishingly unfashionable hippie music and signed them up for *A Picture of Nectar* ('92), *Rift* ('93) and *Hoist* ('94)—all of which have these undeniable moments of transcendence. Actually, lots of critics get put off by Phish antics and have denied those transcendent moments, mostly on the grounds that bands who don't mope lack depth. Some critics have even attacked the band on the grounds that if they attract noodle dancers, they must suck. But I say the transcendent moments are there for anyone with an open ear. Phish even has a name for those moments. The Hose.

"We were opening for Santana, the only tour we ever did where we were always the opener," says Mike. "We did 30 shows in six weeks, and Carlos would invite us out for a jam every night."

"And every night he used to say, 'The music is water, you are the hose, and the audience is the flowers,'" says Page.

You just have to keep your ego from blocking the hose?

"Yeah. For me the dynamics of the band keep my ego in check," says Page. "We're the same four people who were playing together in a basement ten years ago. We all know this wouldn't be happening without the other three players. We're always striving for more communication. The best jams come when all four of us are communicating. Whenever I think, 'Man, I'm really playing,' that's when I hit a wrong note."

"Are we the Hose this tour?" Trey wonders. "I think we lost it and didn't get it back yet."

"It takes a while to kick in," says Mike. "I think I'm finding the Hose."

"I think over three nights at the Beacon, we found a little spontaneity but not the Hose," says Trey. "It's like lucid dreaming. You have to think about the Hose all day if you're going to do it. In New York, there was all this hype—radio people to meet, interviews. It takes time to get your head back to the Hose. Last tour we got the Hose one night in Indianapolis. Except for the fans, nobody came. No radio people, no interviews, no hype. And suddenly there was the Hose in 'Bathtub Gin.'"

"We threw out the entire song structure,

and we were speeding up, and slowing down, and nailing it," says Mike. "That was the Hose. That was beyond the Hose. That was the Golden Hose."

"A lot of our practice sessions are practicing communication on a musical level," says Trey. "It's called 'Hey.' I'll start playing a simple little phrase, and then each person starts a repetitive complementary phrase. When you say 'Hey,' that means you've heard everybody else's phrase, and then the person to your right changes his phrase and you go around in a circle. Over a period of

three or four minutes, you're in a completely different place than where you started, but you're not noodling and it's all connected. You do *not* have your eyes closed. And then we have these exercises where you hook up with the guy across from you in an imitative way, and the two other guys hook up in a contrary way, and then you shift who you're hooking up with."

"We don't go around in a circle onstage," says Mike. "But the training keeps our ears open."

"If you start drifting [*cont'd on page 95*]

INTRODUCING LASTING EFFECTS...



Your effects are sometimes just as important as your instrument itself. So protect your investment and your reputation with ANVIL's AFX Racks. They are available in all popular sizes, and are built to the same exacting standards that have made ANVIL's ATA case line "The Choice of Professionals". Built in the USA to take the beating of the road and last. Priced to make plastic cases a poor choice when compared on value.

Make the right choice... choose ANVIL!



CALL 800-FLY-ANVIL or 800-359-2684

00100



T

THE GREAT INVENTION OF ECONOMIC HISTORY IS THE PRODUCT: THE IDEA that you can take a little of this, and a little of that, and stir them together to create something more valuable than the original components. While most such creations are just so much fodder for the consumer culture, some make an extraordinary impact—imagine life in the twentieth century without automobiles, airplanes, electric guitars, copiers, telephones, Mickey Mouse. In fact, the right product can overwhelm such lesser matters as politics, religion, history, geography, ethnic stereotype and philosophy. It's arguable that televisions and blue jeans, as much as anything, brought down the Berlin Wall; if the people who ran East Germany had invested as heavily in consumer goods as they did in concrete and barbed wire, the map of Europe might look different today. ★ Another thing to know about Product (the concept) is that creating any one specific product is just about the hardest thing that human beings can do. Why? Because there are a million ways to get the process wrong, killing possible products before they ever make it into the marketplace. There are even more ways to get the process sort of wrong, resulting in products that reach the market with flaws that render them anything from inconvenient to outright dangerous.

BY CONNOR FREFF COCHRAN

Musical instruments and equipment are no exception. Thanks to government-mandated electrical standards and the efforts of conscientious manufacturers, little musical gear is potentially life-threatening. But along with instruments that serve as transducers of the artist's soul and mind, there are others that are incomprehensibly off the target, just plain goofy or annoying as hell. And every company, no matter how skilled and successful, has strikeouts as well as hits and home runs.

The latter are as familiar as old friends, discussed, upgraded and traded by musicians for years after production has ceased. It's the dogs that are mystifying, and that can eat up hard-earned cash that would be better directed toward some more sensible purchase. To understand how they come into existence, and to protect yourself next time you're in the market for gear, it helps to know a little about the process of designing musical equipment.

All of the stories you are about to read are true. Sources have been kept confidential at their own request.

WHOSE BIG IDEA WAS THIS TURKEY ANYWAY?

MUSIC MANUFACTURERS tend to get their product ideas from three places: the engineering department, the marketing department and the community of potential customers. Sometimes an idea comes down from a fourth source, administration. Each of these sources offers its own potential difficulties, but one they share: Each regards its own point of view as paramount. Within most companies, these viewpoints are quietly but constantly at war.

SOURCE ONE: Engineering. Joe Engineer wakes up with a great idea for a product. Well, maybe it is and maybe it isn't, but it's the rare engineer who can stand apart and analyze a personal notion



with a clear head. This is especially true of engineers who are also part-time musicians. Their logic runs like this: I am a musician and I like and understand this idea, so other musicians will like and understand it as well. Wrong! These are musicians *who are also engineers*. What they understand easily after much schooling and experience can, on first encounter, confuse and even anger their unschooled musical brethren. Some historical examples:

Back in 1984, one of the pre-release versions of Voyetra's Sequencer Plus software—eventually one of the most popular PC-based sequencers—had a “piano-roll” display of MIDI notes that didn't just represent the data—it *was* the data. You could change a chord by grabbing one note and sliding it up or down to a new position, but you had to move it *around* the other notes in the display, never touching them, or else you'd wind up altering their data as little bits of memory collided inside the computer. The engineers didn't see this as a major drag. For them, programming the system to work differently was much more difficult than just remembering to be *very* careful.

Ultimately, of course, Voyetra listened to the anguished screams of its beta-testers and rewrote the code before releasing the program. But other engineering quirks have made it out of the lab and into the hands of musicians. The folks who designed JL Cooper's MSB 16/20 MIDI switcher, for instance, apparently thought it perfectly reasonable to select stored patches in octal (base 8 math), pick MIDI inputs in decimal (base 10) and assign MIDI outputs in hexadecimal (base 16). Oy!

The onboard sequencer in the original Kurzweil 250 enabled you to set any number from 1 to 64 as the beat divisor, or lower number, in a time signature—never mind that values other than 2, 4, 8, 16, 32 and 64, undefined by music theory, are essentially meaningless. Oddly enough, this capability managed to develop a cult following, garnering support from some of the heavyweight players Kurzweil hired as consultants early in the project.

“The intention of the engineering group was eventually to restrict it to the values used in standard Western notation,” recalls Chris Martirano, the company's director of pro product development. “But in experimenting with it, musicians such as Lyle Mays pointed out that it was useful to have other numbers available. They found they could do things that were unusual, in an aleatoric sense. You can do things that are not necessarily predictable, but there's an interaction with the machine, and something can come out that is not what you had in mind, but is equally valid.

“We did the same thing with quantization,” Martirano continues. “You can use any value as the denominator [beat divisor]—and we've maintained that, even in the K2000. You can get some very unpredictable, and at times very musical, results. But the time signature has been restricted to the standard values, based on input from a number of people that it was confusing.”

As a general rule, engineering-driven products do lots of cool things. But they tend to do them in inconsistent ways,

much of their power is hidden, and some of them take graduate-level study to understand.

SOURCE TWO: Marketing. Product ideas from the marketing department are usually in response to competition. It's a little like the movie business. If action pictures are selling this year, then that's what the film marketing folks will push the studio to produce. It makes their job easier.

One tip-off that the marketing department is involved is *SML*: the *same* as everybody else's product, only *more* features for *less* price. In theory this sounds wonderful, but there is a restrictive set of tradeoffs between capability, price and quality. Virtually every electronic keyboard in existence now has a built-in sequencer. Why? A few low-cost breakout products that included sequencers were very popular, so now all of them have to. Never mind that most such sequencers go unused, meaning that the cost of parts and programming could have gone into better sound, increased durability or greater expressive capabilities.

The electric guitar equivalent is the legion of low-end-to-lousy instruments sporting fancy name-value whammy bars. Only a marketing guy would see any sense in this. Yes, they get their sale, but putting a Floyd Rose on a junker is like strapping a jet engine onto a biplane. Beginners may be turned on by the accessory, but unless the underlying instrument is satisfying they're likely to give up on it sooner or later, perhaps opting for a competitor's product or giving up on the guitar altogether.

SOURCE THREE: The customer. As an “end user” you have only a moderate impact (unless you are famous enough to do endorsements, that is). Sometimes, however, companies will either listen to what you say to them in letters and phone calls, or else send someone out into the field to collect ideas and data.


Your contribution to the bad products of this world is that you know what you like. That's right: Knowing what you like is a considerable weakness, or at least it can be. The majority of people choose the familiar over the unknown when presented with two options, even if the unknown is much better. If you could sit and try them both out, you'd pick the better one every time. But that's not how field research works. It's all polling, and your choice is between a fact of your current life on one hand, and a fuzzy theoretical possibility you can't accurately assess on the other.

Electronic drums, for example, lagged in obscurity for years because drummers told manufacturers that anything new must be as responsive as what they already had. Companies dutifully built microphonic triggers into real drum heads, but the technology of the time wasn't good enough. Such drums broke easily, if they ever triggered accurately in the first place. Then Dave Simmons came along and built something that actually worked, and even though it felt radically different to play, drummers flocked to the cause. They were willing to ignore their own adamant objections in order to gain the benefits of Simmons drums.

Customer-driven designs tend to embody incremental improve-



"The **best** thing *about* **ASCAP** is that they deal **not** with the sales, *marketing*, or other muck in the music business; their *sole concern* is with **songs** and *artists* and **protecting** them. **ASCAP** is **pure** music."



toad the wet
sprocket

New York
(212) 621-6000

Nashville
(615) 742-5000

Los Angeles
(213) 883-1000

Chicago
(312) 481-1194

London
011-44-71-973-0069

AMERICAN SOCIETY OF COMPOSERS AUTHORS AND PUBLISHERS

ASCAP!

ment, not fundamental change, since that's precisely what most musicians resist. It was a small group of guitarists who first went electric. It was a small group of recording engineers who first went to random-access digital. In those cases, any company taking their cue from poll data would have been misled, and many great products would not have come into existence.

SOURCE FOUR: Administration. Products mandated by a company's administration can be the most frightening of all, because the products themselves are secondary to the true agenda. That agenda may be pleasing the investors; or satisfying a high-volume client; or cutting a sweet purchasing deal on microchips and front-panel aluminum; or shaving a week off a vendor's delivery time; all these and more. When administration dictates product design, the cart is ahead of the horse, and the cartwheels are driving.

This is company-killing behavior. Back in the '70s, California-based Sequential Circuits ruled the synthesizer roost with its Prophet series, beginning with the Prophet-5, the first affordable polyphonic synth. But the company foundered during the '80s when it decided to ignore its happy customer base and make mass-market, low-cost, Toys-R-Us kinds of synths and drum machines instead. The idea was that the founders would take the company public when sales volume peaked, then retire on the profits of their stock dividends. Great idea (for them), but lousy timing. The stock market went soft on new technology issues, dashing their plan to go public; the cheap boxes they were selling carried insufficient profit margins; and they had alienated their previously loyal customers. Valiant attempts to recover were

made with innovations in sampling and vector synthesis, but it was too little and much too late. R.I.P. Sequential.

THE PROPER ORDER OF THINGS

ENGINEERING, MARKETING, customers, administration. If these are the principal players in the game of product development, what of the process itself?

In brief: It's fortune-telling and chaos.

The design cycle can take years, which means that designers must try to figure out *now* what will be popular *someday*. This clearly is impossible, yet it must be done, which makes all product design a nerve-racking gamble. When a company gets it right, as Yamaha did when it licensed FM synthesis from Stanford University years before the release of the best-selling DX7, the score can be huge. When a company gets it wrong—as Yamaha did when it released the DX7II into a saturated market that was ready to move beyond FM—the losses can be measured in millions.

"We had already filled the pipeline, pretty much," admits Andy Murray, Yamaha's national sales manager for pro audio, guitars and synthesizers. "Also, people were looking for something that sounded different. We had stuck with FM while the other manufacturers brought out new technologies, and people perceived that to be old technology."

You might think that stakes such as these would result in an orderly, careful march from concept pitch to first-unit-off-the-line, with everyone on the team pulling together under tight supervision.

PURE GENIUS

Now Acoustic Instruments Can At Last Share The Forefront With Electric Instruments Live On Stage, With Full Acoustic Timbre and Minimum Feedback.



But even the best organizations find it difficult to dodge confusion. The process is just too complicated and fragile, the pressures too great, the situations too diverse. A multinational corporate octopus with deep pockets faces one set of problems, a struggling start-up another.

The stakes that make the game worth playing also tend to make the players overly cautious—so cautious that they do things they might not otherwise even dream of doing: Like the digital audio workstation company that raised tons of venture capital by wildly inflating market projections and facts. Did you know that the International MIDI Association had 20,000 members? (Try more like 2000.) Or the firm that routinely promoted products at least a year before they were ready to ship. This company believed that holding onto market share (by getting people to wait a year rather than shift to some competing product) was of paramount importance. So while their faithful customers were waiting, sales of the current product line fell off catastrophically, which killed cash flow, which meant layoffs, which in turn threatened completion and release of the new products they had announced in the first place—a boom/bust cycle that not even the deepest pockets can afford.

In an ideal universe a typical music-type product concept would be conceived, tested with well-selected focus groups, prototyped, tested again and then launched on the fast track to manufacturing in five stages (with lesser prototyping along the way as needed): interface design, finalizing the mechanical manufacturing issues, finalizing the electronics, a test manufacturing run and finally the real thing. In grit-

ty reality, however, the process looks nothing like this, because every stage is actually dependent on the others.

The real world comes with severe constraints. Few companies in the music field can afford the time or expense of testing sufficient to reveal non-obvious flaws in a product concept; so by the time such flaws become apparent, too much time and capital have been invested to just drop the idea and walk away. Those that do have a viable concept can become ensnared in still other traps: Engineering specifies a certain chip, but purchasing can't get it at a competitive price on a reliable schedule, and the only available replacement requires a circuit board redesign.

Sometimes interfaces are designed before product specifications are finished, so that the final product has buttons with no functions (or worse, functions different than those labeled). More often, the interface isn't considered *at all* until after circuit boards are laid out, so that the locations of buttons and LEDs make no functional sense. Even so much as moving a single screw by 1/64th of an inch to adjust to some limitation in the tool-making process can send everything back to the drawing board—everything!

This is not an exaggeration. Exactly such a change was required of one signal-processor company to pass FCC standards for RF radiation for a particular product. Adding the shielding was easy, but adding the screws that bolted the shielding to the chassis (in an otherwise very tight box) meant a whole new circuit board and new forming tools for the box's front and side panels. Time and cost? A six-month delay in the product's release, and over \$200,000 in non-salary development expenses.

THE MAP33 MIDI/PROGRAMMABLE ACOUSTIC INSTRUMENT PROCESSOR

Introducing The First Programmable Technologically Advanced Preamplifier/Processor Dedicated to ACOUSTIC INSTRUMENTS.



Rane's renowned signal processing and digital expertise have combined to create a quantum breakthrough in acoustic instrument amplification. The MAP 33 effectively preserves complex acoustic timbre through a unique system that processes two different pick-ups *separately* with an impressive arsenal of programmable functions: from EQ to separate monitor mix. With 64 configuration memories and full MIDI control, the MAP 33 can satisfy the most demanding venues with a sound quality of *unprecedented* purity, strength and flexibility! Call us for a detailed brochure and your nearest MAP 33 dealer.

RANE CORPORATION 10802-47th Ave. W. Mukilteo, WA 98275 • (206) 355-6000



AND THEN there are the inevitable problems of culture and language that arise because so many musical products (or their components) now come into the U.S. from Japan, Korea, China, Taiwan, Singapore and other Asian countries.

One joke in common circulation mentions a mechanical assembly chart in which each screw was neatly labeled with a certain four-letter word that describes the procreative act. That may or may not be true—I've never seen it myself—but it is true that for years the L's and R's were switched in the illustrations of LCD displays that appeared in Roland synthesizer manuals, so the instruments appeared to offer settings for "tlemoro" rates instead of tremolo rates.

This, of course, is just for giggles, but the fact is that garbled manuals are more the rule than the exception. "This is a conversation I've been having with Japan for 10 years," sighs Nancy Kewin, Roland's VP of marketing and strategic planning. "The way we operate, R&D is followed immediately by production. And simultaneously with production, the manual needs to be written, because the moment the products come off the assembly line they're put in boxes and we want to ship them. So the manual needs to be done even though no one has had any hands-on time with the instrument.

"The second problem is that, for whatever reason—we write it off as a cultural thing—the Japanese are very satisfied with the owner's manuals we produce. I think that's because they're more engineering-oriented, whereas we come from applications. Americans don't want

to know what the 'function' button is. We want to know how to write a song or record a sequence. But in Japan they're very satisfied with them—no criticism at all."

Fortunately, confusing manuals are nothing more than an annoyance. But things can get genuinely bad when differences of culture and language do harm to the actual design and manufacturing process. If things can take a turn into left field within companies where everyone is "just down the hall," imagine the snafu potential that exists when the connecting links are fax lines, the languages are different and the cultural assumptions are sometimes diametrically opposed.

Employees who work the American half of these companies often live with a great deal of frustration, as things go wrong in unexpected and unpredictable ways. Recently, one digital piano maker received a wave of complaints from dealers that the serial number was positioned too prominently on their instruments; something a little more aesthetic was preferred. The U.S. staff duly discussed a design revision with the Asian manufacturer, who apparently understood what was needed. When the next shipment arrived, the serial number was affixed to each piano's *sheet music stand*. Not only was it now more prominent than ever, it was on the only part of the piano that was removable!

Problems of this nature can be chalked up to errors in translation. Other problems are caused by cultural biases. The operating systems of Asian products tend to have arcane structures that seem hopelessly overcomplicated, or perhaps undersimplified, to the American mind-set. And Asian companies seem to operate in a top-down fashion that favors dictating market preferences over responding to them. It takes

Michael Hedges

THAT MICHAEL HEDGES IS AN ACOUSTIC GUITAR MONSTER AIN'T EXACTLY NEWS. HEDGES CAN DO MORE WITH A SIMPLE STRUM THAN MOST GUYS COULD MANAGE WITH A WHOLE SOLO. MUSICIAN MAGAZINE

ONE OF MUSICIAN MAGAZINE'S

"100 Greatest Guitarists of All Time"

ONE OF GUITAR PLAYER MAGAZINE'S

"25 Guitarists who Shook the World"

the Road to Return

Producing and playing most instruments on the record. Michael Hedges' latest, the *Road to Return* fea-



tures a collection of ten songs that showcase his trademark vocal compositions — many of

which have evolved over three years of nearly nonstop touring. "Sister Soul," "India," and "Follow Through,"

all crowd favorites, are now captured for the first time on disc.



© 1994 HIGH STREET RECORDS

MUSIC

TICKETMASTER

SHOWCASE

IN ASSOCIATION WITH **MUSICIAN**
MAGAZINE

**5 Area Bands Will
Showcase Each Night,
180 Bands In All!**

Representatives from the
following companies will be
in attendance at various
performances:

Capitol,
Mercury, Virgin,
EMI Music Publishing, MCA,
Columbia, RCA, Epic, ASCAP,
Atlantic, Motown and more...



Music recording for all species

ticketmaster Music Showcase 1994 • live dates

Jul 27	Boston	Axis
Jul 28	New Haven	load's Place
Jul 29	Providence	Lupo's Heartbreak Hotel
Jul 30	Nassau-Suffolk	Mulcahy's
Aug 3	New Brunswick	The Court Tavern
Aug 4	Philadelphia	Maui/Headhunters
Aug 5	Virginia Beach	Peppermint Beach
Aug 6	Raleigh	Lake Boone
Aug 10	Memphis	616
Aug 11	Atlanta	Cotton Club
Aug 12	Tampa	Killians Rock Cafe
Aug 13	Miami	Stephen Talkhouse
Aug 17	Bloomington	Mars
Aug 18	Orlando	Club Nowhere
Aug 19	Charlotte	Rocky's
Aug 20	Lawrence	Bottleneck
Aug 24	E. Lansing	Small Planet
Aug 25	Cincinnati	Bogart's
Aug 26	Cleveland	Peabody's Down Under
Aug 27	Champaign	Mabel's
Aug 31	Chicago	Metro
Sept 1	Madison	Club de Wash
Sept 2	Minneapolis	The Cabooze
Sept 3	Des Moines	2nd Avenue Foundry
Sept 7	Seattle	Moe's Mo Roc'N Cafe
Sept 8	Portland	La Luna
Sept 9	San Francisco	Berkeley Square
Sept 10	Santa Barbara	Revival
Sept 14	Austin	Liberty Lunch
Sept 15	Dallas	Trees
Sept 16	San Antonio	Sneakers
Sept 17	Houston	The Pig Live
Sept 21	San Diego	The Belly Up Tavern
Sept 22	Albuquerque	El Rey Theatre
Sept 23	Denver	Mercury Cafe
Sept 24	Tempe	Minder Binder's
Sept 28	Regional-Boston	Avalon
Oct 7	Regional-Dallas	The Bomb Factory
Oct 15	Regional-Seattle	Moore Theatre
Oct 27	National- L.A.	The Palace

Showcase Hotline
1-800-800-3232

these companies some pretty fancy footwork stateside to make sure that ideas and feedback from the U.S. market (even from the company's own stateside representatives) make it to the drawing board.

PEST CONTROL

OF COURSE, no company in the music business sets out deliberately to build a bad product. They just happen, for all the reasons outlined here and lots of others as well. But if you buy into those mistakes you *will* suffer,

in direct proportion to the severity of the mistake and the intensity of your need.

That dire warning said, there are some common-sense things you can do to avoid or minimize difficulties. Don't slide by these suggestions just because they seem obvious. We honor most of them more in the breach than the observance—and are more vulnerable to foul-ups as a result.

First and foremost, educate yourself. If you understand the details of digital recording, you will be better prepared to deal with a hard-disk recording system that is more engineer-driven

than user-friendly. If you have a wide range of experience with the respective sounds and useful life of different alloys in guitar strings, you'll be able to cut through the hype when it comes to choosing a set that suits your style.

Second, never buy on impulse. Start by collecting spec sheets (available free of charge from dealers and manufacturers) for everything that fits the description you have in mind; read them carefully and make sure you understand the jargon. Then, take the time to check things out, even if it means going back to the store several times. Write up a list of questions. If a salesperson can't answer them, call the manufacturer and ask to speak with a product specialist.

Third, reach out. Get involved with other musicians, either in-person or on-line. Join organizations such as user groups, many of which are supported and publicized by the manufacturers themselves, who can supply contact information for any that are in your area—or start your own. The benefit of plugging in to the user community is that others will know things you don't; and together you have a more commanding voice with manufacturers than a lone individual can.

Fourth, get involved. Many manufacturers regard customer feedback as vital information. It may take speaking with a few people before you reach someone whose job it is to listen and respond to your concerns, but in most cases you can trust that such a person exists. If you know your stuff, can communicate clearly and are willing to invest the sweat, you can contribute something valuable to all concerned.

Which brings us to the fifth and last point. When you do contact a company because of some problem you're having, don't go in with a chip on your shoulder. Yes, you spent good money and shouldn't be subjected to unpleasant experiences. But the person on the other end of the phone may have nothing to do with the part of the process that has created a problem for you. What's more, your problem may have a legitimate cause—part of that tradeoff issues discussed earlier—and you'll never resolve anything unless you take that cause into account.

Screwy software? Try to get to the programmers. Half-witted hardware? Talk to the mechanical designers. Do your best to approach these situations not as wars to be fought, with you and the company on opposite sides, but as shared problems to be solved. After all, they want you to buy from them again, and it's in their own best interest for them to get it right...the next time. ☐

Make a Date for Our \$850,000 Scholarship Auditions.

Berklee College of Music, internationally recognized as a leader in contemporary music education, is conducting auditions for more than \$850,000 in scholarships toward Berklee studies, including several four-year, full-tuition awards. If you are a talented vocalist or instrumentalist, you are invited to request an audition on a date listed below.

City	1994-1995
Athens, Greece	Dec. 7, 8, 9
Tel Aviv, Israel	Dec. 11, 12, 13
Barcelona, Spain	Dec. 15, 16, 17
San Francisco, California	Feb. 6
Chicago, Illinois	Feb. 8
New Orleans, Louisiana	Feb. 10
Washington, D.C.	Feb. 12
Boston, Massachusetts	Feb. 17, 18, 24
Helsinki, Finland	Mar./Apr.
London, England	Mar./Apr.
Paris, France	Mar./Apr.
Heek, Germany	April

For information about auditions in Athens, Tel Aviv, and Barcelona, please contact the schools directly.

Athens: Centre of Music Studies Philippos Nakas, contact Leonidas Amiakos; **Tel Aviv:** Rimon School of Jazz and Contemporary Music, contact Orlee Sela;

Barcelona: L'Aula de Música, contact Arthur Bemstein.

For information about auditions in the other cities, please contact Berklee College of Music: Office of Admissions, Dept. 8748, 1140 Boylston Street, Boston, MA 02215-3693 (USA). Telephone: (617) 266-1400, ext. 8748; (800) 421-0084, or Fax: (617) 536-2632.

Berklee
COLLEGE OF MUSIC



THE NATIONAL MUSIC EXPO



Boston

SEPTEMBER 10-11
Hynes Convention Ctr.

San Jose

NOVEMBER 5-6
San Jose Convention Ctr.

Dallas

DECEMBER 3-4
Infomart

Sponsored in part by:

GuitarPlayer

KEYBOARD

BASS

**MODERN
DRUMMER**

MUSICIAN

EQ

RECORDING

GAVIN

Check Out the Gear

Check out the latest products from some of the biggest names in the music industry. Guitars, keyboards, drums, computer hardware and software, recording equipment and instructional materials—all on display and ready for you to play. Talk directly to the factory reps, clinicians, and product specialists. Meet endorsing artists and other industry notables. All under one roof at the Expo!

Learn From the Best

Quit listening and start playing! Let Musicians Institute show you how to improve your chops, enhance your voice, or develop your recording skills. Take an advanced guitar, keyboard, or drum course, or a beginning class on a new instrument. Plug into technology with multimedia workshops sponsored by Apple Computer.

Whether you're a music fanatic, a computer enthusiast, or a professional musician, there's something at the Expo for you!

Here are just a few of the exhibiting companies... AKG • Alaska Software • Alesis • Apple Computer • Applied Research Technology • Audiophile Imports • Baldwin Piano & Organ • Bob Taylor Bases • California Recording Institute • Coda • Dave Maize Acoustic Bass • Doc's Proplugs • DOD/Digitech • Dunlop • Ensoniq • EMAGIC • Fender • Flite Sound • Fostex • Glyph Technologies • Hamer • JBL • Lexicon • Lutronics • Mark of the Unicorn • Musicians Institute • Music Video Products • MV Pedulla Guitars • Opcode • Optek • Ovation • Passport Design • Peavey • QRS Music Rolls • Regal Tip Drumsticks • Rivera • Samick • Santa Cruz Guitar • Seymour Duncan • Steinberg/Jones • Steve Swan Guitar • Takamine • Taylor Guitars • Thomastik-Infeld Guitar Strings • Torres Engineering • Trace Elliot • Twelve Tone Systems • Yamaha • Zildjian • (Exhibitors listed may be in only one of three locations)

FOR MORE INFORMATION CALL (415) 358-9500 EXT. 5703

Expo Tickets \$10*

or

**All Access—
All Weekend
Workshop
Package—**

**Includes unlimited
workshops and
exhibit access \$25**

Workshop seating is limited—
first come, first served.

Workshops conducted by:

MI
MUSICIANS INSTITUTE

For exhibit information
call Roger Mitchell at
(214) 419-7862

* Discount tickets available
at participating dealers

YAMAHA®

EMAGIC
...we make computers groove.

Fender®

Ovation.

PEAVEY®

FAST

FORWARD

DIEMER SEQUEL AMIGA SEQUENCER

When it comes to making music, Apple and IBM tend to hog the limelight while the Commodore Amiga, with superb graphics and multi-tasking capabilities, remains an overlooked underdog. Diemer's Sequel (\$139) is one of the few Amiga sequencers available, offering 32 tracks and timing resolution of 192 ticks per quarter-note. All essential functions are here as well as some special goodies: multiple nested loops with arbitrary start and end points, for instance.

◆ Diemer, 12814 Landale St., Studio City, CA 91604-1351; voice (818) 762-0804.

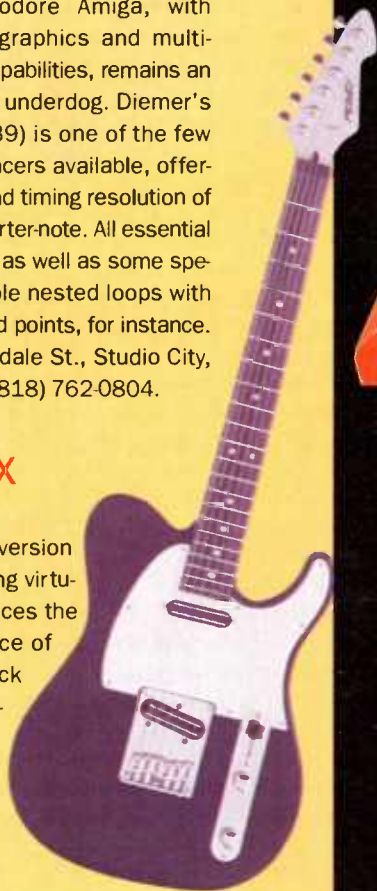
PEAVEY REACTOR AX GUITAR

The Reactor AX (\$499) is a deluxe version of Peavey's Reactor guitar, upgrading virtually every component. The AX replaces the original's poplar body with a choice of alder or swamp ash, while the neck and fingerboard, formerly both maple, are now maple and rosewood.

◆ Peavey, 711 A St., Meridian, MS 39301; voice (601) 483-5365, fax (601) 486-1172.

VESTAX HARD-DISK RECORDERS

The battle for America's living rooms heats up as Vestax introduces their rackmount four- and six-track hard-disk recorders, the HDR-4 (\$1880 with 270-meg drive) and HDR-6 (\$2300 with 340 megs). Both feature 18-bit A/D and 20-bit D/A conversion for a signal-to-noise ratio of 96dB. A MIDI-controlled digital mixer is built in. ◆ Vestax, 2860 Cordelia Rd., Suite 120, Fairfield, CA 94585; voice (707) 427-1920, fax (707) 427-2023.



KAT TRAPKAT DRUM CONTROLLER

Switched-on drummers necessarily choose between a multi-piece surrogate for their acoustic kit and a single integrated unit. Kat's new trapKat (\$1099, \$1838 with stand, pedals and cables) is a refinement of the latter approach. The pad surface is



WARD



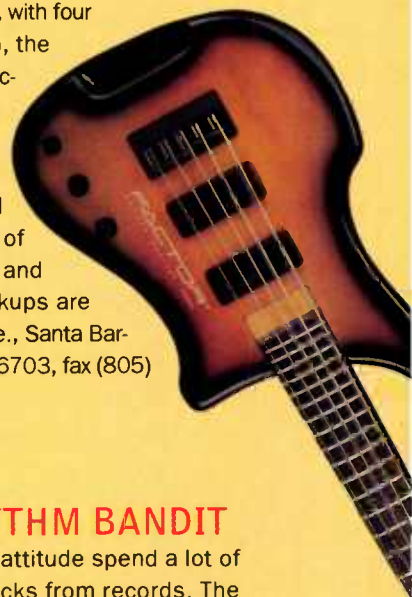
GENERAL-MUSIC POWERCASE

Wherever a powered mixer is convenient, having one built into a travel case is practical. Generalmusic's Powercase line features XLR and 1/4" connectors, phantom power, three-band EQ, two effect buses and a monitor send, plus seven-band graphic EQ and two digital

multiprocessors. The Powercase 12 (\$1395) includes four mono and four stereo inputs with 300 Watts; the Powercase 16 (\$1795) eight mono and four stereo inputs with 500 Watts. ♦ Generalmusic, 1164 Tower Ln., Bensenville, IL 60106; voice (708) 766-8230, fax (708) 766-8281.

KUBICKI KEY FACTOR BASS

Kubicki's new bass brings the attractions of the ultra-ergonomic Ex Factor into a more affordable range. Available fretted or fretless, with four strings (\$1500) or five (\$1700), the Key Factor offers the same electronics, feel and "side dash" position markers with fewer frills. The neck, made of hard rock maple with a 24-fret maple or rosewood fingerboard, is bolted to a body of eastern maple. Schaller tuners and two Kubicki hum-cancelling pickups are included. ♦ Kubicki, 726 Bond Ave., Santa Barbara, CA 93103; voice (805) 963-6703, fax (805) 963-0380.



LUEKEN RHYTHM BANDIT

Players with a DIY attitude spend a lot of time copping licks from records. The Rhythm Bandit (\$59) from Lueken Innovations can make the task a lot easier. Designed to either isolate or eliminate rhythm guitar parts from stereo recordings, the unit invariably reveals details masked by the mix and, depending on the source recording, lives up to its promise to aid in transcribing, critical listening, learning songs and playing along. ♦ Lueken, 513 Wilshire Blvd., Suite 326, Santa Monica, CA 90401; voice (310) 826-2804, fax (310) 826-4293.



divided into 24 trigger areas, including flat pads and elevated rims along the perimeter. The trapKat's memory holds 14 factory kit set-ups plus 10 user kits that can be edited entirely by striking pads and pressing footswitches. ♦ Kat, 53 First Ave., Chicopee, MA 01020; voice (413) 594-7466, fax (413) 592-7987.

NEW TOYS & NEW TOOLS

GUITARS & BASSES

◆ The new KH-3 is the second instrument in **ESP's** Kirk Hammett signature line, which includes custom fingerboard inlays, EMG electronics and Floyd Rose locking tremolo hardware. This model features a black alder body with spiderweb graphics. ◆ **Wilkinson's** VS100 Convertible tremolo system features a whammy bar that parks, converting the unit into a fixed bridge with stable tuning. ◆ **Rexer** offers wireless systems for bass guitars. The rackmount, dual-diversity VRD-2000 and RX-20 tabletop unit are engineered to transmit the low B on a five-string without adding noise, coloration or compression. ◆ **Dr. Duck's** Ax Wax from **Duck's Deluxe** is a nonabrasive formula that cleans, polishes and moisturizes guitars and other musical instruments. It contains no wax, silicones, synthetics or acids.

KEYBOARDS & MIDI

◆ The UltraProteus is the latest sound module from **E-mu**. It incorporates 16 megs of samples, 32 multitimbral voices, 384 presets and Z-Plane filter technology. ◆ **Kawai's** KSP 5 is a 76-note General MIDI keyboard that includes automated arrangements of 64 built-in popular songs. Each song can be played in 64 styles for a total of 4096 song/style combinations.

AMPS & SPEAKERS

◆ **SWR's** Workingmans 12 bass combo integrates a 12" Celestion woofer, piezo tweeter and 100 Watts of solid-state power. Features include automatic limiting for speaker protection, tuner send, aural enhancer circuit, effect loop, XLR recording output and headphone jack. ◆ The GB Amp from **Kawai** is a 15-Watt practice amp, complete with tone controls, effect loop and tuner, that includes built-in automated accompaniment including drums, bass and chords. A card slot provides access to arrangements of over 200 well-known songs. ◆ **J.F. Naylor** introduces a new guitar head and two cabinets. The Super-Drive Sixty tube head drives a single channel with 60 Watts plus "bite" switch and effect loop. The model 412 and 212 speaker cabinets are approximately 20 percent smaller than usual 4 x 12 and 2 x 12 enclosures, built of seven-ply birch with vented backs for enhanced sound. ◆ The PBM 5 Mark II from **Tannoy** upgrades their original small near-field monitor, adding a half-octave to the low end and improving mid- and high-frequency response. ◆ **KRK** intro-

duces model 15P-3, a passive speaker cabinet for high-power control-room applications that includes a 15" woofer, 7" mid driver and 1" tweeter. Also, **KRK** offers optional video shielding in their model 6000 and 7000B audio monitors, to eliminate magnetic flux-induced distortions in nearby video monitors. ◆ **Audix** debuts the PH25, a mid-to-high-end powered monitor. Each enclosure provides 60 Watts with a 5 1/4" woofer and 3/4" tweeter. Also, Audix has upgraded their PH5 powered monitor to the PH5-II, which delivers 40 Watts through the same speaker configuration. Video shielding is optional.

DRUMS & PERCUSSION

◆ **Page** offers a line of "fully resonant" drums, in which no hardware is attached to the shell. Page drums can be tuned by hand using a rope tension system, and now feature a spur mounting system that attaches to the bass drum hoop rather than the shell. ◆ **Rhythm Tech** debuts the Rain Stick, Jingle Shake and Double Hat Trick. The Rain Stick, made of durable modern materials, comes in 20" and 30" models. The hand-held Jingle Shake combines two rows of brass jingles with one row of nickel. The Double Hat Trick is a dual version of the original hat-mounted tambourine, featuring 16 brass jingles. ◆ **Gibraltar Hardware** debuts the GPR-450BK black drum rack, a three-sided rack with six T clamps, four multiclamps plus memory locks to fix clamp positions. In addition, Gibraltar's 9400 series of cymbal stands includes straight and boom designs in several lengths, each including a heavy-duty tilter. The new Rock Hardware line of pedals includes both chain- or strap-drive models.

SOFTWARE & HARDWARE

◆ Studio Vision Pro is the latest upgrade of **Opcode's** integrated MIDI sequencer and digital audio editor for the Macintosh. The new version is compatible with Digidesign's TDM busing system as well as WC Music's DNA groove templates. The track overview display includes new visual modes, and notation is available for editing and printing. The software also comes in a version designed to run on AV Macs, Studio Vision AV. ◆ England's **Keyfax Software** offers Twiddly.Bits in two volumes. Formatted for MS-DOS, each disk includes MIDI files representing idiomatic gestures, licks and phrases typical of a variety of instruments including guitar, percussion, brass, winds and

strings. Contributing performers include Bill Bruford and Steve Hackett. ◆ **K.S. Waves** introduces the L1-Ultramaximizer, a software plug-in for Digidesign's Sound Designer II system that performs brick-wall limiting. ◆ **Twelve Tone's** Cakewalk sequencer for DOS is now in version 5.0, and includes all of the features previously available in the Cakewalk Pro and Cakewalk Live versions of the program. The program now supports multiport interfaces, reads all common SMPTE formats, includes a macro recorder and provides a programming language for creating custom editing routines.

MIKES & MIXERS

◆ **AKG** has updated their '50s-vintage C12 Tube mike to create the C12VR Tube, maintaining the original vacuum tube with updated electronics and features such as a selection of nine polar patterns. ◆ The Sequel II is the newest sound-reinforcement mixer from **Soundtracs**, and features digital dynamics control and locally bypassable VCAs. The Megas II Stage upgrades Soundtracs' earlier Megas console for live applications. The new version offers input metering and discrete trimming of groups to the stereo bus.

SIGNAL PROCESSORS

◆ **Trace Elliot** offers three new pedals for acoustic guitarists. The TAP-1 preamp/direct box includes active high and low EQ plus variable notch filter. The TAC-1 provides separate compressors for high and low frequency ranges, and the TAG-1 is a seven-band graphic EQ tailored to acoustic stringed instruments. All three include adjustable input and output levels. ◆ Maintaining all of the features of the original model, **dbx** introduces the upgraded model 166A compressor/limiter/expander/gate. New features include a choice of "over-easy" or hard-knee compression, both XLR and 1/4" inputs and outputs and switchable low-frequency contour filter. ◆ The Edison EX 1 Stereo Enhancer from **Behringer** is designed to intensify spatial characteristics across the stereo field. The unit's output is mono-compatible.

ACCESSORIES

◆ The Rock N' Roller Supercart from **Music Industries Corp.** combines the portability of a luggage cart with the load capacity of four-wheel dolly. All models fold into five configurations to handle various kinds of equipment.

Midnight Blues



Loud and clear.

Introducing Midnight Blues™... microphones designed to be heard – *loud and clear*.

Loud is good. Neodymium elements give you higher output and a cleaner signal.

Road tough. The heavy metal construction takes lots of abuse.

No thumps. New MagnaLock™ switches don't thump and are lockable to prevent accidental turn-off. And newly-designed internal shock mounts reduce handling noise.

Get a grip. They've got a tough, matte finish that you can really hold on to.

Midnight Blues microphones. Not just loud – *loud and clear*.

See them now at your A-T dealer. Or for more details, write, call or fax. Audio-Technica U.S., Inc., 1221 Commerce Drive, Stow, Ohio 44224 (216) 686-2600 Fax: (216) 686-0719

Midnight Blues™

loud and clear



audio-technica®

SEQUENCER FACE-LIFTS

MACINTOSH MIDI sequencers have evolved from quirky little programs into sleek, powerful tools for making music. Competition has been the primary motivator: As soon as one company ups the ante by adding some new capability, their rivals rush to include, or improve upon, the same feature. Over the past year, nearly all of the major Mac programs have received major face-lifts, making them in some ways more similar, in others more distinctive.

Regardless of their previous incarnations, all of the sequencers described here now can quantize in various ways, edit controller data graphically, synchronize to SMPTE, execute editing commands without stopping playback, loop-record (that is, loop through a section of music repeatedly while recording multiple takes on different tracks) and (except for Metro) edit notes displayed in standard music notation. You may not even need a multitrack recorder any more—each program is upgradeable to a version that lets you record between two and 16 tracks of digital audio (depending on accessory hardware) on a hard disk along with MIDI data, making your Mac a complete studio-in-a-box.

These features are the bedrock of high-end Mac programs. Thus, the main difference between today's sequencers lies not in feature sets, but the more elusive qualities known as "look and feel." So rather than speak specs, let's get subjective.

SEQUENCER WARS

Opcodes's Vision 2.0 (\$495) is a stunning rewrite of the original program. A vastly simplified user interface makes the recording process more transparent, and several features make the program faster and more efficient to use. These include "phrase mode" (a song overview that shows you where the notes are, rather than the usual one-measure blocks that either do or don't contain data), a well thought-out set of keyboard commands and context-sensitive help. Add Vision's reputation for stability, and it's easy to see why this is the choice of many pros.

Perhaps Vision's strongest asset is the way it integrates with other Opcode products, including the Studio series of MIDI interface/processors, Galaxy editor/librarian software and OMS (Open MIDI System, a Mac system extension that aids in MIDI-related tasks). Although other sequencers are compatible with OMS, Opcode has taken system integration further than anyone else.

Mark of the Unicorn's Performer 5.0 (\$495) is Vision's primary competition. It appeared many years earlier and has established itself as something of an industry standard. Performer commands exceptional customer loyalty, in part because of MOTU's frequent and aggressive upgrades.

Some people prefer Performer simply because it looks great: 3-D buttons, futuristic art-deco graphics and intelligent use of color lend a distinctive, comfortable aura that makes it easier to stare at the computer screen for hours on end. MOTU has their own integrated system based on Performer, including their MIDI

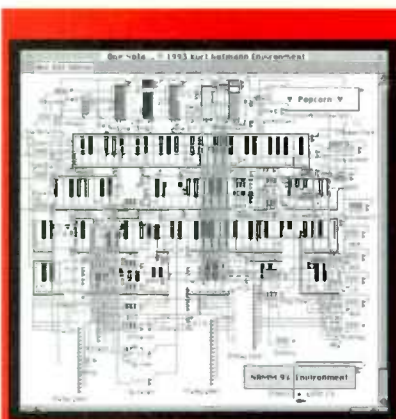
Time Piece interfaces, Unisyn editor/librarian and Free MIDI System software. (Only time will tell whether Free MIDI will receive as much third-party support as OMS.) The bottom line: Performer is a solid, aesthetically satisfying sequencer that, despite a compre-

hensive feature set, remains easy to use.

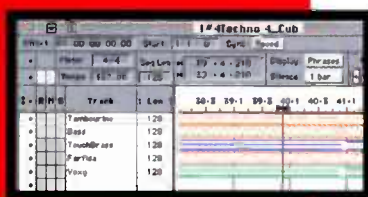
Regarding the Vision-vs.-Performer debate (which can inspire the same extremes of emotion as Strat vs. Les Paul), my subjective take is that Vision's specialty is the sequencing engine, while Performer's specialty is the interface.

The "Gang of Five" major sequencer programs for the Macintosh have been upgraded almost beyond recognition.

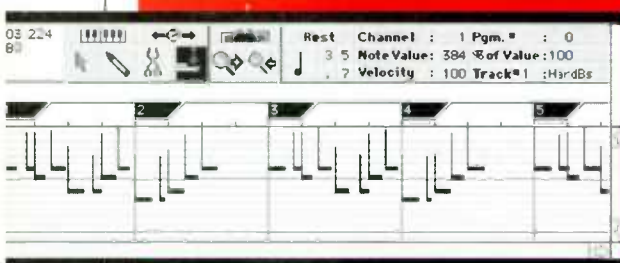
BY CRAIG ANDERTON



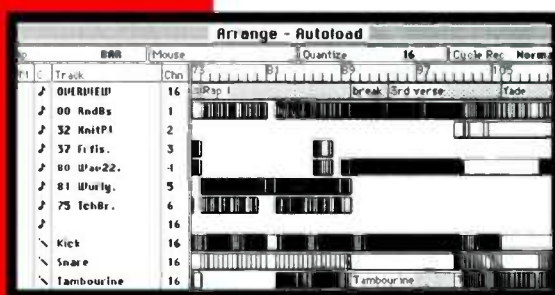
Logic's environment window uses delay, transposition and arpeggiation to generate the song "Popcorn" from one note.



Vision's "phrase" mode.



Metro's piano-roll note editor.



Cubase's arrange window.



Performer's transport bar.

Morpheus. Z-Plane Truth.

“Think of Morpheus™ as a new horizon
in synth programming”

Keyboard, U.S.

“When I first heard some of the sounds from Morpheus,
tears literally came to my eyes and
the hair stood up on the back of my neck”

Sound On Sound, U.K.

“I see Morpheus as the dawning of
a new age in synthesis...
it is extraordinarily powerful”

Electronic Musician, U.S.

“There’s no viable excuse for dull and
lifeless performances when you have
so much control with Morpheus”

Home & Studio Recording, U.S.



14-pole Z-Plane™ filters ■ Dual stereo effects processors ■ 32-voice polyphony
16-part multi-timbral ■ 6 polyphonic outputs ■ Sounds like you’ve never heard before!

“The Gods are dancing.”

Keys Magazine, Germany

MORPHEUS
Z-PLANE SYNTHESIZER



E-mu Systems, Inc. P.O. Box 660015, Scotts Valley, California 95067-0015 • 408-438-1921

U.K. E-mu Systems, Ltd., Suite 6, Adam Ferguson House, Eskmills Industrial Park, Musselburgh, EH21 7PQ • 44-031-653-6556

© 1994 E-mu Systems, Inc. E-mu and E-mu Systems are registered trademarks and Morpheus, Z-Plane and the E-mu logo are trademarks of E-mu Systems, Inc. All other trademarks are property of their respective companies.



FREDDIE KING VIDEOS

"He taught me just about everything I needed to know...when and when not to make a stand...when and when not to show your hand...and most important of all...how to make love to a guitar."
- ERIC CLAPTON

FREDDIE KING: THE!!!BEAT 1966

A 60 minute video featuring 14 complete performances from the legendary 1966 TV show The!!!Beat. Plus a bonus 3 songs from Sweden, recorded in 1973.

From The!!!Beat: Have You Ever Loved A Woman, I'm Tore Down, Hide Away, I Love The Woman, Papa's Got A Brand New Bag, See See Baby, Sitting On The Boatdock, Shuffle, She Put The Whammy On Me, San-Ho-Zay & Funny Bone • From Sweden: Have You Ever Loved A Woman, Blues Band Shuffle & Big Leg Woman.

VESTAPOL 13014 \$24.95

FREDDIE KING IN CONCERT

A 58 minute video featuring various performances filmed between 1970 and 1975 in Europe and the USA.

Titles include: Ghetto Woman, Sweet Home Chicago, Woman Across The River, Have You Ever Loved A Woman, Look Over Yonder's Wall, Ain't Nobody's Business If I Do, Whole Lotta Lovin', Woke Up This Morning & Things That I Used To Do

VESTAPOL 13010 \$24.95

(POSTAGE/HANDLING: \$4.00 FOR FIRST VIDEO AND \$5.00 FOR EACH ADDITIONAL VIDEO)

STEFAN GROSSMAN'S GUITAR WORKSHOP
P.O. Box 802, SPARTA, NJ 07871
TEL: 201/729 5544 FAX: 201/726 0568

GERMAN ENGINEERING

Sequencers from Steinberg and Emagic dominate in Europe. Originally made for the Atari (which is very popular overseas), their flagship programs have been rewritten for the Mac in a bid to crack the American market. Emagic's Logic (\$399) and Steinberg's Cubase Score (\$349 without notation printing, \$549 with notation printing) are formidable competitors.

Cubase's German origin and Atari roots set it well apart from the American sequencers. The screen graphics are densely packed, and there are extras such as an "interactive phrase generator" for algorithmic composition and the option to build a "virtual console" of MIDI faders and switches capable of sending a variety of messages. Although Vision and Performer offer similar functions, Cubase goes the next step.

For basic sequencing functions—record, play, edit and arrange—Cubase is exceptionally fast. Moving around blocks of music is simple, and the real-time editing options are seamless because they were built into the program from the ground up. Once you get into more detailed editing, things get a little bogged down; options such as logical edit (which affects only data that meets specific selection criteria) are complex enough to require thinking twice, and the controller editing is somewhat awkward. Still, if your priority is turning inspiration into tracks, Cubase is arguably the fastest way to get there.

Logic's main attraction is a configurable working environment. Various elements of a MIDI system become objects that you manipulate on-screen with virtual patch cords, and favorite combinations of edit windows can be assigned to keyboard equivalents. The program also offers unusual functions such as MIDI delay, arpeggiation and a

"chord memorizer" for entering one-finger chords. There are also virtual knobs and sliders for recording controller data in real time, and Logic's notation capabilities are well above average.

However, along with power comes complexity, and Logic begs for a two-page monitor that can display all of the data you might want. Configuring it also takes a while, but once you've done that, the creative process gets easier. Overall, Logic is a model of organization and efficiency, and is clearly intended for the Macintosh power user.

LEAN & MEAN

OSC's Metro (\$225) delivers *mucho* performance for minimal money. Leaner, faster and less feature-laden, this sequencer is a companion to OSC's Deck II hard-disk recording software. (You'll need both programs to work with digital audio and MIDI simultaneously.) Metro's not fancy, but it's stable, well-behaved and easy enough to use that you hardly need the manual. But there are a few surprises: loop recording is highly effective, and nesting "subsequences" within sequences is a simple click-and-drag operation (techno fans, take note).

Metro is the obvious choice for those who like Deck II, but it's also suited to those who would rather be musicians than rocket scientists. It doesn't have the power of the other four programs, but it also doesn't enforce the penalties associated with lots of power.

ONE-UPMANSHIP

The future looks promising for all five, especially in their digital-audio versions. Logic Audio translates some aspects of digital audio files into MIDI, and gives you the opportunity to "groove-quantize" digitally recorded tracks. This is, when you select a MIDI drum pattern as the reference groove, Logic will separate an accompanying digital audio file into chunks that follow the drum's rhythmic pattern. It sounds like science-fiction, but other sequencers are slated to include this and other ground-breaking features as well.

The continuing game of Mac sequencer one-upmanship is great news for musicians. Whichever program you choose, you can pretty well rest assured that it will continue to evolve. If history is any indication, any features your sequencer lacks that are available elsewhere will probably show up in an update before too long.

DIGITAL MUSICAL INSTRUMENTS AND THE WORLD of MIDI

A VIDEO MUST

For Every Electronic Musician

INCLUDES

- Keyboards
- Synthesizers
- Drum Machines
- Drum Controllers
- Wind Controllers
- General MIDI
- Trouble-Shooting
- Much, much more

Only \$29.95 plus \$4.50 S&H

A-R Editions, Inc.
(800) 736-0070

VISA or M/C Accepted

◆ **Emagic**, P.O. Box 771, Nevada City, CA 95959; voice (916) 477-1051, fax (916) 477-1052. ◆ **MOTU**, 1280 Massachusetts Ave., Cambridge, MA 02138; voice (617) 576-3609, fax (617) 576-3609. ◆ **Opcodes**, 3950 Fabian Way, Ste. 100, Palo Alto, CA 94303; voice (415) 856-3333, fax (415) 856-3332. ◆ **OSC**, 480 Potrero, San Francisco, CA 94100; voice (800) 343-3325, fax (415) 252-0560. ◆ **Steinberg/Jones**, 17700 Raymer Street, Suite 1001, Northridge, CA 91325; voice (818) 993-4091, (818) 701-7452.

- 102 4/87 Robert Cray, Los Lobos, Simply Red
- 104 6/87 Springsteen, The Blasters, Keith Jarrett
- 112 2/88 McCartney, Stanley Clarke, Buster Poindexter
- 113 3/88 Robert Plant, INXS, Wynton Marsalis
- 115 5/88 Stevie Wonder, Sonny Rollins, Joni Mitchell, Johnny Cash
- 116 6/88 Sinead O'Connor, Neil Young, Tracy Chapman
- 118 8/88 Pink Floyd, New Order, Smithereens
- 119 9/88 ZZ Top, Carlos Santana/Wayne Shorter, Vernon Reid
- 120 10/88 Keith Richards, Crowded House, Depeche Mode
- 121 11/88 Prince, Steve Winwood, Randy Newman
- 122 12/88 Guns N' Roses, Midnight Oil, Glyn Johns
- 123 1/89 Year in Music '88, Metallica, Jack Bruce, Fishbone
- 125 3/89 Elvis Costello, Jeff Healey, Sonic Youth
- 126 4/89 Lou Reed, John Cale, Joe Satriani
- 128 6/89 Peter Gabriel, Charles Mingus, Husker Du
- 129 7/89 The Who, The Cure, Ziggy Marley
- 131 9/89 Jeff Beck, Laura Nyro, Billy Sheehan
- 133 11/89 The '80s, Daniel Lanois, Syd Straw
- 135 1/90 Aerosmith, NRBQ, Richard Thompson
- 137 3/90 George Harrison, The Kinks, Abdullah Ibrahim
- 138 4/90 Tom Petty, Lenny Kravitz, Rush, The Silos
- 139 5/90 Paul McCartney, Cecil Taylor, Kronos Quartet
- 140 6/90 Robert Plant, Suzanne Vega, Soul II Soul, Drums
- 143 9/90 Steve Vai, Michael Stipe, Malmsteen/McLaughlin
- 144 10/90 INXS, Neville Bros., Lou Reed/Vaclav Havel
- 146 12/90 Slash, Replacements, Waterboys, Pixies
- 147 1/91 Robert Johnson, Bruce Hornsby, Soul Asylum
- 148 2/91 Pink Floyd, Neil Young, Art Blakey, Black Crowes
- 149 3/91 Jerry Garcia/Elvis Costello, NWA, Pink Floyd
- 150 4/91 R.E.M., Top Managers' Roundtable, AC/DC
- 151 5/91 Eddie Van Halen, Fishbone, Byrds, Chris Isaak
- 152 6/91 Stevie Ray Vaughan, Morrissey, Drum Special
- 153 7/91 Bonnie Raitt, Tim Buckley, Sonny Rollins
- 154 8/91 15th Anniversary Issue, Sting, Stevie Wonder
- 155 9/91 Paul McCartney, Axl Rose, David Bowie
- 156 10/91 Dire Straits, Jesus Jones, McCartney Part 2
- 157 11/91 Jimi Hendrix, Frank Zappa, Primus, Eddy/Fogerty
- 158 12/91 Miles Davis, Robbie Robertson, Massive Attack
- 159 1/92 Megadeath!, Nirvana, Earl Palmer
- 160 2/92 Fear of Rap, Eric Clapton
- 162 4/92 Def Leppard, k.d. lang, Live
- 163 5/92 Drugs, Booze & Creativity, Lyle Lovett, Mikes
- 164 6/92 Guns N' Roses, Metallica, Genesis
- 165 7/92 Led Zeppelin, Faith No More, T-Bone Burnett/Sam Phillips
- 166 8/92 David Gilmour, Robert Wyatt/Bill Nelson
- 167 9/92 U2, Big Guitar Special, George Harrison
- 168 10/92 Playing with Elvis Presley, Producer's Special
- 170 12/92 Roger Waters, Prince, Bob Weir
- 171 1/93 Best of '92: Extreme, Chili Peppers, Bobby Brown, Tom Waits
- 172 2/93 100 Greatest Guitarists, Paul Simon, Robben Ford
- 173 3/93 Mick Jagger, Hothouse Flowers, Annie Lennox
- 174 4/93 Neil Young/Peter Dinklage, Henry Rollins, Sting
- 175 5/93 World Party, Stevie Ray Vaughan, PJ Harvey
- 176 6/93 Speech/Curtis Mayfield, Soul Asylum, Chris Isaak
- 177 7/93 Pete Townshend, Getting Signed, Primus
- 178 8/93 Guitar Special, Steve Vai, Bono, Waterboys
- 179 9/93 Steely Dan, Belly/Breeders, Daniel Lanois
- 180 10/93 Nirvana, Jeff Beck, Depeche Mode, Verve
- 181 11/93 Pearl Jam, Counting Crows, Liz Phair, Producer's Special
- 182 12/93 End of the Music Business, Lemonheads, The Band
- 183 1/94 Flea, Bill Graham, Max Roach
- 184 2/94 Zappa, Jeff Buckley, Slash, DAT
- 185 3/94 Nine Inch Nails, Elvis Costello, Kate Bush
- 186 4/94 Lyle Lovett, Soundgarden, AAA Radio, Afghan Whigs
- 187 5/94 Counting Crows, Rickie Lee Jones/Leo Kottke, Bjork
- 188 6/94 Decline of English Rock, James, Perry Farrell
- 189 7/94 Jazz Special, Branford Marsalis, Smashing Pumpkins
- SP1 Best of the Beatles and Rolling Stones



NIRVANA
180



NINE INCH NAILS



COUNTING CROWS



ICE CUBE



FROM THE VAULTS

MUSICIAN BACK ISSUES



STEVE VAI



GUNS N' ROSES
164



PEARL JAM



JIMI HENDRIX
157

Please send me the following selections. I have enclosed \$5.00 for each issue (\$6.00 outside of the U.S.—U.S. funds only).

I have ordered _____ issues of MUSICIAN at \$5.00 each (\$6.00 outside of the U.S.—U.S. funds ONLY). Enclosed is check/money order for \$_____.

Name _____

Address _____

City _____ State _____ Zip _____

Send check/money order to Musician Back Issues, PO Box 2163, Marion OH, 43305-2163.

ELECTRONIC DRUMS EVERYWHERE

IN THE beginning there was Simmons. The pioneering electronic drums of yore ushered in the choruses of countless disco records with a hail of high-pitched synthesized bleeps: "Boo! B'boo-boo-boo!" Simmons begat Linn, spawning the drum machine revolution that, over a decade later, continues to fuel house and techno beats with ultra-precise mechanized rhythms. Since then, the pendulum has swung back toward naturalism: acoustic sounds, human feel. Apart from dance music, you don't hear electronic drums so much these days.

Or do you? Thanks to improvements in sampling and triggering hardware, even when you think you're hearing the real thing, chances are you're not. Prominent producers including Bob Clearmountain, Alan Parsons, Mutt Lange, Bob Rock and Trevor Rabin routinely replace old-fashioned drum tracks with electronic mock-ups, with no one the wiser for it.

Electronic drums offer one overwhelming advantage: They take the time, expense and worry out of recording top-notch drum sounds. Not long ago, recording drums required—in addition to the drums themselves—scads of high-end mikes and signal processors, a good-sounding room, a good deal of engineering expertise and the patience of a saint. If you use sampled drums, the *sounds* have already been recorded, often by an expert using the right equipment; your job is to

capture the *performance*, often into a MIDI sequencer where it can be tweaked to perfection.

The electronic approach offers the greatest advantage in home and project studios, where resources (mikes, signal processors, isolation rooms, mixer inputs) are scarce. But even in a pro studio, having an enormous palette of state-of-the-art drum and percussion sounds instantly (more or less) available is compelling. Many pro studios don't actually have an esoteric mike selection or perfect room acoustics. Factor in the studio time it takes to set up and tune the drums, then record all those nifty sounds, and the number of converts to high-tech drumming begins to make sense.

The simplest way to create electronic rhythms is by tapping a drum machine's trigger keys and capturing the result in the unit's sequencer, or by playing a synth's keyboard to trigger on-board sampled drum sounds. In the past, this kind of input would be applied to low-res, less-than-dynamic sounds and subjected to lockstep quantization algorithms. These days you can expect state-of-the-art sounds, every

bit as good as the tracks that go into making a CD, sometimes with special digital processing that makes them respond a bit more like acoustic drums. Meanwhile, quantization has evolved to allow a track to be corrected, say, 60 percent, for a more precise performance that retains the original feel. A newer development is "groove quantization," which quantizes the track to match an actual human performance, even a classic recording.

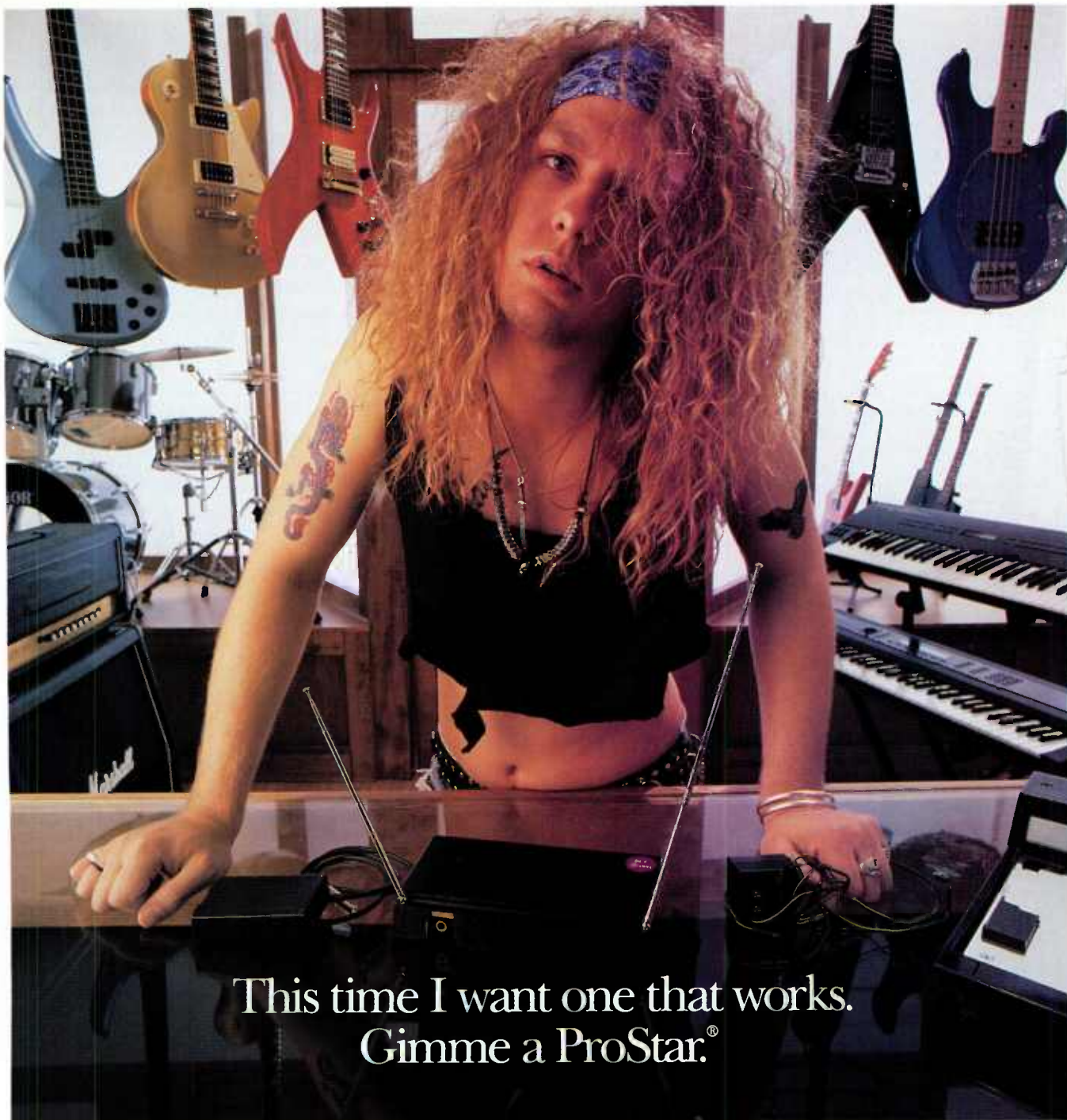
Still, nothing beats a living, breathing, kicking drummer. Some players now smack trigger pads in place of, or in addition to, an acoustic kit. Rubber-headed pads are available from Dautz, Kat, Roland, S&S Industries, Simmons, Trigger Perfect and Yamaha at prices ranging from \$79 to \$169 depending on size. Better still are pads that use a standard drum head as the playing surface, making for a more playable and responsive instrument. Alternative Percussion/Boom Theory, ddrum, S&S and Simmons make this kind of gear (\$119 to \$429, depending on make and size). AP/Boom Theory's pads (\$1119 to \$1219 for a five-piece kit) are housed in wooden shells and look just like acoustic drums.

Dyed-in-the-wool acoustic drummers may feel most comfortable using triggers, sensors that attach to an ordinary drum head and respond to each impact with a spike of voltage that can be used to

Don't look now, but that acoustic drum kit you're grooving to is an imposter.

BY JON MAYE





This time I want one that works.
Gimme a ProStar.[®]

Life is too short to waste time with wireless repair hassles. That's why we developed ProStar; a high performance line of true diversity wireless that makes superior quality affordable. It's built to last right here in the United States. And

backed with a new *limited lifetime warranty*. Not that you'll have much occasion to use it. ProStar wireless systems have a return rate of less than 1%. ProStar. Designed to keep you in front of your audience. Not your music dealer.



The ProStar R-10 receiver, G-10 guitar transmitter and H-10 handheld mic transmitter.

TELEX[®]

© 1993 Telex Communications, Inc.

Shadow[®] MAGNETIC PICKUPS FOR ACOUSTIC GUITAR

Exciting and unique

SH 470

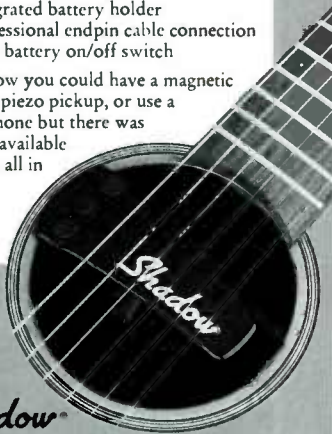
Triple Play Sound System

The whole new world of acoustic sounds.

- active magnetic pickup
- integrated condenser microphone
- connection for piezo pickup
- master volume control
- balance for magnetic-piezo sound
- volume for microphone
- integrated battery holder
- professional endpin cable connection with battery on/off switch

Until now you could have a magnetic pickup, piezo pickup, or use a microphone but there was no unit available offering all in one.

Shadow makes it all.



Shadow[®]

Electronics of America, Inc.

2850 S.E. Market Place · Stuart/Florida 34997 USA

Make Money Making Music!

TomKat Productions' series of videotapes are the perfect instructional complement to your musical talent. You have the desire! You have the talent! What you need are the secrets to success in the music industry.



Put Your Show on the Road is the perfect beginner's tape for the new band trying to get out of the garage and start getting paid!

How to Get a Record Deal has tips from superstars like Michael Bolton and Phil Collins on how they made it big in the record business.



Guide to Home Recording will show you how to make professional sounding tapes at home. Three different volumes are available for the beginner to advanced home recordists.

Get these videos today to jump start your music career. Each video is now available for only **\$29.95** (plus \$3 shipping & handling)

(800)580-0857
100% Money-back Guarantee



TomKat
PRODUCTIONS
Houston, Texas

trigger electronic sounds. Triggers cost roughly \$19 to \$89 and are available from Barcus-Berry, ddrum, Electronic Percussion Systems (EPS), Fishman, Kat, Professional Impact Systems, S&S, Simmons, Trigger Perfect and Yamaha. The disadvantage here is that the acoustic drum makes its noise along with the electronics. EPS offers a solution, foam-rubber pads with built-in triggers that lay on top of each acoustic drum (\$59). Trigger devices shaped like cowbells, shakers and marimbas cover most any other need.


Triggers require a trigger interface, a device that translates voltage spikes into MIDI note-on messages. Today, most trigger interfaces are plug-and-play units that include a panoply of sampled drum and percussion sounds. These include the Alesis D4 (\$399), ddrum AT and ddrum 3 (\$3995 and \$4850-\$7395), Kat DK10, DKEZ and DK4 (\$499-\$1149), Yamaha TMX (\$495) and RM50 (\$899), Roland SPD-11K (\$1795), and Simmons' Trixer II (\$1249) and Turtletrap (\$799). A stand-alone sampler or specialized percussion module such as E-mu's ProCussion (\$795) can be MIDIed into the system for a wider library of sounds.

To simplify things, some manufacturers offer complete kits, including pads, trigger interface, sound source and cables: ddrum (AT Kit, \$4350 with triggers, \$5650 with pads), Roland (TDE-7K, \$1749-\$2595), S&S (Squadron Kit, \$1199), Simmons (Hexahead Kit, \$1199) and Yamaha (TMS, \$1550-\$2840).

A number of the same manufacturers make trigger pads that resemble cymbals, including Visu-Lite (\$99-\$220) from EPS and MIDI-Cyms (\$153-\$325). Nonetheless, even the most techo-savvy producers continue to record cymbals the old-fashioned way. Cymbals have an extremely complex character, particularly when struck repeatedly while still ringing, that doesn't lend itself to sampling and triggering quite so readily. Also, the length of a cymbal's decay eats up computer memory like nobody's business. That's not to say that fake cymbals don't fool millions of listeners daily, but the difference is there.

During big-budget sessions, a trigger interface often serves to convert multitracked acoustic drums into a MIDI sequence. That's the best of both worlds: The acoustic performance is on tape, but the sound of each individual drum can be mixed

and matched, and the performance can be edited and tweaked as desired. In fact, the signature sound of many producers resides in their sample library, which they carry from project to project.

One more point: Don't expect them to say so publicly, but artists frequently sample drum sounds (electronic or acoustic) from the multitrack tapes of their latest album and trigger them in concert. The audience sees a real drummer playing real drums, but the sounds are straight from the record. This guarantees high-quality drum sounds and saves the band and crew hours that would otherwise be spent setting up mikes and creating the drum mix. And, of course, great sounds and spare hours are something we could all do with more of. 

- ◆ **Alesis**, 3630 Holdrege Ave., Los Angeles, CA 90016; voice (310) 558-4530, fax (310) 836-9192. ◆ **Alternative Percussion**, 15372 N.E. 96th Pl., Suite C12, Redmond, WA 98052; voice (206) 861-7396, fax (206) 881-9609. ◆ **Dauz**, 338 W. 130th St., Los Angeles, CA 90061-1102; voice (310) 366-7301, fax (310) 366-7664. ◆ **ddrum**, 300 Long Beach Blvd., Stratford, CT 06497; voice (203) 380-0000, fax (203) 380-1780. ◆ **EPS**, 220 6th Ave. S., St. Cloud, MN 56301; voice (612) 259-1840, fax (612) 259-1840. ◆ **Fishman**, 340-D Fordham Rd., Wilmington MA 01887-2113; voice (800) 347-4626, fax (508) 988-0770. ◆ **K&K**, 3016 25th St., San Francisco, CA 94110; voice (415) 282-1562, fax (415) 282-5072. ◆ **Kat**, 53 1st Ave., Chicopee, MA 01020; voice (413) 594-7466, fax (413) 592-7987. ◆ **Latin Percussion**, 160 Belmont Ave., Garfield, NJ 07026; voice (201) 478-6903, fax (201) 772-3568. ◆ **MIDI-Cyms**, 840 W. Valley Blvd., Alhambra, CA 91803; voice (818) 759-0588. ◆ **Professional Impact Systems**, P.O. Box 3014, Dayton, OH 45401-3014. ◆ **Roland**, 7200 Dominion Cir., Los Angeles, CA 90040; voice (213) 685-5141, fax (213) 722-9233. ◆ **S&S**, 23 Great Oaks Blvd., San Jose, CA 95119; voice (408) 629-6434, fax (408) 629-7364. ◆ **Simmons**, 6573 Neddy Ave, West Hills, CA 91307; voice (818) 887-6708, fax (818) 887-6708. ◆ **Trigger Perfect**, 9454 S.W. Ochoco, Tualatin, OR 97062; voice (503) 691-6610, fax (503) 691-6612. ◆ **Yamaha**, 3445 E. Paris Ave, S.E., Grand Rapids, MI 49512; voice (616) 940-4900, fax (616) 949-7721.

New!



LOUDSPEAKER SYSTEMS

Eleven exciting systems with attractive perforated metal grilles and stackable corner caps—Musical, Accurate, Loud & Built To Last!



*Everything You Expect—Plus the Power of Community!
Call today for the Community Dealer nearest you!*

FERROFLUID-COOLED WOOFERS



Very few loudspeaker systems offer the combination of concussive low frequency output and night-after-night reliability that is found in Community CSX-S2 systems. The secret lies in the Ferrofluid-cooled gap in which the low and mid-range loudspeaker coil operates. Precise matching of fluid type to LF loudspeaker results in superior low frequency performance for the CSX-S2 user.

POWERSense™ DYNAMIC DRIVER PROTECTION

When you overload a CSX-S2 speaker system PowerSense protection circuitry swings into action, dropping the volume of the system 6-10dB. A protection



lamp, visible from the front of the speaker cabinet, provides a visible signal to the operator that the system is receiving power beyond its rated capacity.

5 TRANSFERABLE FIVE YEAR WARRANTY

Community's limited transferable five year warranty offers worry-free operation. Every CSX-S2 product is backed by this comprehensive plan. See your Community dealer for a full explanation of this valuable bonus.



PROFESSIONAL LOUDSPEAKERS

333 EAST FIFTH STREET CHESTER, PA, USA 19013-4511
610-876-3400 FAX 610-874-0190

DANNY ELFMAN'S HO



BD

U S I G I A N



ME STUDIO

"WHEN I started out, I had three synths, a Fostex eight-track and a 12-channel mixer," recalls Danny Elfman, sitting in his home studio deep in L.A.'s Topanga Canyon. Not anymore. Since moving in in 1984, the leader of Oingo Boingo has dropped both the Oingo and hefty quantities of cash spent on new gear. Helping to pay the bills were the many film scores he has composed here, including *Batman*, *Beetlejuice*, *Nightmare Before Christmas* and the upcoming remake of *Black Beauty*.

A typical day finds the chief Boingo at his **Yamaha KX88** controller keyboard **1**, watching film clips on either a **Sony KV-13TR24** monitor or a ceiling-mount **Infinity** projector TV. Behind him are "the guts of what runs everything": a selection of **Mark of the Unicorn (MOTU)** hardware including two **MIDI Time Pieces**—or, as he calls the assemblage, Brain One. Synchronizing music to video are two **Lynx Time Code Modules** perched atop **Yamaha SPX90** and **Lexicon PGM 70** effects, **Yamaha REV 7** and **Roland SRV-2000** reverbs, and a few **dbx 903** compressors and **905** equalizers.

Elfman composes his scores using Brain Two, an accelerated **Macintosh II** running **MOTU's Performer** sequencing software. "I use an older version of Performer," he notes. "It has all the basic functions I need, running the fastest."

The three racks on the back wall also house "samples, tons of samples"—mostly from an **E-mu EIIIXP 2**. Underneath it lie a **Roland SP-700** sample player **3** and a stack of **E-mu Proteus** modules, including a **2**, **2XR** and **3 World**. An **E-mu Pro/Cussion 4** and **Alesis D4 5** provide drum sounds, while a **Yamaha TX-802** and **Sequential Prophet VS 6** make synthesized timbres. Elfman keeps on hand a **Sequential Prophet 2002plus 7** for his old sample library. Rounding out the arsenal are a **Roland MKS-20** digital piano, a pair of **Yamaha TX7** modules and a **Roland TR-505 Rhythm Composer**.

These instruments are routed through a **Mackie CR 1604** 16-channel mixer **8** to a **Soundcraft T-12** board **9**. Elfman monitors through a set of **Yamaha NS-10s**, although bigger sound emanates from the pair of **Westlake Audio** speakers that straddle the Infinity projector's wall-mounted screen.

He records tracks to an **MCI** 24-track and two **Alesis ADATs**. Mixes are recorded to two DAT decks, a **Sony PGM-2300 10** and **Panasonic SV-3700 11**, and two **Aiwa** cassette decks—an **F770 12** and a **PC-DCC 13**. Underneath the latter is a **Marantz CDR 600** CD recorder **14**.

Is this it? Hardly. The Boingo man's got another system upstairs devoted to computer graphics. "That's the thing I'm constantly upgrading," he grins. "Hard-drive recording—why would I want to do that? QuickTime movies? Now we're talking."

BY DAVE DIMARTINO

PHOTOGRAPH BY SUSAN WERNER

YOU MAY NEVER COME DOWN



NO COME DOWN

(B-SIDES & OUTTAKES)



**Alternative studio takes,
live acoustic performances and
B-sides all previously unavailable
in the U.S. - 3 released for
the first time anywhere.**

**See The Verve on the second stage
at Lollapalooza this summer!**



©1994 Vernon Yard Recordings, A Division of
Virgin Records America, Inc. Photograph: ©Joseph Cultice 1993

The Auteurs



Now I'm a Cowboy

FEATURING "LENNY VALENTINO"

PRODUCED BY PHIL VINALL AND LUKE HAINES

MODERN HISTORY ON THE THIRD FLOOR



Hut
RECORDS
u.s.a.

©1994 VIRGIN RECORDS LTD. T/A HUT RECORDINGS. ISSUED UNDER
EXCLUSIVE LICENSE IN THE UNITED STATES BY VERNON YARD RECORDINGS.



Ice-Teed Off

ACCORDING TO ICE-T, THE BRAINS BEHIND Body Count, "All our records are based on the fact that we're gonna throw the shit you gave us back in your face." Well, let's see. Here's a quote from the lyrics to "Necessary Evil": "Little white kid with a koolaid smile, training wheels on his bike/Thought he called me a nigga/ Pushed that little bastard in traffic so graphic/He was holdin' his bike tight." Oh, I get it. Possibly killing someone because you "thought" they hurled a racial epithet at you is considered an appropriate "shit for shit" response. And this, then, is part of what Body Count means when they say they stand for "truth, justice and f**k the American way?" I guess so.

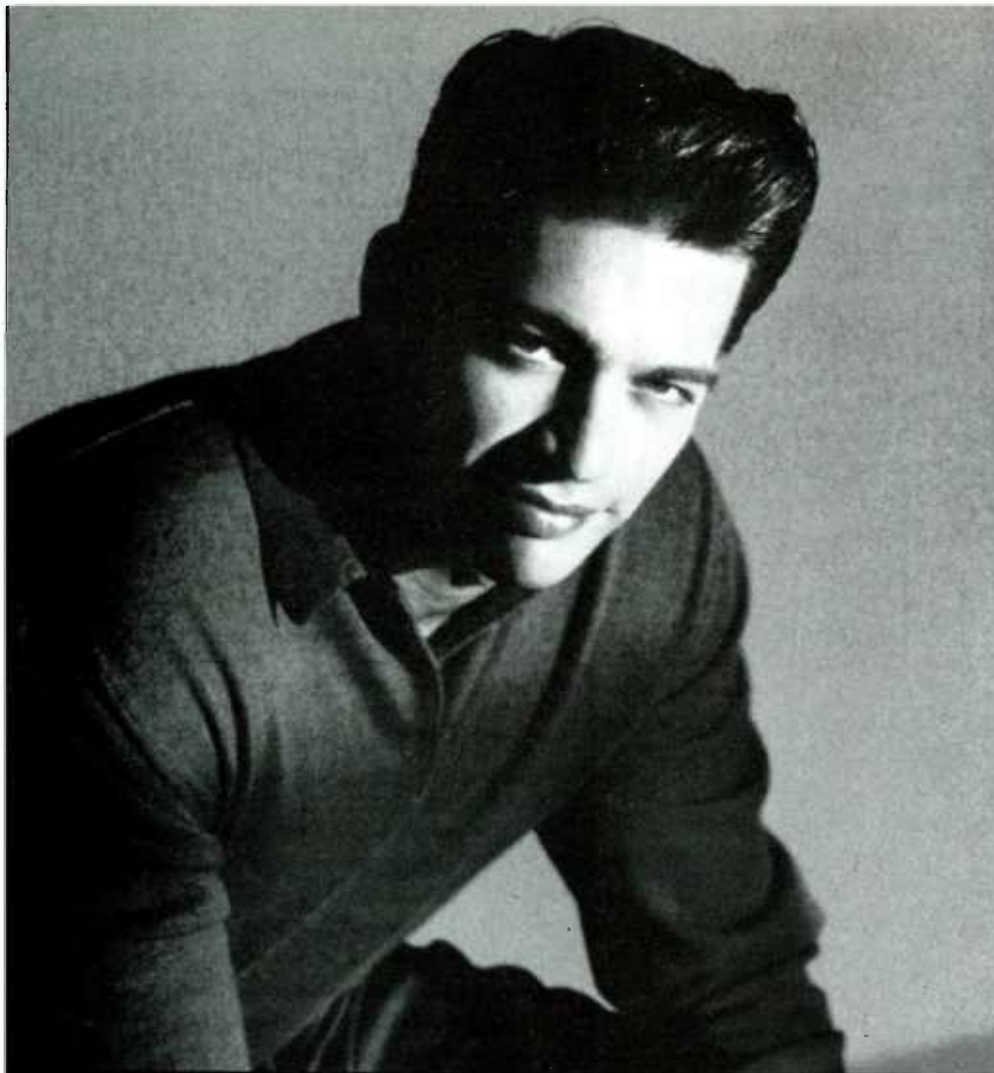
BODY COUNT

Born Dead
(VIRGIN)

I only have one question. Whose truth, whose justice and whose f**k the American way are we talking about, anyway? After all, people who listen to Pat Robertson believe he stands for truth. People who listen to Rush Limbaugh believe he stands for justice. And the people who listened to that New Jersey "holy man" and bombed the World Trade Center certainly believe in f**king the American way, don't they?

The essential problem with Body Count's second album is that, like its predecessor, it's not at all about truth, or justice, or much of anything else besides one thing and one thing only: hatred. Hatred for people who have more power than you. Hatred for people who have more authority than you. Hatred for people who have more things than you. And, lastly, hatred for people who you just think hate you.

Oh, there are ostensibly some "messages" on this album. Like, the government is not your friend. Like, wars suck. Like, cops are pigs. Like, child killers are vermin, and wife beaters are scum. (Hey, we're talking major insights here.) Of course, none of these messages goes



HOW HARRY MADE SHE

WHERE DOES AMERICA'S most famous retro-crooner go when he wants to get back to roots? Why, to rock 'n' roll, of course.

"This is music I've played my whole life in New Orleans," says Harry Connick, Jr. of the decidedly non-big band album *She*. What he had in mind was "New Orleans funk music, which has some rock 'n' roll in it, and some parade music in it." So he hooked up with the old Meters rhythm team of George Porter and Ziggy Modeliste—plus guitarist Jonathan Dubose, percussionist Michael Ward and (when Modeliste wasn't around) drummer Raymond Weber—went into the studio, and rolled tape.

A song-driven album it wasn't. "With the exception of one or two tunes, basically, I would say, 'George, why don't you play this? Zig, why don't you play this?'" says Connick. "They would put their own touch on it, and we took it from there."

Most of the fancy stuff was done after the basic tracks were cut. "When you're doing acoustic music, usually it's dependent on the musicians to get the sound. But we had a lot of fun trying different effects, screwing around with the drums—that was a lot of fun."

Given some of the things Connick has said about contemporary rock, some might wonder at his shift in musical direction. "I never said I didn't like rock 'n' roll. I said I didn't like bad music, and a lot of rock is terrible. But a lot of jazz is terrible, too.

"I love a lot of great rock bands, and it's evident who they are when you listen to the record. Like Led Zeppelin's a huge influence on this album. I love Queen and I love Journey and I love a lot of that stuff." He does not, however, love trying to sing like Plant or Mercury or Perry. "All those guys were tenors, and I'm a baritone. So I can't hang with that range," he admits. "Those guys sing an octave higher than me, and it sounds great sailing over the guitars. But I just can't make it. I'm not near the rock singer that those guys are."

Then again, he wasn't out to make that kind of rock record, either. "We really weren't trying to break down any musical barriers, which I've tried to do on my other records," he says. "We were just having fun. For the rest of my life, I'll remember how great it was being in the studio with these guys." —J.D. Considine

World Radio History

HEBB RITTS

too far beyond a finger- (or gun-) pointing, lowest-common-denominator-seeking "Hate 'em!" checklist. Even the music played by Body Count—a barrage of mostly chaotic retreat metalloid hard rock—tries to make up in sheer random aggression what it lacks in either originality or dynamics.

Body Count isn't telling any of us anything we should know to deal with any of the knee-deep shit that all of us have to wade through every day to survive. They're not telling us anything, really—except that hatred is an extremely powerful emotion. I thought we learned *that* lesson over in Germany about 50 years ago. —Billy Altman

VARIOUS ARTISTS

Songs from Chippy
(HOLLYWOOD)

IF IT ACHIEVED NOTHING ELSE, *SONGS from Chippy* would be noteworthy for sneaking Joe Ely, Butch Hancock and other maverick Texans into the major-label distribution pipeline. Ordinarily, these commercial deadbeats wouldn't merit a passing glance from the big boys, but here they're working under the auspices of a concept. The *Chippy* in question is a play by Jo Harvey Allen and Terry Allen, based on the diaries of a prostitute who worked the Texas panhandle during the 1930s. The Allens kicked in a few numbers and recruited pals to write and sing others, assembling a dandy batch of honky-tonk and western swing sounds. With a few exceptions, such as Wayne Hancock's adorable Jimmie Rodgers yodel, nobody worries much about period authenticity. Instead, producers Ely and Terry Allen sensibly carve out spacious, comfortable grooves that rock just enough to avoid corny nostalgia.

Jo Harvey Allen does make it clear our heroine is no clichéd whore with a heart of gold: Playing Chippy in a narrative snippet, she sighs bitterly, "I only screwed six thousand men. Every single one of 'em was a chickenshit." Generally it's best just to take the songs about wild women, restless hearts and hard times at face value and appreciate the low-gloss charm of the performances. Between his clunky piano and scraggly vocals, Terry Allen almost seems embarrassed to be heard in public, while Jo Carol Pierce hollers with dizzy flair on "I Blame God," egged on by the oompah of Terry's tuba.



By comparison, Ely and Butch Hancock are models of professionalism, though far from slick. "Cold Black Hammer" aspires to be a decadent sagebrush echo of *The Threepenny Opera*, but Ely's hungover vocal nicely undercuts the arty pretensions.

While everyday specifics take precedence over grand statements, *Chippy's* profound streak surfaces anyway. A sense of deprivation amid plenty dominates, as in abundant sex but no love, wide-open vistas but no home, and big money but no security. Notes Ely sagely in "Boomtown Boogie," a tale of oil fever, "Nobody gets enough." Twangy tunes plus cosmic truth—now there's a tasty combination. —Jon Young

DINOSAUR JR.

Without a Sound
(SIRE/REPRISE)

SEBADOH

Bakesale
(SUB POP)


DINOSAUR JR.'S EVOLUTION INTO THE Mascis show is now pretty much complete, with the drawling troubadour doing all the singing and playing on this new one, assisted by Mike Johnson on bass. Mascis has always been the group's auteur, but now he is the group. And if his vignettes of laconic disaffection—encased in guitar buzz and punctuated by the occasional hyper solo—don't come across, he has no one to blame. Of course, he could always get rid of the bass player...



DINOSAUR JR.

HOUSE PARTY

What Are You Listening to Lately?




TED NUGENT

1. Cry of Love—*Brother Cane*
2. Brother Cane—*Brother Cane*
3. Sass Jordan—*Rats*
4. Melissa Etheridge—*Yes I Am*
5. Rolling Stones—*12 x 5*


GIBBY HAYNES

1. Neil Young—*On the Beach*
2. X—*Los Angeles*
3. Freddie King—*Best of...*
4. The Cure—*Staring at the Sea—The Singles*
5. anything by the Flaming Lips



LADY KIER KIRBY

1. A Tribe Called Quest—*Midnight Marauders*
2. Super DJ Dmitry—"Super Chunk" (DJ tape)
3. DJ Little Rock—"Con Flama"
4. DJ Troposphere—"Ultimate High"
5. The Pharcyde—*Bizarre Ride...*



Fortunately Mascis is in fine form (as he has been since '91's *Green Mind*), though the term may be misleading when applied to an album whose zippiest—"zippy" as in essentially upbeat guitar-riff structure—cut is called "Feel the Pain." Say rather that his near-death croak is as effective as ever. Mascis sings as though it's a strain to say anything, and his lyrics tend to be pithy and spare; propped up by layered, aggressive guitar he just manages to get through each song, while on the acoustic change-ups he lapses into a somnambulistic but still raw whisper. It would be a tedious pose if it wasn't leavened by self-awareness ("Yeah, it's not very tasteful/Yeah, it's not very wise/Well, it's the best I came up with/So, it's not much of a surprise"—"Yeah, Right") and if it wasn't so intentionally transparent: Mascis comes across as someone who wants to appear not to care too much, while at the same time worrying that this bogus detachment may become genuine. He tips his hand on cuts like the too-nonchalant "I Don't Think So," a bitter-sweet pop song in grungy disguise, and "Outta Hand," one of several songs about not connecting, but the most specific about his own facade contemplating someone else's.

Sebadoh, whose mainspring is ex-Dinosaur Jr. bassist Lou Barlow, is altogether more neat—"neat" as in not sounding like you've been pigging out on cough syrup—and their relatively (that is, listening to them back-to-back with D. Jr.) low-keyed, well-crafted approach emphasizes the skimpiness of emotional navel-gazing as a subject matter. Though again there's self-awareness ("It was never my intention/To feed

the boy-girl game/I know romance isn't everything/But I'm obsessing all the same"—"Together or Alone"), Barlow's matter-of-fact, slightly lilting plainspeak becomes, over nine cuts, kind of dull. The languor is spelled somewhat by the five songs written and sung by the more excitable—and obscure—Jason Lowenstein, but still, the overall effect is lightly, pleasantly numbing. Which is part of their appeal, one suspects. —Richard C. Walls

THE JESUS LIZARD

Show
(COLLISION ARTS/GIANT)
Down
(TOUCH & GO)

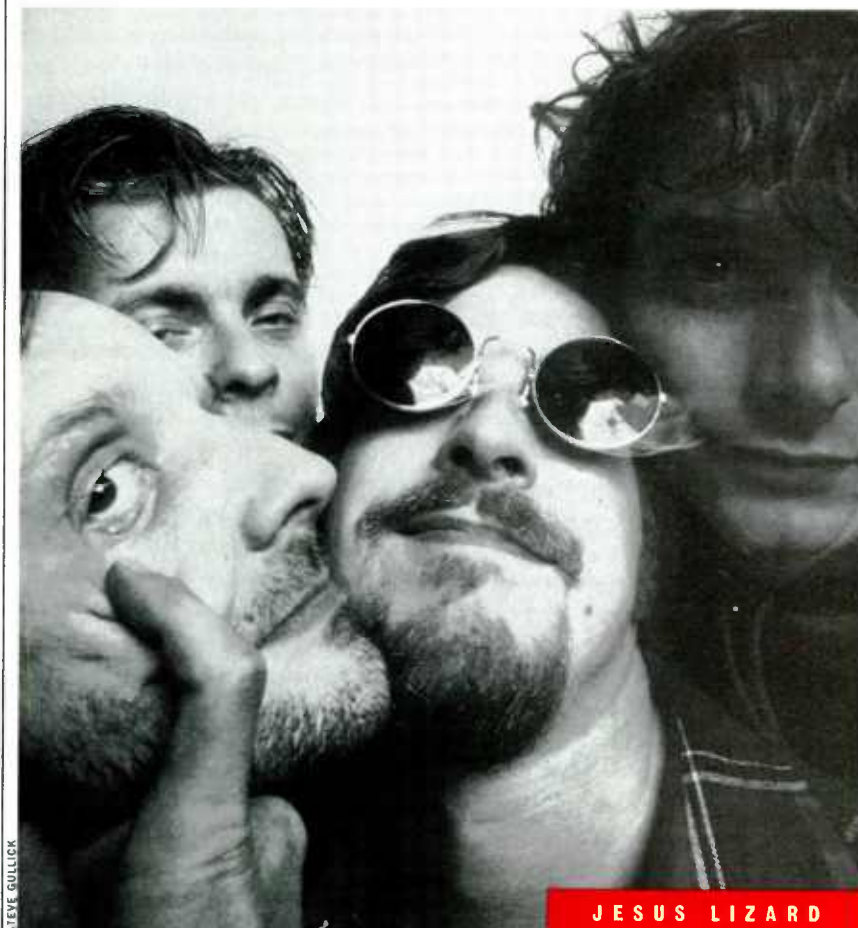
THERE'S BEEN AN OVEREMPHASIS LATEly on where this Generation X is going. Pundits search the lyrics of Kurt Cobain with the same clueless authority with which Steve Allen once read the lyrics of Gene Vincent, the assumption being that if today's kids buy records with depressed lyrics, well then, golly, they must be...*depressed*. Never mind that most of us can't figure out the words anyway—the idea that a kid would buy a record because it sounds good never crossed these people's minds.

If I had children I'd *make* them listen to the Jesus Lizard. Singer David Yow's lyrics may be without socially redeeming value—let's see, their new studio album, *Down*, includes murder, urination, defecation, anal penetration, five or six counts of public drunkenness, several prostitutes and the talking asshole quote from Dante's racy supersmash, *Inferno*—but Yow's

vocal delivery is so warped (and typically buried by uncredited producer Steve Albini) that unless you keep glued to the lyric sheet, you won't understand a word of it. Perfect, since you don't listen to the Jesus Lizard for generational angst delineated in post-modern iambic pentameter, but for their rhythmic pummel. Bass and drums play tug of war here, creating a hypnotizing syncopation that at exceedingly loud volumes will make your head snap back involuntarily, guaranteed.

Show, their new live album, captures them running through a 45-minute set at CBGB's during that club's 20th anniversary celebration. Though the band plays with sprint in their step, where their studio recordings are bright and ear-aching, this recording is muddy. And it's the slowest numbers that benefit from this sludgier presentation. "Elegy," presented lifelessly on *Down*, is transformed into a sad, dissonant spew against Yow's parents, to whom he dedicates it.

Down is, as its title suggests, a bit down. After shredding openers "Fly on the Wall," "Mistletoe" and "Queen for a Day," the beat begins to stagger and the quick-witted flashes of the faster material becomes a slow burn:



STEVE GULLICK

JESUS LIZARD

VIDEO

VERDINE WHITE

Rhythm of the Earth

(INSIDE MUSIC/RAVE VIDEO)

EARTH, WIND & FIRE bassist Verdine White anchored one of the top funk acts of the '70s with grooves and showmanship. Not as flashy as Bootsy Collins or as sharp with the hooks as Bernard "Good Times" Edwards of Chic, White still rocked arenas and moved millions of records, embellishing funky one-note root riffs with rippling filigree.

Nonetheless, most of what you learn from this video will be by osmosis. Unlike typical instructionals, it doesn't break songs down section by section and lick by lick. Instead, it intersperses instrumental versions of EW&F songs with conversations between White and a somewhat awestruck interviewer. White demonstrates his techniques for double-stops and sliding up to notes, plus a Chicago-blues finger exercise learned from his mentor, Louis Satterfield (of B.B. King's '60s lineup). But there's precious little detail in his discussions of positioning the left hand to let notes breathe, how to get a clean sound with two-finger right-hand technique, and the samba rhythm of "Reasons."

The interview segments are more frequently worthwhile; in a field often oriented toward chops fetishists, White's less-is-more advice is welcome. "I played one note because that was the easiest and the best thing to do for the song," he says of "Getaway." But his musings on the state of bass in the '90s and the like would go better in print. Developing the art of the groove is far more essential for a bassist than, say, learning how to tap, but this video could stand to dig deeper.—Steven Wishnia

self-immolation as bore-fest. But they pull themselves back up for the finale.

Neither of these releases match their previous studio album, *Liar*, but then it's nearly impossible to top a career breakthrough. Reinventing the wheel every time out is an impossible job, but fortunately, these guys are dumb enough to try.
—Rob O'Connor

LUSCIOUS JACKSON

Natural Ingredients

(GRAND ROYAL)

IF BLONDIE HAD MET THE BEASTIE BOYS, Deborah Harry might still be the leader of the pack. And *Natural Ingredients* may be almost preternaturally accessible because its combination plate of girl croon and New York grooves immediately evokes the tastiest elements of both of the above. Still, with disses—like "Energy Sucker"'s "I'm a goddess, not your mother!"—Luscious Jackson confronts their too many creeps with an utter joy and lack of cynicism that never comes naturally to native New Yorkers or punks, the aforementioned included. That pure sense of celebration and its straightforward delivery even sets Luscious Jackson apart from the Breeders, with whom they share a kindred desire to cut, paste and invent. But where the Midwestern Breeders riff on garage tradition and revel in the

boredom borne of the mall, Luscious Jackson, dipping into the more fluid funk bubbling out of the cultural melting pot, strives to glean meaning from every New York minute. The band even manages to pull off the airheadedness of "Angel," a virtual folk song that summons the dippiest tendencies of precursors like Fanny and Isis, both of whom eventually got caught as much in the crossfire of disco as women's lib. But what did they—or the audience, for that matter—know? Luscious Jackson is lucky enough to have arrived nurtured by a far more supportive alternative community than any of the band's foremothers ever faced, stoked by the rich resources of two decades' worth of fatter rhythms (not to mention slammin' sampling). And ultimately, as the fairly irresistible Jill Cunniff (who, like every other one of these musically happening Jacksons, seems to have grown light years since '93's EP, *In Search of Manny*) purrs her description of a supersolid lover over "Strongman"'s pure butter vibe, Luscious Jackson is the rare outfit that commands you to listen as well as dance.

—Deborah Frost

FREEDY JOHNSTON

This Perfect World

(ELEKTRA)

WHEN FREEDY JOHNSTON'S *CAN YOU Fly* appeared out of nowhere on the Bar None label in 1992, it seduced nearly everyone who heard it. Gritty guitars and stinging pop hooks met gorgeous harmonies and choruses; the minimal production showcased Johnston as a singer with a limited but expressive range, and his songs were clever and well written.

Where *Fly* was a light, reckless rock 'n' roll record, *This Perfect World*—Johnston's Elektra debut—is, by contrast, subdued and bitter-sweet; full of melancholy, regret and beautiful melodies. Produced with care and restraint by Butch Vig, *This Perfect World* reveals Johnston's moodier side.

The disc opens with "Bad Reputation," a mid-tempo heartbreaker which features Dave Schramm's ringing electric lead playing beside Johnston's acoustic. As the song's protagonist confesses his lack of character and wealth, he continues to hope for the best: "Suddenly I'm on the street/Seven years disappear below my feet/Been breaking down/Do you want me now?" The rhythm slips against the refrain and the song drifts toward its closure with the guitars weaving around each other.

Guitarist Marc Ribot and cellist Jane Scarpantoni guest on a number of tracks. On



MAGNAPOP

the title, they carry Johnston's fragile singing: "So I've come around it's far too late/And these pills won't even let me cry/No one knows you even when you're gone..." As the singer wallows in the darkness, the guitars and cello quietly—and vainly—try to coax him out of it.

In its lyrical sophistication and melodic invention, *This Perfect World* is nearly perfect. Despite its downer tone, there's plenty of space in the mix, so things never seem claustrophobic. But the temptation to plumb the depths with Johnston's characters is almost irresistible.

—Thom Jurek

MAGNAPOP

Hot Boxing

(PRIORITY)

LINDA HOPPER IS LIVING IN A DREAM world, and only the very cruel or careless would dare to wake her. Maybe she was conked into amnesia by a falling brick in her native Athens, Georgia, but this perky power-popper—along with her bubbly band,

Magnapop—seems stuck in a 1979 New Wave world, where Debbie Harry rules as queen with Lene Lovich at her side. *Hot Boxing*, the band's first proper album (a self-titled demo anthology was issued last year), is practically pogoing with skinny-tied, tight-slacked anthems, propelled by the speedy punk guitar stylings of Ruthie Morris. And Hopper has that disaffected New Wave thing down pat: She precisely pronounces every syllable, like a bespectacled gradeschool teacher scolding a somewhat dense student. Which understandably makes for one hell of an energetic little record.

Most of the songs clock in at around two or three minutes—just enough time for Magnapop to make its time-warp point. "Lay It Down" might be a perfect jewel from that era. It's perfectly reined bubblegum abandon, with Morris's bolts of electricity constantly threatening to break free. But her axework, like the singing, colors only within the lines, and even the lyrical emotion seems carefully controlled: "A sense of worth/A

ALL NEW RELEASES

FEATURING:

Jah Wobble
Vigilantes of
Love

3rd Matinee

BON

Channel Light
Vessel

Boingo



A LITTLE ON THE CD SIDE VOLUME 14

VOLUME 14

MUSICIAN MAGAZINES NEW MUSIC SAMPLER

GREAT SUMMER LISTENING made easy with a blast of fresh **NEW MUSIC**. Get the **ALL NEW VOLUME 14** of A Little On The CD Side. Now available for **ONLY \$3**. Don't wait for your friends to turn you on.

16 TRACKS FOR \$3.00

Send me _____ copies of **A LITTLE ON THE CD SIDE** Volume 14. Enclosed is \$3.00 per disc, shipping included (\$5.00 for foreign orders—US Funds only). Please include appropriate sales tax in CA, DC, IL, MA, NJ, TN, PA, VA, OH, CAN. **OR SUBSCRIBE TO CD SIDE** and hear a minimum of 75 new releases a year! Receive the next 5 CD samplers (a new volume every 3 months) for a mere \$15. _____ Sign me up! Enclosed is \$15 for each CD Side subscription (\$25 for foreign subs—US Funds only). Please start my subscription with _____ Vol 12 _____ Vol 13 _____ Vol 14
***Note:** if the volume you requested is sold out, your subscription will begin with the next available volume.

Send check/money order (US Funds Only) to: **MUSICIAN CD SIDE**, PO Box 99100, Collingswood, NJ 08108.

Name _____

Address _____ City _____ State _____ Zip _____

Please allow 4-6 weeks for delivery.

ALSO AVAILABLE

■ **Volume 13**, featuring the Cranberries, Meat Puppets, John Scofield/Pat Metheny, The Band, Jack Bruce, Chris Rea, Booker T & the MGs, Al Kooper, Young Dubliners and 9 more!

Send me _____ copies of Volume 13 at \$3 each (\$5 foreign—US Funds Only) shipping included.

■ **Volume 12**, featuring Crash Test Dummies, Crowded House, Urge Overkill, Rickie Lee Jones, Tom Waits, Sheryl Crow, Jamiroquai, Aimee Mann, Cassandra Wilson and 6 more!

Send me _____ copies of Volume 12 at \$3 each (\$5 foreign—US Funds Only) shipping included.

Zap Mama
Everette Harp
Paul Weller
Steel Blue
Ali Farka Toure
with Ry Gooder
The Mother
Station
Dixie Dregs
Jeff Richman
Luka Bloom
Big Jim Sullivan

sense of same/A sense of what is in your name/
Of what it means to let you down and pretend
when you're around." Bob Mould—no
stranger to tightly wound energy—kept the
production clean, almost antiseptic, so both
Hopper and Morris can suckerpunch from vel-
vet gloves. Sometimes this works (the Ra-
mones-ish "Free Mud," a Byrdsian "Texas"),
sometimes it doesn't (the overly sinister "The
Crush," an aimless "Idiot Song"). But Hopper
and company win out on insistence alone.
"Catch a ride again/Behind the curtain time
will bend," she intones at a breakneck pace on
"Ride," sounding simultaneously spectral,
hushed and harried. The crescendo is a prime
New Wave moment that ties the number up in
a pretty bow—it's an airy refrain of "Oh way
oh way oh/Oh way oh way oh," which man-
ages to yank "Ride" up to a new pop-standard
plateau. Lene Lovich herself couldn't have
voiced it better.

—Tom Lanham

STARLINGS

Too Many Dogs

(ANXIOUS/ATLANTIC)

LOVE SONGS ARE A DIME A DOZEN. HATE
songs—not piffling ones addressed to the
world at large, but songs of true hate, sung to a
specific individual—are rare. This is probably
good, not to mention a function of the market-
place. Still, those albums and songs that have
drawn from that very powerful emotion are
among pop music's most gripping: Consider
John Lennon's "How Do You Sleep," much of
Marvin Gaye's *Hear, My Dear*, even Lou
Reed's "Dirt" (sample lyric: "You'd eat shit and
say it tasted good/If there was any money in it
for you").

For two consecutive albums now, New
Zealander Chris Sheehan, recording solo under
his "band"-name the Starlings, has carried on in
that same hate-filled tradition and taken it even
further. And oddly enough—because this kind
of lyrical approach quickly misfires if ever less
than heartfelt—his records are great. What does
this music sound like? A lot like the Only Ones,
actually, due to Sheehan's voice, but even more
intimate thanks to his one-man-band recording
style—which positions his voice dead-center in
a swirl of floating guitar, bass and synthesized
percussion riffs. Unlike most studio dweebs,
Sheehan doesn't write tunes that all sound alike
at their core; this helps greatly, since most of his
lyrics do.

As for those lyrics, their comparative
uniqueness may stem from Sheehan's excess-
clogged past, which took him from New
Zealand to England to Los Angeles while occa-

sionally veering into the land of heavy hard-
drug use. That he survived the experience is
apparent; that he was dramatically scarred by it,
even more so. The characters in his songs are
uniformly unlovable; victim or victimizer, each
operates in a black and white world where there
are no grays. And, not incidentally, many also
operate in Los Angeles.

The cast of *Too Many Dogs* includes a hope-
less 12-step nightmare ("And it's all her daddy's
fault/Why her mother don't want her/Yeah the
two of them created/The Loch A Angeles Mon-
ster"), a wormy corporate wimp ("Mr. Wishy

Washy"), gleefully corrupt well-wishers
("[With] a little bit of luck/And a little bit of
careful incision/And a little discreet suck/We
can save you"), and typical Hollywood party-
goers, for whom Sheehan helpfully provides
such nicknames as Fatty, Smoky, Bubblehead
and Sleazy. And while pointing out the inherent
phoniness of L.A.'s more corrupt lifestyles may
not seem much of an achievement—it is kind of
obvious—Sheehan's perspective blends cyni-
cism, hate and vulnerability in sometimes pro-
found ways.

Perhaps the most remarkable aspect of *Too*

MUSICIAN WEAR ◆ WHERE EVER YOU GO

WHERE EVER YOU GO



MUSICIAN WEAR





	S,M,L,XL	Black or White	Quantity	Price Each	Total
T-Shirt 100% Cotton				\$10.00	
Tank Top				\$10.00	
Sweatshirt 50/50				\$16.00	
Sweatpants 50/50 (not shown)				\$16.00	
Baseball Cap				\$9.00	
Varsity Jacket (L & XL only)		Black Only		\$95.00	
w/ Leather Sleeves (L & XL only)		Black Only		\$150.00	

Add \$3.00 postage and handling for all orders. Outside U.S. add \$8.00. U.S. funds only. Please allow 6-8 weeks for delivery.

NAME _____ ADDRESS _____

CITY / STATE / ZIP _____

Send check or money order to: MUSICIAN WEAR, Dept. 15, P.O. Box 12591, Pensacola, FL 32574-2591.

WHERE EVER YOU GO ◆ MUSICIAN WEAR

REVIEWS

Many Dogs is how deeply it succeeds when it veers toward queasily unpleasant moral territory. Not only can you *feel* the hate, but—a very odd sensation—you can share a glimmer of it as well. Considering the malicious lyrics of such songs as “As Long As You Feel Worse”—“I’ve got one more ace/I’ve got one more knife/See when you weren’t here/I fucked your wife”—that is, ultimately, one hell of a creepy achievement. —Dave DiMartino

THE REVEREND HORTON HEAT

Liquor in the Front

(SUB POP/INTERSCOPE)

THIS ALBUM’S TITLE (UNFORTUNATELY also utilized recently by some justly forgotten hard rock band) clues the listener into the Rev.’s twin obsessions—cocktails and women. It also is a handy red flag signifying in advance that good taste is in happily short supply on the hi-N-R-G Dallas band’s third long player.

Horton Heat is both a collective moniker for this roadhouse power trio and the handle of the group’s manic singer/guitarist/frontman Jim Heath. For several years, the band (which also includes standup bassist Jimbo Wallace and drum monster Patrick “Taz” Bentley) has been displaying its bad manners in America’s dens of

ill repute—which are often reduced to sweat-splattered piles of splintered furniture, shattered glassware and incinerated timber after a typical RHH performance.

Two previous Sub Pop albums haven’t quite caught the dead-on dementia of a super-Heated live shot (though the last one, produced by Butthole Surfer Gibby Haynes, veered close), but *Liquor*, manhandled by Ministry’s Al Jourgensen, is a near-bullseye.

Jourgensen allows Heath plenty of room to lash his hollowbody; two instrumentals, the wild Western “Big Sky” and the aptly titled surf toon “I Can’t Surf,” find the guitarist mashing it down with post-Link Wray/Duane Eddy and post-Dick Dale mastery, respectively. “Cruisin’ for a Bruisin’” and “Rockin’ Dog” swing in hearty neo-rockabilly style, while “Five-O Ford” makes its mark as a “Hot Rod Lincoln” for post-moderns. Probably the most typical numbers here are “Baddest of the Bad” and “Liquor, Beer & Wine,” which lyrically deal with alcohol’s uses as a psychic diuretic. The whole circus, which clocks in at an economical 35 minutes, wraps up with a version of Scott Joplin’s “The Entertainer” arranged for piano, bike horn and belches.

Jourgensen has largely resisted the temptation to distort the Rev.’s instruments or vocals, but he

has remained true to the *mental* distortion audible in every twisted bar played by this wild-ass Lone Star band. For that, the Heaters’ growing legion of inebriated, dancefloor-demolishing fans should be deeply grateful. —Chris Morris

JAH WOBBLE’S INVADERS OF THE HEART

Take Me to God

(ISLAND)

SINCE HE GOT HIS WALKING PAPERS from Johnny Lydon’s Public Image Ltd. in 1980, Jah Wobble’s work has careened between hopeless self-indulgence and, occasionally, extremely potent world-hypno-dance music. Unfortunately, masterminding visionary works has never been Wobble’s forte. Even on PiL’s landmark *Metal Box*, his pulsing basslines served as a foundation—providing the anchor that afforded his bandmates Lydon and Keith Levene the freedom to rebel to their hearts’ content.

As a free agent, Wobble is at his best when fleshing out someone else’s ideas; check out his work on Ginger Baker’s Laswell-produced CDs, early collaborations with Can’s Holger Czucak and Jaki Liebeckzeit and tracks with the Orb. Thanks to the *Invaders*, however, that is changing. Over three releases, guitarist Justin Adams and keyboardist Mark Ferda have

SHORT TAKES

BY J. D. CONSIDINE

EVERYTHING BUT THE GIRL

Amplified Heart

(ATTITUDE)

AT ITS worst, this is merely exquisite ear candy, a tuneful blend of pop savvy and jazzy sophistication that’s as listenable as anything the duo’s done in years. But at its best, the fusion of studiocraft and emotional immediacy lends these songs enough zing to make this seem like the modern equivalent to Fleetwood Mac’s *Rumours*.

DAG

Righteous

(COLUMBIA)

LET’S BE frank for a moment: Most of today’s retro-funk acts get by more on the strength of their intentions than the depth of their groove. But Dag is something different. Not only is the band’s sound more distinctive than most, with echoes of Sly, Rufus and P-

Funk but no overwhelming debt, but its approach is more new jack than nostalgic, breaking ground instead of just rereading. Even better, there’s enough church in Bobby Patterson’s singing to convey the music’s emotional power without squandering its rhythmic momentum. Add in songs as strong as “Lovely Jane” or “Even So,” and you’ll understand why Dag really is the shiznit.

KANSAS

Kansas

(EPC)

A KANSAS boxed set? Wasn’t this one of the warning signs of the apocalypse?

KILLING JOKE

Pandemonium

(DGC)

ENOUGH HAS happened in the 12 years since Killing Joke last crunched onto the scene to

make the once-unfashionable outfit seem like post-punk prophets. (Well, at this distance, anyway.) As such, it’s hard to blame the band for wanting to cash in, even if that means coming on like Ministry cleaned up for danceclub consumption. Besides, would Ministry resort to anything as tasteless as the tubercular hacking dubbed onto “Exorcism”?

ESQUIVEL!

Space-Age Bachelor Pad Music

(BAR/ATRIUM)

SPECIALIZING in a *faux-moderne* mood music best described as “Sun Ra Lite,” Esquivel! has risen to cult status among garage-sale hipsters eager for new infusions of unmined nostalgia to work into their busy, post-ironic lifestyles. Meaning, of course, that if you have to buy this stuff on CD, you’re already too far behind the pack to seem truly hip.

added stability and helped Wobble steer clear of banal stabs at conventional rock. Now the tables are turned—and despite its nagging theme of “spiritual questing,” a host of guests (including Lieke Martens, Gavin Friday and Harry Beckett) help make *God Wobble*’s best solo effort yet.

“God in the Beginning” opens with a driving dance groove powered by Andrea Oliver’s wailing vocals. On “Becoming More Like God,” even Wobble’s normally angelic voice fits perfectly singing (with, hopefully, a bit of humor) “I’ve just remembered who I am—slightly more than just a woman or a man” over a loping Paul McCartney bassline and hip-hop drum track. The long-winded “When the Storm Comes” attempts to add another dimension to world-pop, but—with vocalist Anneli Drecker aimlessly running modal scales—comes off more like a dance beat cliché. The opposite is true for “Angels,” a polyrhythmic ethnic stew that is one of the CD’s best cuts. And even if tongue-in-cheek, Wobble’s “I Love Everybody,” in which he relates his all-encompassing love in a William Burroughs-styled voiceover

with a Kim Fowley bent, is simply too much. “A bitter, 72-year-old ex-doctor becomes the ever-compassionate Buddha,” says Wobble. “A 22-year-old checkout girl is the divine mother, I love everybody.”

On the back of his 1980 *The Legend Lives On LP*, Wobble posed the question, “Will Jah Wobble ever grow up?” As self-deprecating as the query may have been, Wobble has indeed grown from a prankster to a musical swami who can power grooves and, more importantly, stir emotions. —Michael Lipton

STEREOLAB *Mars Audiac Quintet* (ELEKTRA)

STEREOLAB ARE GIDDILY HAPPY WITH their life on *Mars*: They’ve discovered that their Vox Continental organ is the missing link between the Ray Coniff Singers and Velvet Underground. And it sounds like they’re onto something here. The hypno-drone fuzz pop of this hip Brit combo thrives by connecting the dots between disparate elements—Archie harmonies are hitched to Philip Glass glimmers,

“Sister Ray” repetition to the reassuring kitsch appeal of the Fifth Dimension.

But nothing seems to excite Stereolab more than the minimalist wing of ’70s progressives like Neu, Can and Hatfield and the North. In fact, there are extended passages on *Mars* that could have been lifted straight from the one-chord autobahn rock classic *Neu ’75*. Still, on this, their second American set, guitarist Tim Gane and French singer Laetitia Sadier have more noticeably molded their narcotic highway mantras into actual songs. And the hedonic breathiness of Sadier’s moon-age chanteusing renders “Three Dee Melodie,” “Wow and Flutter” and “Transona 5” (a Sputnik version of Canned Heat’s “On the Road Again”) eternally hummable.

Stereolab’s experiments with carbon-dated pop-rock yield a fair amount of cheese—comical electronic drums here, a goofy Moog line there—but the songs arrive refreshingly off-balance, as though the band’s relay station bounced them off the wrong satellite. More engaging moments drifting down from the stars include “International Colouring Contest,” an oddball



The 2nd Independent Label Festival Sept. 29, Sept. 30 & Oct. 1

An independent festival for the independently minded!

Learn about all facets of the music industry from professionals. Over a dozen workshops will be hosted by Columbia College during the day. Over 150 bands will showcase in over 20 nightclubs. Bands last year included Veruca Salt, The Lupins, Oo Oo Wa, Hushdrops, Groovepushers, Tribal Opera, Cool Rock Steady, Throw, Adamjack, Soda, and The Hannibals. This year the list goes on! With clubs across Chicago—from Wicker Park to Wrigleyville to Lincoln Park to downtown—hosting talent from all over North America, this year’s ILF will prove to be a revelry of independence.

Admission Policies

Mongooseé	\$55	Postmarked by August 19
What is this big, bad, mean rodent defending?	\$65	Postmarked by September 9
Call 312/341-9112	\$75	After September 9
	\$40	Showcase only pass (no discounts)
	\$200	Group/Band Rate (limit 4 members) no discounts
		10% discount for students & independent labels
		25% discounts for Columbia College Students

Send all registrations to:

Independent Label Festival

600 South Michigan Avenue—Chicago, IL 60605

All checks and money orders should be made payable to the Independent Label Festival. When picking up registration, state/school I.D. or letter on company letterhead is required for discounted registrations.

Life & information are subject to change.

Proudly sponsored by
Columbia College
in association with



The 2nd ILF closes with Chicago’s 2nd Rock for Choice at the Metro Oct. 2

Tickets also available at TicketMaster ticket centers or charge by phone:



CHARGE-BY-PHONE: (312) 559-1212

Band Submissions

Non-returnable tape/CD submissions should be sent with a \$5 processing fee to Independent Label Festival by August 18.

RAMADA

CONGRESS HOTEL

Stay in downtown Chicago a block away from the ILF at a reasonable cost! Request Independent Label Festival rates from \$85/day, call 1-800-635-1666

UNITED AIRLINES

ILF’s official airline will proudly service all attendees. Call 1-800-521-4041 Monday thru Sunday, 7:00 A.M. to 10:00 P.M. Eastern Standard Time. Mention the ILF Meeting ID Code 576YL.

For more information, or for advertising/booth rates, call: 312-341-9112

Some venues involved



tribute to "Into Outer Space with Lucia Pamela" (an album the '60s space cadette claimed to have recorded on the moon), and "Fiery Yellow," cool-edged marimba music for twilight-zone tiki huts. For Stereolab, space is indeed the place. —Tristram Lozaw

PAL SHAZAR

There's a Wild Thing in the House

(SHIFFAROE)

NEVER KNEW I HAD A SENTIMENTAL nature," sings Pal Shazar on her delightful new album, *There's a Wild Thing in the House*. "Maybe I was just too busy trying to play it down." Given the extremes of antisentimentality represented by many of today's more celebrated female artists, it's easy to understand Shazar's self-consciousness. At one pole, there's the Juliana Hatfield school of cool, coy disaffection, and the rash of fey-voiced waifs fronting guitar bands (the Cranberries, the Spinanes, etc.); at the other, there's the fierce iconoclasm of Courtney, Liz and their post-post-feminist sisters, who would rather take the name of Chrissie Hynde in vain than be caught waxing starry-eyed or misty. In contrast, Shazar is about as wistfully romantic as they come—but that's not to say she's a sentimental fool. With *Wild Thing*, she lays claim to the same intelligent folk-rock tradition that her husband (and co-producer) Jules Shear belongs to, and infuses each song with a breezy, spirited warmth as personal as it is irresistible.

Like Shear, Shazar has a knack for melodies that reflect and enhance the poignancy of her lyrics. And her voice, though technically thin, is ripe with wonder and yearning. On "Then I Met Anna" and "Wade Went Wild," she spins haunting narratives about two very unconventional heroes; in both cases, the tender admiration in her words and singing is reinforced by aching bittersweet hooks, and kept pure via lean, guitar-driven arrangements. Shazar further proves her storytelling skills with the country-flavored "Small Talk with the Ticket Man," which details a fateful train-station encounter between a discontented young woman and an intuitive old man.

Throughout the album, in fact, Shazar celebrates the courage and common sense of everyday women and men—and the little treasures they afford each other in between all the mistakes that screw up relationships. "I must have made a contribution at some lost point in time," she sings on "Penny for Your Thoughts," a plaintive duet with the Waterboys' Mike Scott. "I don't remember the day/But your face was sublime."

ET CETERA

SUPERSTAR

Superstar

(SBK)

THOUGH GROUP name and label would seem to go hand in hand (cue smirk), this Glasgow quartet's success seems sadly unlikely: They're too fabulous. Duly packing the hippest of pop credentials—Teenage Fan Club ties, an Alex Chilton cameo, Burt Bacharach and John Barry namedropping in the bio—the album suggests a world wherein the Raspberries, Shoes, Big Star and the dB's achieved the overwhelming stardom they deserved; where Brian Wilson never wacked out; where real strings and brass never came courtesy of a computer chip. That they lack the abrasiveness of today's feedback-happy power-pop wannabes may ultimately prove a handicap—but in the meantime, as the dyslexic Andrew Lloyd Webber had it, Superstar = Jesus Christ.—*Dave DiMartino*

SENSATION

Burger Habit

(550 MUSIC/EPIC/ONE LITTLE INDIAN)

AN UNDISCOVERED jewel of an album burdened by a horrendous title and a deceptive group history (Soul Family Sensation in '91; soulless in '94), *Burger Habit* bypasses ketchup and onions and gives us a singer who sounds like Joe Jackson being backed by Prefab Sprout, Thomas Dolby producing. If that sounds like an unappetizing mess, it isn't; the mixture of intelligence (sample lyric: "I write hate songs/You work in advertising"), sentimentality and uncannily catchy hooks makes this one of the (oh well) meatiest albums you'll sink your teeth into all year. And if you've got a lousy love life, you'll positively relish "Splitting Up with Your Girlfriend."—*Dave DiMartino*

DOYLE BRAMHALL

Bird Nest on the Ground

(ANTONE'S)

GUESS THEY only grow 'em like this in Texas. Bramhall (not to be confused with his like-named son Doyle II, late of the Arc Angels) was raised in Dallas, nurtured in Austin and can sing blues and R&B like a down-home native. This collection, his debut after a lifetime as a Lone Star journeyman, was cut

over the course of a decade; a galaxy of backup luminaries appear, including Stevie Ray Vaughan (whose latter-day singing style bore Bramhall's indelible stamp), sibling Jimmie, the Memphis Horns and even "Beavis and Butthead" creator Mike Judge (on bass). But it's Bramhall's soulful, effortless way with both period covers and his own trad-conscious originals that's the radiant hub of the record, which bears comparison to the best of Texas homeboy Delbert McClinton.—*Chris Morris*

HOWLIN' WOLF

Ain't Gonna Be Your Dog

(MCA)

MANY OF the Memphis recordings here were available on late-'70s Charly reissues, so the meat of this collection of rarities comes from Wolf's Chicago years. It rivals his best and worst work ever. Among the latter, "Pop It to Me" is an unfortunate take on the "sock it to me" craze and should've gone the way of *The Maltese Bippy* many years ago. Much, much better is the rare treat of solo/acoustic Wolf on a few tracks; and best of all is an alternate take of "Tail Dragger," which is as epic as anything he recorded and proves, once again, that there's nothing like the terrible beauty of the Wolf in full cry.—*Thomas Anderson*

MUDDY WATERS

One More Mile

(MCA)

AS WITH Hendrix, Muddy's outtakes are a seemingly endless store of quality material. This set—comprised mostly of rare Chess material—unearths gems like "Rollin' and Tumblin' Part 2," strips away the horns on tracks from *Muddy, Brass & the Blues* and presents a previously unreleased 11-song radio performance. On the latter, barely amplified Muddy revisits his Delta repertoire—evoking Johnny Temple hokum-blues with "My Pencil Won't Write No More," fellow traveller Big Joe Williams with "Baby Please Don't Go" and his own earliest recordings with "Where's My Woman Been" and the powerful "Feel Like Goin' Home." That these tracks never saw the light of day is surprising; that they're so excellent is amazing.—*Thomas Anderson*

“ DON'T SELL YOUR SOUL FOR YOUR MUSIC. SELL SOMEONE ELSE'S. ”

—CURT KIRKWOOD, MEAT PUPPETS

ACCESS ALL AREAS

Don't get shut down. If you're serious about having your music heard, then get the **Musicians Guide**. The Guide is your *All Access* pass to the music industry, complete with names, numbers, contacts, addresses—all the information you need to succeed.

MUSIC INDUSTRY CONTACTS

- Major & Indie label addresses, phone numbers and A&R reps
- Performing rights organizations
- Legal services
- Showcase opportunities

RECORD AND MANUFACTURE YOUR OWN RECORDS

- Tape and disc manufacturers
- Recording studios

BOOK YOUR OWN GIGS

- Local club contacts
- Press contacts
- Music equipment retailers, rentals & repairs

SECURE AIRPLAY FROM COAST TO COAST

- College & commercial radio stations
- Video production & broadcast outlets
- Record stores that will sell your music

MUSICIAN
SPECIAL EDITION



1994 THE MUSICIAN'S GUIDE TO TOURING AND PROMOTION

INDUSTRY TITANS ARTIST INSIDE
Fugazi • Possun
Redd Kross • B
• Meat Puppets
• Luna • Green
Slayer • many

Please send me _____ copies of **The Musicians Guide To Touring and Promotion** at \$6.95 each (P&H included; add \$1 in Canada, add \$2 overseas). I have enclosed check or money order in the amount of \$_____.

Send To: **Musicians Guide**, PO BOX 2163, Marion, OH 43305-2163.

Name _____

Address _____

City State Zip _____

INDIE MARKETPLACE

FIRE IT UP!



NEW RELEASE
IN STORES
EVERYWHERE

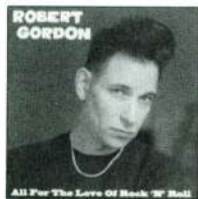
Exclusively Distributed by
NAVARE
JUST LISTEN
1-800-450-1031



We are purveyors of all kinds of semprini... no, make that music. Zappa, International, World Beat, Folk, Blues, Alternative College Rock, Roots Rock, Atmospheric, Progressive, Avant Garde, Funk. Write for free catalog.

EARFUL
530 N. 3rd St.
Minneapolis, MN 55401

Times change,



great voices don't.

Robert Gordon's new album "All For The Love..." is a collection of rock 'n' roll songs that demonstrates his is one of the enduring voices in contemporary music.

Featuring: Chris Spedding, Danny Gatton, Garry Tallent, Michael Shrieve, Anton Fig and more!

VICEROY MUSIC
547 W. 27th Street
New York, NY 10001
(212) 465-2357



Similar sentiments are expressed on "If It's You That I Got Here," which fittingly pairs Shazar with her husband. Ultimately, Shazar realizes that lovers and friends can be counted upon only to a point. "Nobody'll give you the one thing that it takes to be alone," she declares on "Ain't Nobody's Mistress but My Own." A wild thing she's not, but Shazar's plucky self-possession makes her songs just as inspiring—and probably, for most of us, easier to relate to—as those of her most stridently indomitable peers.

—Elysa Gardner

ELIOT FISK

George Rochberg *Caprice Variations*

(MUSICMASTERS)

READY FOR ADVENTURE? ELIOT FISK IS. In this collaboration with American composer George Rochberg, Fisk grapples with the single most influential piece of serious music—Paganini's 24th Caprice.

First a little history. The famous 24th, written for violin, already the inspiration for variations by Brahms, Rachmaninoff, Lutoslawski and others, was the inspiration as well for Rochberg's own *Caprice Variations* for violin, composed in 1970 and first recorded by Gidon Kremer. It is only natural that Fisk, whose astonishing guitar transcription of all 24 Paganini Caprices climbed the classical charts in 1992, should transcribe Rochberg's dexterous original for guitar, completing the cycle of inspiration, rearrangement and performance.

Begin at the end of this marvelous recording, with Fisk's straight reading of the 24th Caprice. Then to the beginning, if you wish—Fisk has a mathematical formula in place to justify the order of his own presentation, but admits that each performance varies naturally. Variations provide the best entry into the artist's mind, a simple theme (the original 24th is merely 32 second long), stated, elaborated, transformed. Rochberg's work stays close to the original harmonic and melodic territory—although the texture and intellectual breadth of the variations are most moving. Fisk tends to hurry the tempo along in some cases; of course with this difficult work only someone with his skill *could* hurry the tempo. Comparing these arrangements with the original violin score, now long out of print, reveals correspondences, but little copying: Fisk's work is nobody's hand-me-down. Although Rochberg's intention was to pay homage to others who have used the 24th as point of departure, and in the original violin versions these inspirations are readily apparent, these guitar transcriptions are all Fisk.

Paganini himself wrote extensively for guitar,

although he claimed, "I do not love this instrument but use it rather as a spur to my thoughts." Rejoice in the simple, made intricate. Let Eliot Fisk's beautiful variations spur your thoughts.

—Keith Powers

GREEN DAY

[cont'd from page 24] punker pals ("Every cent that I've made I pissed away," its frontman cackles). But what matters to Billie Joe? If his house was burning down, what precious items would he cart to safety as representative of his craft? He settles on two things right away: a four-track tape recorder and Blue, the scuffed and bumper-stickered blue guitar he's been playing since he was 11. The third choice has him stumped. "Um...lessee, if my house was burning down... uh..." Finally, Billie Joe sits bolt upright and exclaims, "My beat-up Ford Fairlane!"

Wouldn't this be parked *outside* the flaming ruins? "Yeah, that's true," he says, agreeably. "But I'd just kinda get in it and take off." 🎸

VERDANT VOLTAGE

BILLY JOE's axe of choice forever remains a baby blue Fernandez knock-off of a Fender Strat he's been playing since the age of 11. He also plays honest-to-goodness Fender Strats, now that the band has landed an endorsement deal, along with Dunlop picks. Both Billy Joe and bassist MIKE DIRNT, who lays bottom on a Gibson G-3 bass, favor GHS Boomer strings, cranked through Marshall amps. Drummer TRÉ COOL thwacks time with Zildjian sticks on DW Drums and Zildjian cymbals.

BOOTLEG

[cont'd from page 49] Concert bootlegs, it can be argued, preserve what is essentially a public performance. The release of private demos and studio recordings without an artist's permission or compensation is more morally troubling. But Birdman argues that he's serving artists as well as fans. "The performers may not appreciate it at the time, but 20 years later if you're honest, you want to look back at your life warts and all. This is not being foisted on the public at large, there's no danger of having it come on in the supermarket or over the radio. It's just good stuff."

So the noble end justifies the murky means? No doubt most bootleg buyers, as well as producers, would like to believe that. But if the history of the record business—legitimate and otherwise—is any yardstick, the imperative to

make a profit usually outlasts all other motives. "If there is one moral to draw from the stories of the bootleggers," Clinton Heylin concludes, "It's that, for all the people who start out doing it for the love of music, the ones who succeed end up doing it for the money."

PHISH

[cont'd from page 57] off and you're not listening," says Trey, "you start to feel lonely."

SO 10,652 noodle dancers sell out the William E. Mullins Center at UMass that night, the very same William E. Mullins Center that Aerosmith couldn't sell out a couple months before. And no cynical critic could convince them that they weren't all sucking a Golden Hose that stretched a couple of decades back to Mrs. Fishman's vacuum cleaner. Certainly no one was feeling lonely. Nonetheless, the concert does not quite hit the ultimate standard.

"We had moments of Hose," says Trey, hobbling off on crutches to the dressing room. "We were flirting with the Golden Hose, but we kept losing the audience. You could tell, couldn't you?"

Yeah, but if you don't miss some of the time, how can you tell when you hit? An audience that expects the highs and tolerates the lows, an audience that wants no mediation from MTV or radio or magazines, an audience that craves the direct experience of ecstasy—what more could Phish want? And ultimately it's about something more. Mike, the resident Phish philosopher, wants to talk about this interview I once did with Noam Chomsky, the MIT linguist and anarchist philosopher. Chomsky has this theory that human beings are born with an instinct for freedom, which I notice floats closer to the surface in musicians and artists in general.

"It all comes down to that instinct for freedom," says Mike. "I think once you've been taught social conformity, you can forget you have that instinct. You can lose it and you have to work to uncover it again. Music aids in that process. Not routine, rote playing. But those moments of rock 'n' roll, of improvisation at its most intense, celebrate freedom. The people who follow us around understand that. Like this girl I was talking to today. She's on tour with us for a few weeks. Someday she'll have a family and responsibilities, she'll have a job. But for the next few weeks she can do whatever she wants in an atmosphere where it's expected. She's realizing her instinct for freedom. I just love being a part of that."

Hail freedom. Hail the noodle dance.

INDIE MARKETPLACE



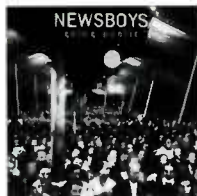
SHADOWS IN TIME
ROGER VARIAN

Melodies and lyrical illustrations blend with pure vocal harmonies and heartfelt instrumental accompaniment to paint a colorful musical canvas rich with emotional texture. Debut effort features 10 original songs with stellar backup performances by major recording artists in a style that merges adult alternative, country, and folk-rock genres.

Order direct (Check/Visa/MC) \$15 CD; \$10 Cassette + \$2 P&H each item (US); AIM Records P.O. Box 117 Ojai, CA 93024 Or call: 805 646-9936



Airplay and distribution inquiries welcome



NEWSBOYS "Going Public"

The Newsboys are *Going Public!* From the aggressive rhythms of "Lights Out" to the reflective "Be Still," this bold new release is pure Newsboys.

With their cutting-edge sound and unending Aussie energy, *Going Public* takes

you where their Grammy-

nominated album *Not*

Ashamed only hinted at.

Available wherever you

buy great music.



Danny Gatton
Joey DeFrancesco



RELENTLESS!

Order with Visa/MC Toll Free 800/647-4583 or send check/money order for \$13.95 to: Big Mo Records RR1 Box 389C Norwich, VT 05055

NEW AND EXTRA FINE ON



Available in Record Stores Everywhere!



"Lee Rocker and Big Blue are a fire-breathing hillbilly 'n' blues hybrid hot enough to melt a Sun Session 45!"

—Guitar World

The charismatic, virtuoso stand up bassist for the Stray Cats, Lee Rocker, struts with his new trio, BIG BLUE, in this sparkling debut on Black Top Records. With special guests Scotty Moore, Tom McLogan and the Memphis Horns.

1-800-833-9872

INDIE LABELS

YOUR AD HERE

CALL ANDY MYERS 212 ♦ 536 ♦ 5209

TON OF BRICKS

KEEP UP the debut disc from one of San Francisco's most talked about new groups...



"a powerful and vibrant sound" Street Beat "meter-mixing trickery...and the gloss of mellow fusion joins forces in this solid, straight-ahead effort." Keyboard "vast array of influences" FMQB "Keep Up" is a multilayered aural tapestry filled with subtle nuances of styles, blended together in a seamless melodic flow. A world-music flavor permeates "Made to Breakdown", generated in part by the slithering bass groove and crystal vocal harmonies. Album Network "popping bass and esoteric guitars...with a pop sensibility" New Review of Records



distributed by: Dutch East India Trading 815 Cheryn • San Francisco • CA 94131 • (415) 469-8542

MUSICIAN CLASSIFIED HOTLINE

TOLL FREE

800-223-7524

Need an ad fast?
Call Jeff Serrette.
In NY State (212) 536-5174
Outside NY St. (800) 223-7524

COUPON

HOW TO ORDER AN AD

REGULAR CLASSIFIED (ads without borders):
20 word minimum. \$2.90 per word, minimum \$59 per insertion.

CLASSIFIED DISPLAY (all ads with borders):
1x/1" \$163 per, 6x/1" \$152 per, 12x/1" \$142 per.
BOLD FACE CAPS: First line, additional \$20.

MUSICIAN BOX NUMBER: Add \$4 per insertion for handling.

PAYMENT MUST BE ENCLOSED with your ad.
Send to Musician Classified, Jeff Serrette,
1515 Broadway, NY, NY 10036.

DEADLINE: Two months prior to date of publication.

ALL AD CANCELLATIONS MUST BE IN WRITING AND MAILED TO THE MUSICIAN CLASSIFIED DEPARTMENT.

FAX YOUR AD TODAY (212) 536-5055

CATEGORIES: Please mark category desired.

- Accessories Books/Publications Computers
 Employment For Sale Instruction Instruments
 Miscellaneous Musicians Records & Tapes
 Services Software Songwriters Talent Video

Your Name _____

Company _____

Address _____

City _____ State _____ Zip _____

Telephone _____

Please fill in the information below if you want to charge the cost of your classified advertising.

- American Express Visa MasterCard

Credit Card # _____

Exp. Date _____ Bank # _____

Your Signature _____

Publisher has the right to refuse all mail order retailer ads that might conflict with Musician dealers.

ACCESSORIES

SINGERS! REMOVE VOCALS! Unlimited Backgrounds!
From Standard Records & CD's with the Thompson Vocal Eliminator™ Call for Free Catalog & Demo Record.
Phone: (404) 482-4189 Ext. 20
Singer's Supply, Dept. MU-1
7982 Hightower Trail
Lithonia, GA 30058
24 Hour Demo/Info Request Line (404) 482-2485 Ext. 20
Singer's Supply - We Have Anything & Everything For Singers!



1000 WATTS, 13 POUNDS

More room in your rack and less pain in your back. Extremely compact and lightweight, 3.5" high, 19" wide, 7.5" deep and only 13 pounds. Model 800-SR-4 power amplifier offers 275 watts / CH into 8 ohm speakers and 500 watts / CH into 4 ohm speakers.



Tomorrow's Digital Technology Today: In 2 or 3 years you won't feel that our amp is obsolete because of its size and weight. 90% operating efficiency makes it small and light. AFFORDABLE, RELIABLE, HIGH QUALITY DIGITAL POWER, SATISFACTION GUARANTEED. Direct: \$ 695.00 List: \$ 1095.00

Since 1986
ELECTRO FORCE CORP.
727 OAKSTONE WAY
ANAHEIM, CA 92806

Call or write for more details & specs. sheets:
(714) 774-3666
(800) 227-4445

BASS PLAYERS WANTED!

A renowned international manufacturer of sound amplification equipment is introducing electric bass strings in the U.S. Are you interested in joining our test market evaluation panel and playing these advanced strings?

Act now, participation is limited! Send a card or letter with your name, address, age, no. of years playing bass, brand of strings used most, and brand name of bass and amp.

Specify stainless steel or nickel, gauge and number of strings in set.

Mail to: MUI Strings,
P.O. Box 162, Emerson, NJ 07630

REMOVE VOCALS from music—Tanco Voice Decoder—\$79.95. Fully guaranteed. Call (813) 847-9319 for prerecorded demo/ordering information.

BOOKS/PUBLICATIONS

FREE CATALOG—Instruments by Zion, Charvel, Martin, PRS, Collings, Gibson Special Editions, Fender Custom Shop, more. Also effects, strings, straps, pickups, accessories. ELDERLY INSTRUMENTS, 1100 N. Washington, POB 14210-DM5, Lansing MI 48901 (517) 372-7890.

VINTAGE INSTRUMENT CATALOG: send SASE for tri-weekly list of about 1,000 vintage, used and new instruments. Accurate descriptions, sensible prices. New Martins, Gibsons, and Guilds. We buy, sell, trade, appraise, and ship worldwide. Gruhn Guitars, 400 Broadway, Nashville TN 37203 (615) 256-2033.

NEW MUSIC BUSINESS NEWSLETTER! Monthly source of tips on how to make money and succeed with your independent music. Two sample issues, \$2. Spotlight, Box 63423-MS, St. Louis MO 63163-3523.

FOR BOOKS ON MUSIC, COME TO THE SOURCE.

For over 5,000 titles on nearly every music subject, don't waste time. Call for your free catalog today.

(800) 670-0023
We're the musician's bookstore.

Berklee
COLLEGE OF MUSIC
BOOKSTORE

MUSICIAN CLASSIFIED

To advertise in *Musician* magazine's classified section, call Jeff Serrette at (800) 223-7524 or fax him at (212) 536-5055.

BUSINESS OPPORTUNITIES

ENTERTAINMENT WORK ABROAD!
Huge database of agents and festivals worldwide. Send SASE for details to: JON, Box 5, Wellerby, Hull, HU10 7LX, U.K.

INSTRUCTION

BE A RECORDING ENGINEER
★ TRAIN AT HOME with AIA
Easy Home-Study practical training in Multi-track Recording. Join our successful working graduates or build your own studio. Diploma, Job Placement, & More.
FREE INFORMATION:
Audio Institute of America
158-A Union St. Suite H, San Francisco, CA 94123




INSTRUCTION

BE AN AUDIO RECORDING ENGINEER

On the Job Training at Major Studio IN YOUR AREA. Keep Present Job, Train Around Own Schedule. Call for Free Brochure: Recording Connection, 1 (800) 795-5750.

MAKING THE MAJOR DEAL

Learn the facts about making money in the music business.

- Major Labels
- Getting Around the Majors
- Make Contacts for Possible Deals

AMERICAN MUSIC INSTITUTE
1-800-207-7777 1-805-963-9336

INSTRUMENTS

Nirvana at the Flick of a Switch... with the NEW TL-40

Raga Master!!!

Sitar & Tamboura Sounds for Acoustic or Electric Guitars!



No Alterations Necessary. All Models Under... \$95.00



Fretless at the Flick of a Switch...

with the NEW TL-39 FRETLESS WIZARD!!!

Pat. Pend.

Biaxe Retrofits P.O. Box 15426 Stamford, CT. 06901-0426
516-487-1902

We accept Visa/MasterCard

SUBSCRIBE NOW to our monthly used and vintage instrument list with hundreds of quality instruments at down-to-earth prices. \$7.50/year (\$15.00 overseas). Current issue free on request. ELDERLY INSTRUMENTS, 1100 N. Washington, POB 14210-DM5, Lansing MI 48901 (517) 372-7890.

JEWELRY FOR SALE

REPLICA SWISS WATCHES! 18KT GOLDPLATED! Lowest Prices! 2yr Warranty! Heavy Weight! Waterproof! Sapphire Crystal! Submarins, Daytonas, others! (404) 682-0609, FX: (404) 682-1710.

RECORDS TAPES CD S

TOP DOLLAR PAID FOR CD & LP COLLECTIONS
Rock, Classical, Jazz, More. 130,000 titles in stock. PRINCETON RECORD EXCHANGE, 20 Tulane St., Princeton, NJ 08542 (609) 921-0881.

MUSICIANS

MUSICIANS NATIONAL REFERRAL—Professional musicians seeking bands—bands seeking professional musicians. Bands register free. Call now for information. 1 (800) 366-4447.

MUSICIANS

RELEASE YOUR OWN CDs!

500 CDs and
500 Cassettes
only **\$2,590**
with B&W inserts

- FREE Graphic Design • Ready In 3 Weeks
- Major Label Quality • Money Back Guarantee

DISC MAKERS
1-800-468-9353

Call today for our FREE full color catalog
Outside USA (215) 232-4140 • FAX (215) 236-7163

SERVICES

LEARN THE ART OF RECORDING

Learn the practical skills needed to start a career as a recording engineer, producer or studio musician. • No previous experience required • 300+ hours, two months • Six studios with the latest equipment • Small classes • Job placement assistance • Financial aid available • On-campus housing
Call 1-800-848-9900 or 1-614-663-2544
The Recording Workshop
455-A Massieville Rd, Chillicothe, Oh 45601

FOR COMPLETE COMPACT DISC, CASSETTE & RECORD MANUFACTURING

QCA (800) 859-8401

QCA INC • 2832 SPRING GROVE AVE • CINCINNATI, OH 45225
(513) 681-8400 • FAX (513) 681-3777

THE BEST CD MASTERING...

Custom-designed hardware & software by Chief Engineer Bob Katz. 128x Oversampling 20-Bit A to D. Unique Digital Processors. Hard Disk Editing. Tube and Solid State Analog Recorders.
CD Mastering is an art. Levels, fades, equalization, spacing... everything is important to you and to us.

CD REPLICATION...
1000 CDs at \$1.55 w/Jewel Box, Shrink Wrap, Insertion.
2500 at \$1.50. Glass Mastering Free with 2500+ CDs.

CD BOOKLET PRINTING...
1000 4-Panel Booklets at \$0.35
Full-Color Outside, B&W Inside. Full-Color Tray Card.
Let our **Graphic Artist** give your presentation the same attention you give your music.

...COSTS LESS!

Digital Domain™ Audio for the Golden Ear...
New York, NY (212)369-2932

DUPLICATION COMPACT DISC AUDIO+VIDEO CASSETTE

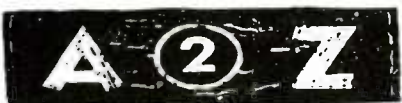
At WMG, we offer the highest quality Compact Disc, Audio & Video Cassettes, & CD ROM duplication in the industry. Let us help you with the most professional and friendliest service to guide you and your project every step of the way.

WMG, INC.
WORLD MEDIA GROUP

8472 Brookville Road
Indianapolis, Indiana 46239
317/353-1113 Fax 317/353-0750

SONGWRITER PRODUCTS, IDEAS, NECESSITIES!
Contracts, Copyrights, Books, Critiques, Bios, Photos, Short Cassettes, Printed Labels, MIDI-Track Sheets, Duplication! FREE CATALOG!
345 Sprucewood Rd., #MU, Lake Mary FL 32746-5917 (800)487-SPIN.

SERVICES



THE LEADING MANUFACTURING SERVICE FROM THE UK NOW IN THE UNITED STATES
THE ONLY NUMBER YOU NEED FOR MANUFACTURING
(212) 346-0653

SUMMER SPECIAL OFFERS FOR CD'S AND CASSETTES
1000 CD Albums • Glassmaster • 2 color on body print • 4 page booklet and tray card 4 x 1 color • jewel box • shrinkwrap
\$1800
(from CD ready master and composite printers film)

1000 Cassettes • Running master
• Label plate • 1 color print on cassette • Inserts • Norelco box • Shrinkwrap
\$940
(from DAT or tape and composite films)

- Full typesetting and design service •
- All editing & packaging requirements •

AtoZ Music Services Inc.
105 Duane Street, Suite 52B, Tribeca
Tower, New York NY 10007
Telephone: (212) 346-0653/73
Fax: (212) 346-0679

1000 CD's \$1750

Includes UNLIMITED pre-mastering, ALL masters, 1 or 2 color on CD printing, jewel box, shrink wrap, SHIPPING!
After Hours Voice Mail
24 hour FAX line: 801-562-0535

Wasatch Digital Services

1-800-817-1717

Audiomation

Lowest Prices
CD & Cassette Manufacturing
1 800 375-2060

HEALEYdisc

LOWEST PRICES IN THE USA

1000 CD's Complete Package \$172.	500 CD's Complete Package \$96.
1000 Cassettes Complete package \$74.	500 Cassettes Complete package \$39.

Call Toll Free
1-800-835-1362
HEALEYdisc
Premier Quality CD and Cassette Duplication Services

WANTED TO BUY

WANTED TO BUY/SELL: GUITARS, BANJOS, Mandolins: Gibson, C F Martin, Gretsch, D'Angelico, D'Aquisto, Stromberg, Dobro, National, older Fender, Rickenbacker, Gibson, B&D, Epiphone, Paramount, Vega, Fairbanks, Stewart. **MANDOLIN BROS., 629 FOREST, #MU, STATEN ISLAND, NY 10310. FREE CATALOG. 718-981-3226.**

TALENT

NATIONWIDE TALENT SEARCH '94

SEEKING: ★ BANDS ★ ARTISTS ★ ACTS ★ SONGWRITERS

- ★ All types of original music considered.
- ★ FREE Promotion & exposure if you qualify.
- ★ NOT a contest! This is a career-launching opportunity.

Send a cassette of your music with name, address, phone & best time to contact to:
RODELL RECORDS
P.O. Box 93457-M • Hollywood, CA 90093

TAPES

MAXELL XLII BULK
CUSTOM LOADED BULK CHROME CASSETTES
PREMIUM QUALITY, HIGH BIAS CASSETTE TAPE
FOR MASTERING AND/OR ORIGINAL RECORDING

Quantity	C10	C20	C30	C45	C60	C90
100	.53	.57	.62	.73	.85	1.10
500	.35	.40	.46	.53	.66	.94

LENCO clear 5 screw shells 100 piece min. per length. Boxes, labels, J cards, & custom lengths available.
Masters of Blank Tape Mail Order!
All Major Brands—TDK, Maxell, Sony, BASF, etc.
BEST Prices/Service—CALL or write for Free Catalog!
Multi-Media Supplies for the ENTERTAINMENT Industry!
SOLD NATIONALLY BY...

SONOCRAFT
520 MAIN Street, Boonton, NJ 07005
FAX (201) 335-4562 ask for Ed Stern at (800) 274-7666

A D I N D E X

- AKG—8500 Balboa Blvd., Northridge, CA 91329 (818) 893-8411.....41
- Alesis—3630 Holdredge Ave., Los Angeles, CA 90016 (310) 558-4530.....6
- Anvil Cases—P.O. Box 1202, La Puente, CA 91747 (818) 968-4100.....57
- ASCAP—1 Lincoln Plaza, New York, NY 10023 (212) 621-6000.....61
- Audio-Technica—1221 Commerce Dr., Stow, OH 44224 (216) 686-2600.....71
- Berklee College of Music—1140 Boylston St., Boston, MA 02215 (617) 266-1400.....66
- Crown International—1718 W. Mishawaka Rd., Elkhart, IN 46517 (219) 294-8000.....35
- D'Addario—210 Route 109, E Farmingdale, NY 11735 (516) 391-5400.....53
- Drum Workshop—101 Bernoulli Circle, Oxnard, CA 93030 (800) 453-7867.....56
- E.mu—1600 Green Hills Rd., Scotts Valley, CA 95066 (408) 438-1921.....73
- Epiphone—1818 Elm Hill Pike, Nashville, TN 37210 (615) 871-4500.....33
- Fender—7975 North Hayden Rd., Scottsdale, AZ 85258 (602) 596-9690.....9, 43
- GHS Strings—2813 Wilber Ave., Battle Creek, MI 49015 (616) 968-3351.....25
- Gibson Guitar Corp.—641 Massman Drive, Nashville, TN 37210 (615) 871-4500.....29
- Stefan Grassman's Guitar Workshop—P.O. Box 802, Sparta, NJ 07871 (201) 729-5544.....74
- JBL—8500 Balboa Blvd., Northridge, CA 91329 (818) 893-8411.....99
- Lexicon, Inc.—100 Beaver St., Waltham, MA 02154 (617) 891-6790.....18-19
- Peavey—711 A St., Meridian, MS 39301 (601) 483-5365..17
- Rane—10802 47th Ave. W., Mukilteo, WA 98275 (206) 355-6000.....62-63
- Remo—12804 Raymer St., North Hollywood, CA 91605 (818) 983-2600.....45, 47, 49
- Roland—7200 Dominion Circle, Los Angeles, CA 90040 (213) 685-5141.....12-13
- Shadow Electronics—2850 SE Market Place, Stuart, FL 34997 (407) 221-8177.....78
- Shure Brothers Inc.—222 Hartrey Ave., Evanston, IL 60202 (708) 866-2200.....31
- Telex—c/o Adtrack, 931 Blairs Ferry Rd., Cedar Rapids, IA 52402 (312) 395-9777.....77
- Tom Kat Productions—2537 So. Gessner, Suite 114, Houston, TX 70723.....78
- Trace Acoustic—P.O. Box 507, Bloomfield, CT 06002 (203) 243-7941.....2
- Yamaha—6600 Orangethorpe Ave., Buena Park, CA 90620 (714) 522-9011.....4, 100

IF YOU LIKED WOODSTOCK YOU'LL LOVE:



ALTAMONT
2
AT ALTAMONT SPEEDWAY,
CALIFORNIA

STARRING
BLACK SABBATH
BLOODROCK
TUPAC SHAKUR
THE LIFERS GROUP
JERRY LEE LEWIS
RICK JAMES
OLIVER NORTH &
WILLIAM CALLEY
(SPOKEN WORD)
JOHNNY PAYCHECK
MARVIN GAYE SR.
JIM GORDON
CHARLES MANSON
SNOOP DOGGY DOGG
IKE TURNER

**1 MORE
DAY
of BAD
DRUGS
& VIOLENCE**

TICKETS AVAILABLE
FROM TICKETMASTER

A PORTION OF ALL PROCEEDS
WILL BE DONATED TO THE
AMERICAN TOBACCO
ASSOCIATION

SPONSORED BY

- MARLBORO
- UZI
- BREAST IMPLANT
MANUFACTURERS ASSN.
- DOW CHEMICAL
- HAIR CLUB FOR MEN



SR SERIES II, THINK OF IT AS FREEDOM OF CHOICE.

There's a little something for everyone in SR Series II™. From small combo vocal reinforcement to large club systems, from mobile DJ and recorded music reproduction to stage monitoring, front fills and main PA stacks in concert applications. SR Series II has evolved to be the first choice of musicians and sound engineers world wide. Here's what this evolution has produced.

MORE MODELS

You have a greater number of configurations from which to choose. With more systems containing large format compression drivers plus a dual 18-inch subwoofer system, SR Series II is sure to have the loudspeaker systems to fit your needs.

OPTIMIZED APERTURE™ TECHNOLOGY

Our newest horn technology, available in five models, yields



outstanding pattern control (90° X 50°) and exhibits the lowest midband distortion we have ever achieved in large format systems. Equally important, the 2447J compression driver extends high frequency response well above 18 kHz, virtually eliminating the need for a separate tweeter.

INNOVATIVE COMPONENT DESIGNS

Many of the models incorporate recent breakthroughs in component design. The 2119H has been engineered for extra output power capability in dedicated midrange applications. Our 2417H small format compression driver incorporates the lightest diaphragm

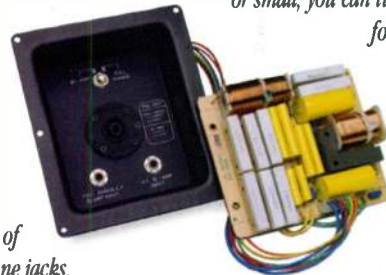
we have ever made, resulting in exceptional transient response, enhanced high frequency clarity and crisp, clear vocals.

ROADWORTHY CONNECTORS & CROSSOVER NETWORKS

You now have the choice of Speak-On® connectors or phone jacks. Speak-On's permit the use of multi-conductor cable for quick and reliable set-ups.

Or you can choose the simplicity and convenience of 1/4-inch phone jacks.

The input terminal cup is made of heavy gauge steel to endure years of road use and abuse. A heavy-duty rotary switch makes selecting Passive or Bi-amp operational modes quick, easy and reliable. Crossover networks have been re-engineered to survive years of road work and offer outstanding acoustic



performance. Highest quality close tolerance capacitors, high power resistors and low insertion-loss inductors assure the smoothest possible acoustic response. Regardless of your application, large or small, you can turn to SR Series II

for the most reliable sound reinforcement solutions. For complete technical information via fax, call the FlashFax number

below. Better yet, stop by your local JBL Professional dealer for a personal demonstration.



JBL Professional
8500 Balboa Boulevard, Northridge, CA 91329
(818) 893-8411 FlashFax™: (818) 895-8190, Reference 512

H A Harman International Company

AFTER 25 SONGS AND 1300 MILES, PUSH A BUTTON AND YOU'RE RIGHT BACK WHERE YOU STARTED.

Ahh, the joys of being on the road. One night the mics are giving you feedback. The next night it's the lead singer. And your nightly sound checks need more time than you have to spare.

Fortunately Yamaha has something to make your life a little easier.

We call it ProMix 01.™ But before you can truly appreciate what it is, we have to tell you what it's not.

It's not a mixer in the traditional sense. To call the ProMix 01 merely a mixer, is like calling a computer just a typewriter.

And it's not expensive. In fact, ProMix 01 is the first digital mixer that's down right affordable.

Yet ProMix 01 gives you something no other mixer at this price can touch. Namely the ability to store and recall all the settings of your mix. And that saves you a lot of time.

What does this mean to you? You can now get a digital mixer with mix memory and motorized faders for about the same cost as a low-priced analog one.

ProMix 01 is also capable of dynamic automation. All your moves can be recorded in real time and played back in conjunction with any outboard MIDI sequencer.

And because ProMix 01 is rugged and extremely compact, you'll find it's the perfect mixer to take on the road.

It has enough ins and outs for everybody in the band. Including 16 balanced mic/line inputs (plus one dedicated stereo input), phantom

power, 4 aux sends, 2 stereo effect returns, metering of all inputs, two sets of stereo outputs and a monitor output with cue features.

Plus you'll find ProMix 01 is the ideal mixer for your project studio. Push a button and you're right back where you left that tune you were working on a few months back.

You'll also find two onboard digital effect processors. Three assignable stereo compressors. And a three-band parametric EQ on every channel to help control feedback and add punch to your sounds.

There's even an EQ library to store your favorite EQ settings. And when it comes to tough mixes, four fader groupings let you control multiple channel levels with a single fader.

Sounds pretty good? Actually it sounds pretty great. ProMix 01 boasts more than 100dB of dynamic range. All made possible by the latest 20-bit AD/DA converters. Which virtually eliminate all noise, distortion and crosstalk.

It also features digital out for flawless audio transfers to R-DAT and other digital mediums.

Every once in a while, something comes along that raises the standard of what people can expect. This is one of those times.

The Yamaha ProMix 01. It can recall your best mixes in an instant and make you forget about using any other mixer just as fast.

For a hands-off demonstration, stop by your nearest Yamaha dealer today. Or call 1-800-937-7171. Ext. 360 for more information.

YAMAHA
Programmable Mixing

