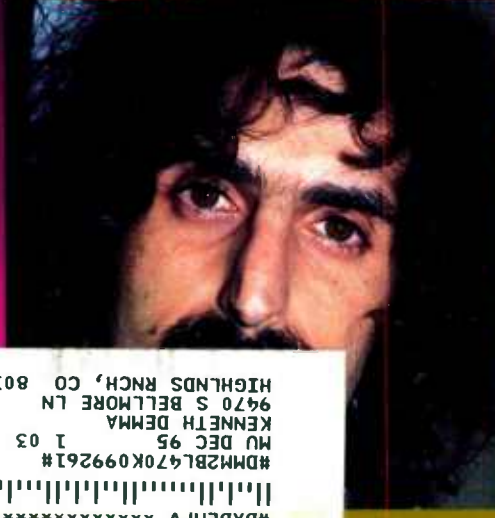
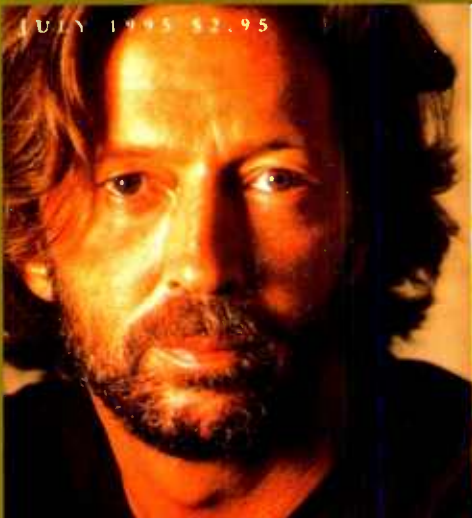


TWO DECADES OF INCREDIBLE INTERVIEWS

MUSICIAN

SPECIAL 200TH ISSUE



JULY 1995 \$2.95

#BXBLMFV ***** 5-DIGIT 80126
|.....|
#DMH2BL470K092261# 006 0403 000
MU DEC 95 1 03
KENNETH DEMMA
9470 S BELLMORE LN
HIGHLANDS RNCH, CO 80126-4970

07 >
0 71486 02912 0
£2.25 UK \$3.75 CANADA ISSUE No 200

HOW TO MAKE YOUR GUITAR TALK.

For the guitar player, there are basically two ways to express the language of music. Through the fingers that create the riffs, chords and melodies. And through the strings beneath them.

With all the time spent perfecting your sound, don't let an inferior string hamper your ability to say it the way you want.

Put on a set of Adamas Strings.

Adamas are professional-quality strings specifically engineered for any acoustic or acoustic /electric. Their natural feel enables your guitar to speak like never before.

One reason is the technology. Through an innovative development called Composite Gauging™, Adamas Strings have an amazingly uniform sound. The fifth and sixth strings are engineered with core and wrap wire which is identical in size. This prevents any part of either string from becoming dominant.

The other reason is in the materials. Adamas uses a special blend of phosphor and bronze resulting in brighter-sounding, longer-lasting strings. This blend also produces a smoother, more even feel.

True, we are extremely expressive about Adamas Strings. But no more than you'll be once you play them.



Adamas Strings...a sound difference.

Compact.. Convenient.. Complete!



PULSE 283 3-WAY ENCLOSURES

PULSE 12M 2-WAY MONITORS

PULSE PW POWERED SUB-WOOFER

AUDIOPRO 20 CHANNEL POWERED MIXER

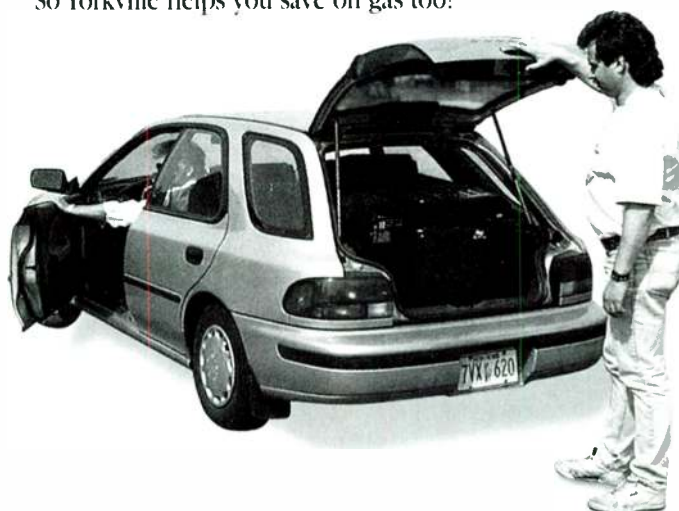
Yorkville LIGHTWEIGHT ALUMINUM STANDS

What's your set up/tear down time for a gig...1 hour, 2 hours, more? What size vehicle do you need to transport your PA...a mini van, full size van, small truck? Let Yorkville simplify your life and save you money.

Check out the Yorkville PA pictured above. The Audiopro 20 channel stereo mixer has 1200 Watts of power, graphic EQ's, digital effects and speaker processing all built right in, so you can leave the loaded rack case behind. The Pulse PW sub-woofer contains its own 600W power amp, crossover and internal processor. The Pulse 283 3-way cabinets and Pulse 12M 12" 2-way monitors complete the system with clear, smooth mids and highs.

Despite its size, this PA will cover a medium sized venue with killer sound...at a price that won't kill you.

Now about that vehicle...we packed all the above gear into a subcompact hatchback, with room to spare! So Yorkville helps you save on gas too!



IN U.S.A.

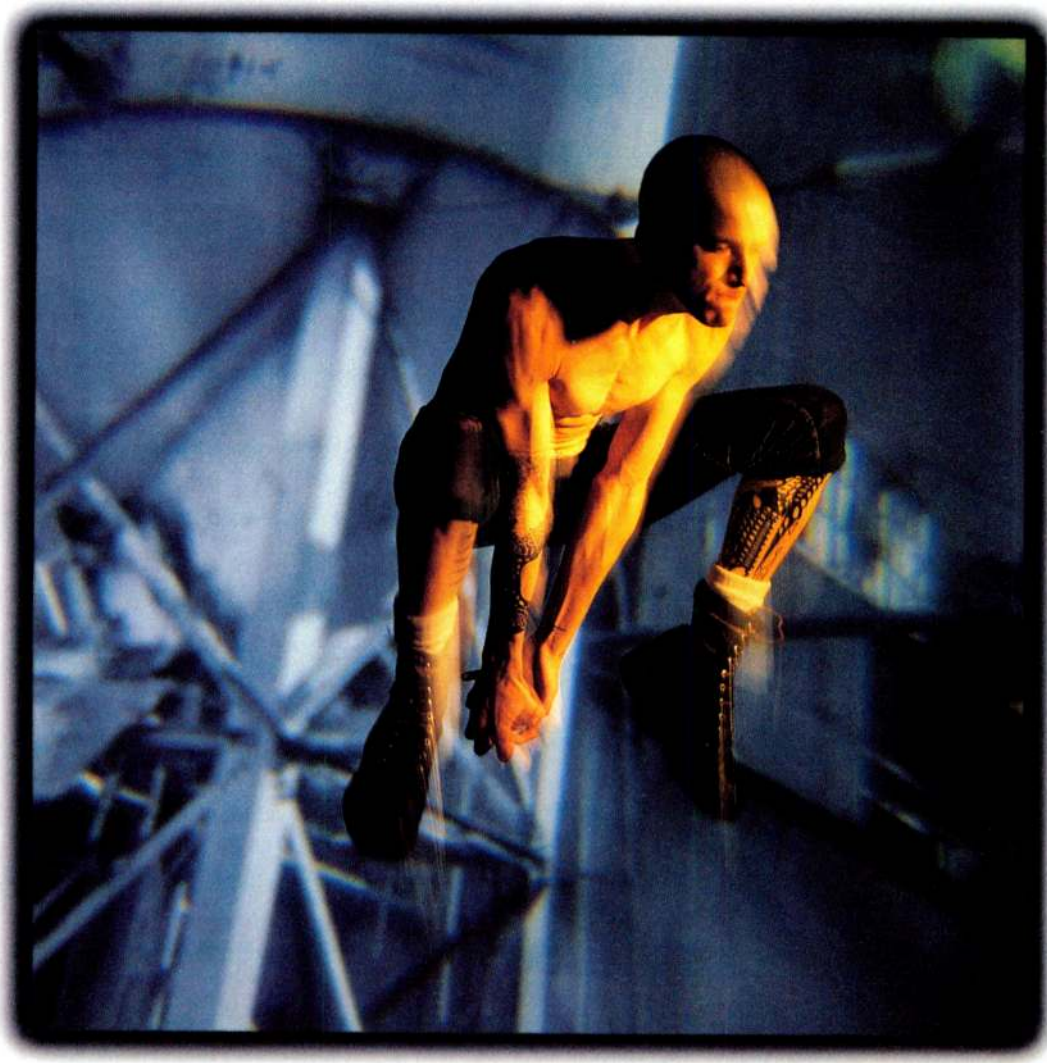
YORKVILLE SOUND INC.
4625 WITMER INDUSTRIAL ESTATE
NIAGARA FALLS, N.Y. 14305



IN CANADA

YORKVILLE SOUND LTD..
550 GRANITE COURT
PICKERING, ONT L1W 3Y8

The product manager said we could graphically represent the Tri-Power sound anyway we wanted provided we told you it provides "more gain before feedback without requiring EQ or displaying funky off-axis honk."



[Perhaps he was expecting a chart.]

Tri-Power. It cuts through the Music.

You want live sound that grabs the audience? Just grab a Tri-Power mic and cut loose. Tri-Power gives you incredible vocal presence and punch, without feedback. So even when you crank it up, you never lose your edge. The Tri-Power sound is always crisp, clean and natural. With more cut-through than any other performance mic. Hands down.



H A Harman International Company

AKG, 8500 Balboa Blvd., Northridge, CA 91329 USA Phone 1-818-895-8411 Fax 1-818-787-0788 Flash Fax 1-818-909-4576 DD-964

World Radio History



CONTENTS

To celebrate our bicentennial issue, the editors have pored through 20 years of *Musician* and selected the best sections of our best interviews with the players who shaped the music we love.

7 FRONTMAN: BRUCE SPRINGSTEEN

19 INTRODUCTION: MUSICIAN'S GREATEST HITS

26 THE BEATLES

28 DIZZY GILLESPIE

30 U2

34 FRANK ZAPPA

36 R.E.M.

38 ERIC CLAPTON

40 STEVIE WONDER

46 NIRVANA

48 MILES DAVIS

50 ELVIS COSTELLO

52 NEIL YOUNG

56 PEARL JAM

58 BONNIE RAITT

62 GUNS N' ROSES

64 ICE-T

66 ROLLING STONES

68 SINÉAD O'CONNOR

70 BRANFORD & WYNTON MARSALIS

72 LED ZEPPELIN

76 NINE INCH NAILS

78 TOM PETTY

86 GRATEFUL DEAD

88 STEVIE RAY VAUGHAN

90 JOHN MELLENCAMP

92 STING

102 HOME FIRES: JONI MITCHELL

14 ROUGH MIX: JIMI HENDRIX

96 FAST FORWARD

105 RECORDINGS

114 BACKSIDE



A 32•8 & 24•8 were used to track - and partially mix — Promised Land. A second 24•4 was used during playback.



Mackoids meet Queensrÿche at their island cabin retreat.

WE'D LIKE TO CONGRATULATE QUEENSRÿCHE FOR THE ARTISTIC VISION THAT HAS HELPED THEIR NEW ALBUM, PROMISED LAND, GO PLATINUM AND BEYOND. WE'D ALSO LIKE TO THANK THEM FOR HAVING CONFIDENCE IN THE MACKIE 8•BUS CONSOLES THAT WERE USED TO TRACK THE ENTIRE ALBUM.



MS1202 used for remote BBQ recording.



Two automated CR-1604s at a separate ADAT station.

MACKIE

16220 Wood-Red Road • Woodinville • WA • 98072 • 800/898-3211 • 206/487-4337
mackie.com • Outside the US. 206/487-4333 • Represented in Canada by S.F. Marketing 800/363-8855

World Radio History

FRONTMAN

Listening to the Greatest Hits album it struck me how on "Streets of Philadelphia" you sing about a social issue, AIDS, by describing how it affects one man. It's a device you've often used—in "Seeds," "My Hometown," "Born in the USA," and especially in "Atlantic City," where every temptation facing the character is a temptation that led to Atlantic City legalizing gambling.

If you look around at whatever's happening on some larger social scale, that's coming up out of people. I've never started out with any sort of specific political ideology. I wasn't a polemicist. In that kind of music I was drawing on what I was seeing, my own history in some fashion, and I was interested in telling a particular story and letting its implications speak for themselves. I didn't think about the politics of "Atlantic City" until I started to read about it in the papers. It was just a tone, a mood, a group of characters and a certain feeling that I felt...in myself really. [pause—then Bruce laughs] I thought this was the *Frontman* interview! Where's the frontman questions?

You want to talk about being a frontman?

No, no. That's okay.

No, let's do that. You've been sitting in with a lot of bands lately, do you ever think, "Hey, I wouldn't mind just being the guitar player"?

I don't mind it for a *night*, you know. Obviously something propelled me to being the frontman. I wanted to have that kind of control. I started out as just the guitarist. I was lead guitarist in the Castilles, I didn't do much singing. That's where a part of me was coming from. To be able to sit back in a really good band and just play the guitar is still a tremendous thrill. The other night I got to sit in with the Blasters, and just to stand back and riff was a lot of fun. It's very different. But the frontman thing is funny. Just because you're in the front of the band doesn't make you a frontman. Mick Jagger was a frontman, James Brown was a frontman. There are groups that come up where there's a guy in front but the group still presents itself as a group. I'm not trying to subvert the interview. [laughter] Ask me some other questions.

No, let's stick with this. Even before you were well-known you were somehow able to command attention by the way you walked onstage. I assume you had to learn how to do that.

Oh, yeah, you have to learn it. When you walk on you have to have something to do, you have to have an *idea*. And there's a way to communicate *before you play* that you're holding an idea. That's a big part of it. You have to show that you have a direction for the night to go. The frontman has to embody whatever that idea might be. Even in a little bar you can unite the room. You have to have some sort of mental picture of what you're going to do, and if that *erodes* on you you're in trouble. Peter Wolf had one of the greatest quotes. Somebody asked him, "What's the weirdest thing you ever did onstage?" and he said, "Think about what I'm doing."

Sometimes there's an isolation between the rest of the band and the frontman, because the frontman has to be the bridge to the audience.

Well, it works two ways. I actually believe that the E Street Band is a

**"The
E Street
Band is
a bridge
to my
audience."**



BRUCE SPRINGSTEEN

bridge to my audience. I believe that's a big part of what they bring. Many times when I was a kid I'd go to a YMCA dance and focus on, even, the rhythm guitar player, if there was something about the way he was standing, if I liked the way he held his guitar. So the entire band can serve as a projection for your audience. But the thing behind fronting is, when you come out there's energy in the crowd—and you have to focus it in some fashion. The nights when you feel you didn't have the show you wanted to have are the nights when you couldn't focus or get hold of that energy. And you withdraw. The Beatles were interesting—the Beatles were a band with no frontman.

The Beatles were even the same height, the same size.

They had a strange sort of uniformity. The Band had something similar. It has a certain amount to do with your psychology. For me, James Brown was somebody I really looked to. Part of that was just learning the craft of band-leading, what you needed to know in the little bars we came up through. We weren't a Top 40 band but we played bars that had Top 40 bands play in them. So when we came on we tried to do what we wanted to do, but very often that would be met by a good part of the crowd somewhat hostilely, because they wanted the Top 40 music. So you always try to find ways to survive, and being able to focus the strengths of the band was pretty important in those days.

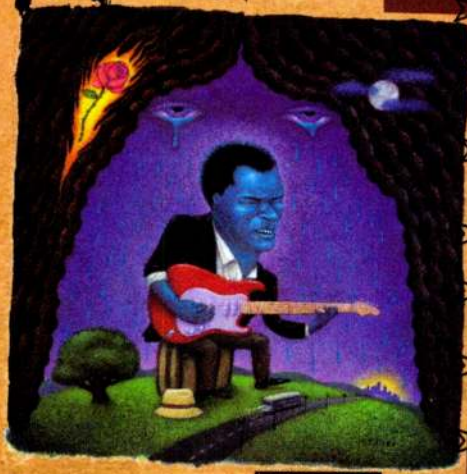
Will you now use the E Street Band sometimes but not all the time?

Yeah, and that was my initial idea. I'd like to do both things. Everybody's got their own lives now and is doing their own stuff, but the experience we've had playing together again is that everybody still likes seeing one another and enjoys playing together tremendously. There's no sense to cut off any of the options you have.

BILL FLANAGAN

Robert Cray

The new album of dynamic Blues & Rhythm from the three-time Grammy winner.



314 526 867-2/4

Some Rainy Morning

World tour starts May '95

Available At All



Record Locations

Produced by Robert Cray
Management: Mike Kappus-Rosebud Agency



a PolyGram company
© 1995 PolyGram Records, Inc.

MUSICIAN

BILL FLANAGAN
editor

MARK ROWLAND
executive editor

MIRIAM CAMPIZ
art director

KEITH POWERS
managing editor

TED GREENWALD
senior editor

NATHAN BRACKETT
associate editor

ROBIN LEE MALIK
associate art director

RUTH MAASSEN
typesetter

JOCK BAIRD · J.D. CONSIDINE
PETER CRONIN · DAVE DIMARTINO

VIC GARBARINI · SCOTT ISLER · JIM MACNEE
MATT REYNICOFF · CHIP STERN

TIMOTHY WHITE · JON YOUNG
contributing editors



PAUL SACKSMAN
publisher



GARY KRASNER
executive publisher

ANDY MYIRS
national advertising manager

GREGG HURWITZ
west coast advertising manager

DEVIN SHERLOCK
promotion director

JILL SERRITTE
(800) 223 7524

classified

DANIEL GINGOLD
office manager

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)

GORDON BAIRD
SAM HOLDSWORTH
founders



Billboard Music Group

HOWARD LANDER
president

KAREN OERILLY
vice president

MUSICIAN (USPS 431 910) is published monthly by BPI COMMUNICATIONS, INC., 1515 Broadway, New York, NY 10036. © 1995 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 1 800-745-8922 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. Chairman & CEO: Gerald S. Hobbs, President Arthur F. Kingsbury, Executive Vice Presidents John B. Balcock Jr., Robert J. Dowling, Martin R. Foely, Howard Lander, Senior Vice Presidents Georgina Challis, Paul Curran, Ann Haire, Rosalee Lovett, Vice President 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.

Collings
GUITARS

11025 SIGNAL HILL DRIVE • AUSTIN, TEXAS 78737 • 512-288-7776

THE 5150 COMBO.
FROM MEDDIE
VAN HALEN
AND PEAVEY.
STACK
SOUND.
CLUBSIZE.
SERIOUS
STONE.
STAY
TUNED
FOR
DETAILS.



PEAVEY[®]
PEAVEY ELECTRONICS CORP.



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

LETTERS

TOUCHSTONE

When interviewing Stone Gossard Vic Garbarini does not touch upon the sensitive issues. Many of us want to know the "real" story why drummer Dave Abruzzese was fired from the band. But Vic didn't touch the subject even though Stone was the PJ member who supposedly fired him. On the other hand, when it comes to Eddie having the creative control over the band now, once again Mr. Garbarini does not even touch the subject. One small sentence and the subject is never broached again.

In the companion story "Spinning Loose-grooves," regarding the band Critters Buggin, the statement was made "they've done a lot of drugs since then and really expanded their frame of reference." Drugs do not do anything for any musician except take their money and destroy their lives. It's about time we stopped glorifying drugs in the music world.

Howard M. Stern
hannibal@escape.com

SHRED IS DEAD

I would like to commend you on an excellent article you did, "Who Killed the Hair Bands?" As a big fan of this type of music, I always wondered "what the hell happened?" It seems almost overnight that everyone dropped hard rock music in general the day Nirvana rolled around. I'm glad to see some of these bands attempting a comeback, and I'm especially glad that a label like CMC exists.

I publish an Internet newsletter on hard rock called SFK. And if my subscribers are anything to go by, this form of music is alive and well. If anyone is interested they can e-mail me at thecompany@aol.com and I'll be happy to send them an issue.

Kurt Torster
editor of SFK
Bloomfield, NJ

"Who Killed the Hair Bands?" It wasn't murder, it was suicide! Those bands spent too much time trying to look cute and cuddly and not enough time trying to write good songs. It's not the fault of the record labels, radio stations or MTV. All the advertising in the world can't save a lousy product.

Dave Bygrave
Littleton, MA

As publicity representative for Vince Neil and numerous other platinum-selling hard rock

bands, I thought Alan di Perna's article, "Who Killed the Hair Bands?" (May '95), was an accurate story of the ever-changing musical landscape. However, I take some exception with his description of Vince Neil, who I've represented since his ousting from Motley Crue. Unlike most of the acts mentioned by di Perna in the story, Vince and Motley Crue were on the upswing, coming off their largest-selling album ever. Since his firing from Motley Crue, Vince came out with a top single, "You're Invited (But Your Friend Can't Come)," only two months after being fired, and signed an \$18 million, five-album deal with

Enjoyed your interview with Stone. Was glad to see someone show that Pearl Jam is not "The Eddie Vedder Band," but a band made up of five individual musicians who all together are Pearl Jam. I admire how he's handling the shifting of the leadership role from himself and Jeff to Eddie. I'm not so sure my ego could withstand a shift to a position of less power and not feel slighted, but then again, I'm not immensely talented as he is.

Sue
76255.2602@
compuserve.com

Warner Bros. Records. He then toured extensively with Van Halen and had two successful solo treks in support of his debut album, *Exposed*, which sold upwards of a million copies worldwide.

Jeff Albright
The Albright Entertainment Group
Los Angeles, CA

I find it very interesting that your May '95 issue with the great article about the death of the hair bands would include Sebastian "Blah" Bach's list of what he's listening to. Is he that vain, or insecure, that he feels he has to list his album first? Isn't he in a hair band? If so, who cares, they're dead!

Charlie Meehan
Warwick, RI
Zcbx74a@prodigy.com

ON TOUR

Thanks for a mag that is consistently inspirational—in a world glutted by gear mags and

marginally useful tablature, *Musician* stands alone. As a longtime subscriber (I remember Rafi the Bear!) I think the words of an articulate musician are an important companion to the music itself. My band, the Richard Black Project, are doing our third U.K. tour, a three-and-a-half-weeker. Your "If I Knew Then..." ish I deemed *essential* road reading—along with Duke Ellington's *Music Is My Mistress* and London's great mag *Mojo*. Stonehenge tomorrow...no rest till London...Liverpool's Cavern Club was awesome!

Paul Petraitis
From the Van

P.J. HARVEY

Bill Flanagan's review of P.J. Harvey's *To Bring You My Love* is one of the most concise, well-written summaries of rock 'n' roll I've ever read. Flanagan showed

an understanding of rock that not only showed his knowledge but also validated all the subsequent statements he made on Harvey's latest recording. Like most others, I read reviews to help make buying decisions. *Musician* tends to have some of the best reviews around, but this one was above and beyond even your standards.

P.J. Harvey ought to frame Flanagan's review.

Martin Fullington
Arden, NC

ERATTA

In Ken Micallef's otherwise serviceable review of the Grant McLennan album (May '95), he makes a grave error: "Like the late Danny O'Keefe ('Goodtime Charlie's Got the Blues'), McLennan knows how to make sadness sting." This is an apparent reprint of a mistake in the gossip mag *Us*, which erroneously served up the idea that Danny has left this mortal coil. Not so. I was speaking to him only today from his home in the Seattle area, and he is very much alive and still making great music.

John Boylan
Los Angeles, CA

Send letters to: *Musician*, 1515 Broadway, New York, NY 10036. Send E-mail letters to the editor, subscription inquiries and other messages to musician.mag@sonicnet.com. E-mail addresses will be printed unless requested otherwise.



David Byrne. Many Stories.

One Microphone: Shure Beta 87.

SHURE



SHURE BROTHERS INC. EVANSTON, IL 1-800-25-SHURE. THE SOUND OF PROFESSIONALS...WORLDWIDE™

World Radio History

WHEN IT COMES TO RECORDING, THE M-2600 WILL PUT YOU IN A CLASS OF ITS OWN.

Balanced mic and unbalanced line inputs with phantom power and 20dB pad accommodate the widest range of input signals.

The only console in this price range with true split EQ, each assignable to monitor or channel. High-frequency shelving control at 12 kHz, low-frequency at 80 Hz for smoother, more musical EQ results.

Dual sweepable mids on each channel let you apply 16dB of boost or cut at critical frequencies.

Setting up two independent stereo cue mixes is no problem. Try this with other mixers in this price range, it just won't happen or you'll have to compromise something.

The most versatile AUX section in their class; rivaling expensive high-end consoles. 8 sends total, 2 in stereo. Send signal in stereo or mono, pre- or post-fader. Available all at once. Return signal through any of 6 stereo paths.

Direct channel input switching. Assign to one of eight busses, or direct to tape or disk, or to the master stereo bus. Because the group and direct-out jacks are one and the same, you can select either without repatching. You won't find this kind of speed or flexibility in a "one-size-fits-all" board.

Feel those 100mm faders! Turn those smooth and responsive knobs! They feel and work better than any other in its class. The M-2600's physical design takes the aggravation out of recording and lets you focus on the process of creating music. Everything is "right where it ought to be." Try it for yourself.

Each M-2600 channel features advanced-design mic pre-amps with incredibly low-distortion specs. Plus, you get phantom power on each channel. Feed anything into the M-2600 from condenser microphones to line input from synths and sound modules.

For your personal or project studio, don't settle for anything less than a dedicated recording console. Some may try to convince you that a "multi-purpose mixer" works fine for multitrack recording. But don't take their word for it. The compromises, hassles and workarounds just aren't worth it.

Want proof? Ask your salesperson how a multipurpose mixer handles these common recording situations. But listen carefully for workarounds, repatching schemes and other compromises. Then compare it to how easily the M-2600, a true recording console, sets up and does things.

SITUATION Separate headphone mixes for the talent and the producer. The talent wants a reverb-wet mix, but the producer wants it dry. Everyone wants it in stereo.

Compromise: Multi-purpose mixers require you to sacrifice 4 AUX sends and tape returns to get 2 stereo headphone mixes; but you need those sends/returns for outboard effects! What a dilemma.

M-2600 Solution: With a few buttons, assign up to 2, independent stereo AUXs to be used as headphone mixes. Everyone hears the mix they want — and you've still got 4 AUX sends and returns free for signal processing gear.

SITUATION You're EQing tape tracks to get just the right sound. You're using the shelving EQ for the monitor mix, and the sweepable mids for the channel bus. Still, the drummer wants a certain frequency out of his mix — a job for the sweepable mids.

Compromise: Few multi-purpose mixers have EQ assignment. You're stuck with the shelving EQ on the monitor mix, and the sweepable mids on the channels (if they even have split EQ). You've got no choice. Good luck trying to explain this to the drummer.

M-2600 Solution: Assign the shelving EQ, the sweepable EQ, or both to either the monitor or channel bus as necessary. The entire EQ section is splittable and assignable and can work in tandem.

SITUATION Mixdown. You're sending tracks to effects units for added studio polish. You want to take advantage of true stereo effects. How do you do it?

Compromise: Most multi-purpose mixers have fewer AUX sends than the M-2600's 8. Usually only in mono. And, some sends are linked, so you can't send them to different signal paths. So you settle for only a few effects, or forego stereo effects altogether.

M-2600 Solution: Pick one: 8 mono sends or 1 stereo and 6 mono sends or 2 stereo and 4 mono sends. Each with its own level control and separate output jack. So you can use true stereo effects and still have sends left over for effects. Send the effects signals back via 6 stereo returns.

That's not all! The M-2600 doesn't compromise sound, either. You'll appreciate the new TASCAM sound — low-noise circuitry and Absolute Sound Transparency™. It all adds up to the perfect console for any personal or project studio — combining great sound with recording-specific features you'll need when recording, overdubbing and mixing down. Features you can get your hands on for as little as \$2,999 (suggested retail price for the 16-input model).

So forget compromises. Invest in a true recording console. The TASCAM M-2600.



Available with 16, 24 or 32 inputs, the M-2600 is optimized for digital recording. Don't wait till your first session to discover the compromises and hassles other boards will put you through.



RECORDING, MOST OTHER CONSOLES ARE IN A COMPROMISING SITUATION.

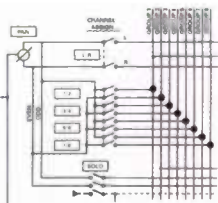
Only the M-2600 provides two independent stereo cue systems. Demanding performers can hear the submix or scratch tracks the way they want, so they'll perform better. Meanwhile, the control room or producer's mix is unaffected. You can accommodate everyone involved in the production —

without interrupting the creative flow. Best of all, using the cue mixes doesn't involve tying up your valuable AUX sends.

Use more effects/signal processing gear on more tracks with the M-2600. Use 2 (count 'em) true stereo send/returns to support stereo effects units. Plus, you still have 4 fully assignable AUX sends left over for other gear. A total of 8 AUX sends — more than nearly any other console — anywhere. Better yet, you can use them all at once. No compromises. At mix down, you can actually double your inputs so you can mix in all those virtual tracks. Just press the "FLIP" switch. No repatching. No need to buy expensive and space-eating expansion modules.

The incredibly flexible design of the M-2600 means signal routing is versatile and accomplished by the touch of a button, instead of a tangle of wire.

Our decades of mixer experience has resulted in an ergonomic design that's exactly what you need: a board that speeds and facilitates recording and mix down. Everything is where you intuitively think it should be. Dedicated solo and mute indicator lights on every channel, on master AUX sends, stereo returns, and each of the 8 busses so you always know exactly what you're monitoring. Plus, SmartSwitches™ protect you against redundant or canceling operations.



TASCAM M-2600: THE CONSOLE DESIGNED SPECIFICALLY FOR RECORDING.

Of course, the M-2600 sounds great. It's got totally redesigned low-noise circuitry, Absolute Sound Transparency™ and tremendous headroom. No coloration and virtually no noise. You will hear the difference. So, even during long mix down marathons, you'll hear an accurate representation of what's been recorded.



TASCAM®

Take advantage of our experience.

7733 Telegraph Road, Montebello, CA 90640 (213) 726-0303



JAVA JIVE

Coffee-achieving jazzbos! Get ready for "a rich and wild composition of deep, melodic coffees to rouse your spirit and stir your soul." It's called Blue Note Blend™, a "medium bodied, smooth yet complex" brew which "captures the heart of jazz in your cup." Capitol Records and Starbucks Coffee—the mega-chain out of Seattle—have embarked on a joint venture in which Blue Note is lending their imprimatur to the above-named mixture of beans in return for permission to sell a compilation of presumably coffee-friendly jazz cuts in Starbucks stores. "The combination of this coffee and our new music selections," says Starbucks senior vice president Dave Olsen, "sets the stage for a very powerful, evocative encounter." Yours to experience at any one of over 520 retail outlets.—N.B.

ILLUSTRATION BY MARY LYNN BLASUTTA

EXPERT WITNESS

'Scuse Me While I Sue This Guy

TWENTY-FIVE YEARS before Pearl Jam, Seattle staked its claim on rock history as the city where Jimi Hendrix grew up. Now Pearl Jam guitar-meisters Stone Gossard and Mike McCready are lending their support to Hendrix's

family, as part of what promises to be among the more star-studded court battles in recent memory—or at least since that one with the ex-football star down in L.A.

In a civil case scheduled for trial in Seattle on June 5, Al Hendrix, Jimi Hendrix's father, is bringing suit against his former lawyer Leo Branton and record producer Alan Douglas, among others, for what court documents describe as "twenty years of abuse of [Hendrix's] trust, misrepresentations, mismanagement, unjust enrichments and self-dealing..."

At stake is the ownership and future management of what is loosely called the Jimi Hendrix "Legacy," which includes the late musician's huge body of song copyrights, mastered and unmastered recordings, royalties, films and videos, writings and photographs. Al Hendrix had been declared the sole legal heir of his son's possessions after Jimi Hendrix died in 1970.

Leo Branton had been employed by Al Hendrix since the early '70s to administer the Legacy with a view toward establishing a profitable family

trust—but only, according to Hendrix, with the explicit understanding that no part of the Legacy could be sold off. His complaint alleges that Branton agreed to this, but that subsequently he induced Al Hendrix to sign documents which transferred ownership of most assets to a series of shell corporations at absurdly low prices, possibly as a U.S. tax dodge. Jimi Hendrix's publishing catalog, which was earning about a half-million dollars a year at the time, was sold for a one-time fee of \$50,000. His unmastered tapes, estimated at between 500 and 800 reels of music, was sold for \$50,000 as well. Court documents suggest that, as the attorney for the corporations which purchased them, Branton continued to administer and maintain control over the Hendrix Legacy, leading Al Hendrix to assume that nothing was amiss. But in early 1993, Hendrix discovered that Branton was attempting to sell off the assets held by these companies—assets for which he assumed he still held title. At that point he initiated legal proceedings.

"It was Jimi's and it was passed on to me,"



RECENT SIGNINGS

Outrageous Cherry "Soft feedback-drenched" unit from Detroit (Bar None)

Jennifer Trynin Power trio frontin' songwritin' Bostonian (Warner Bros.)

Russell Gunn 23-year-old trumpet player from the Lincoln Center Jazz Orchestra (Muse)



ROU

MASS-MARKET MULTIMEDIA

Attempting to kick start the market for interactive multimedia products, Apple Computer gathered over 150 music-industry executives, managers and artists for a conference in March. There the princes of point-and-click unveiled a suite of initiatives aimed at making high-tech media more accessible to artists, producers and consumers.



says Al Hendrix, 75, of his son's musical legacy. "I wouldn't sell it for any amount of money." Jimi's half-sister Janie Hendrix, who is assisting her father in the case, points out that since Jimi died, "the family has never auctioned *anything* for personal gain, though we've allowed some things to be auctioned for charity. Jimi's music is all we have left. We would never put it up for sale."

Branton's lawyer, Jim Tierney, disputes this last contention. He says he possesses dozens of letters from Branton to Al Hendrix that make clear reference to the sale of Hendrix assets, and disagrees that Branton's role as the attorney for the corporations which purchased them signals any conflict of interest. The reason Hendrix's publishing and recordings were sold off so cheaply, he reasons, was due in part to the existence of conflicting legal claims on the Legacy at the time, and that Branton deserves credit for ultimately getting Al Hendrix clear title to them.

"Al Hendrix didn't have enough money to live on when Leo met him," Tierney says. "Leo basically supported him for years while working on the estate, and Al Hendrix has made millions of dollars [as a result]. My client did a hell of a job for him. Now the value of the catalog has gone up and he'd like to renegotiate the deal."

The suit will likely [cont'd on page 43]

This month's Rough Mix was written by Nathan Brackett, Cheo H. Coker, Ted Greenwald, Jim Macnie, Mac Randall and Mark Rowland.

ROUGH MIX

Apple predicted that 50 to 100 "enhanced CDs" containing both standard audio and interactive content will be in stores by Christmas 1995, some of them produced under the auspices of a new artist-support program called the Apple Interactive Music Track. Charter members include Ray Manzarek, Lady Kier of Deee-Lite and Mark Mothers-

baugh of Devo, but artists reportedly developing music-related interactive material are as varied as R.E.M., Van Halen, Tom Petty, Squeeze, Moby and Skinny Puppy.

Apple also announced plans to integrate Opcode's OMS (Open MIDI System) into QuickTime, the technical spec that supports video [cont'd on p. 33]

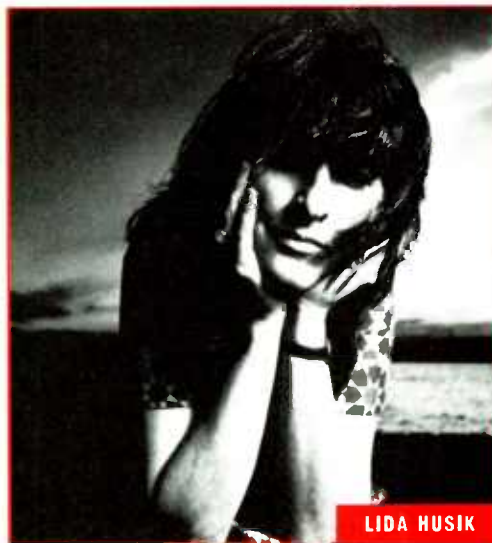
LOOKING FOR SOUNDS

InVision, publisher of soundware by Keith Emerson, Miroslav Vitous and the Moody Blues' Mike Pinder, is looking for original sounds. Material for Akai, Ensoniq, Roland, E-mu and Digi-design samplers, Kurzweil K2000 and Alesis QuadraSynth—nothing under copyright, please—should be submitted on a single standard audio cassette (no noise reduction) or DAT (48kHz), clearly labeled. Call (415) 812-7380 for a fax containing more detailed instructions, or send a tape to Original Sounds, InVision, 2445 Faber Pl., Suite 102, Palo Alto, CA 94303-3316.—T.G.

LIDA HUSIK "I really want to rock," confesses Lida Husik. "Not in a grunge way, though. In a way that's innocent and playful, but still rocks."

"Rock" isn't the first word you'd choose to describe this D.C.-bred singer/songwriter/guitarist's past work (three idiosyncratic releases on Shimmy-Disc and a '94 collaboration with English ambient savant Beaumont Hannant, *Evening at the Grange*). "Ghostly," "trippy" and "off-the-wall" come closer. But her latest, *Joyride* (Caroline), is a different matter. Full of plaintive melodies floating gracefully over slow-burn rhythms, it's rock the Husik way, radiating power without sacrificing the beauty of old.

This distinctive mix of atmosphere and edge has its base in long periods of isolation from other musicians. In the '80s, after burning out on the D.C. scene, Husik holed up with a friend's four-track and concentrated on "exploring my musical mind." (She also stopped listening to new music—"I didn't get a CD player till just recently.") But now Husik's out in public again, hitting the road with her own three-piece



LIDA HUSIK

band. "I can always tap back into my solo thing. But," she says in her best kindergarten-teacher voice, "I think it's time for *sharing*."—M.R.

RAILROAD JERK "I think it's sometimes lazy to play the way you've heard music all your life," says guitarist Marcellus Hall of Railroad Jerk. And so, nose to the grindstone, the N.Y.C. foursome search for a rock 'n' roll that's distinct. Their current incarnation on the new *One Track Mind* is built on serpentine guitar riffs and cross-hatched tempos. Eschewing the strumbalina power chords in which many indie bands blanket themselves, RJ concentrates on rhythm.

"We'll blend stuff," says drummer Dave Vanaka. "A 2/4, 2/4 thump thump thump we'll do on the three. Next thing you know you're getting a loop effect." "We never said we wanted a herky-jerky sound, but that's what happened," furthers Hall, neglecting to mention that these jitters seem natural.

The band may be urban, but its imagery is rural—riverboats and train tracks and Hank Williams quotes add up to a

"A beautiful, superbly integrated work...This is Glass' best work in years...exhilarating and original...the best version of the story yet."

TIME

"A new form of musical theater...this work should not be missed."

THE NEW YORK TIMES

La Belle et la Bête

"Beauty and the Beast"

An opera by

Philip Glass

Based on the film by Jean Cocteau

NATIONAL TOUR CONTINUES THIS FALL

on Nonesuch CDs and Cassettes

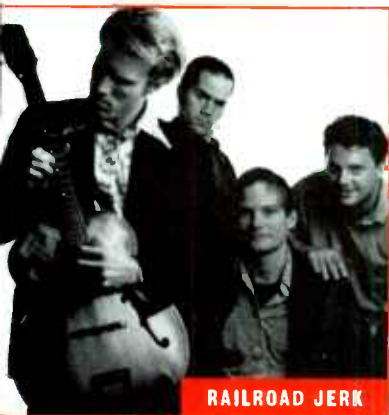


N
NONESUCH

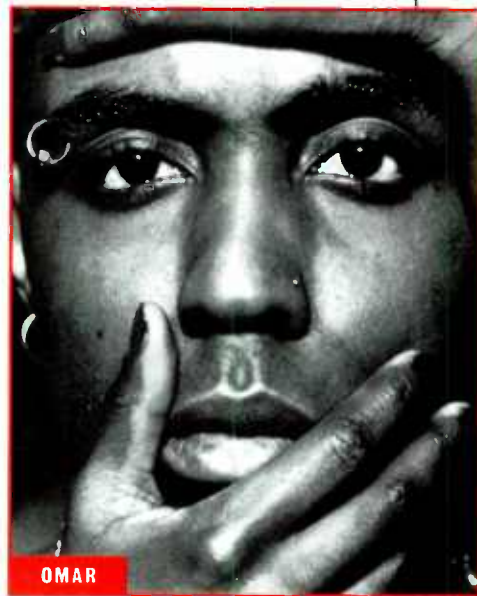
chafing take on heartland touchstones, like Huck Finn having an Avenue B perspective. "Got the East River flowing next to my head," sings Hall; he readily admits to be smitten with Woody Guthrie's talking blues songs. "I'm intrigued by Americana and what that is, so we use it for what it's worth—it's ours for the taking."—*J.M.*

OMAR "A new soul revolutionary?" asks Omar after a deep baritone laugh. "That sounds militant. I just do what I do, and that's it."

What the London-based wunderkind exactly does on his second album—titled simply *For Pleasure*—is bring a complexity to R&B that hasn't been present since the Man Formerly Known as Prince held the reins of the genre or, dare it even be uttered, the original one-man band himself, Stevie Wonder. Omar's sound is lush, a mixture of live drums, meaty analog synthesizer sounds, taut upright bass and hip-hop attitude without the samples.



On top of that he coats the melodies with his distinctive tenor, belting out melodies that deal with life and love on a deeper level than any "Bump N Grind" tune can muster. Call him another Ndegé-ocello—Swahili for "free as a bird"—soaring, like his contemporaries D'Angelo, Dionne Farris, Joi, Me'Shell and fellow Londoner Des'ree in skies unencumbered by cookie-cutter Black Radio formats. Coupled with co-producers and arrangers like the legendary Leon Ware and Lamont Dozier—two cornerstones of the world-famous Motown Sound—along with his own visions, Omar's retro grooves have a sincerity that runs much deeper than simple mimicry.



"Some people seem to like it," he says [cont'd on p. 33]

Branded produced by Isaac Hayes for Isaac Hayes Productions

Blade & Refined produced by Isaac Hayes and Benny Mabone for Isaac Hayes Productions

movement: RAW & REFINED

© 1995 Virgin Records Ltd. *Virgin* paintblank

PowerLight.



Uncompromised Performance In A Light Amp.

The new PowerLight™ Series of Professional Amplifiers from QSC are the first light amplifiers to deliver performance uncompromised by lightweight technology.*

PowerLight Amps sound incredible, especially on the low end, due to advanced power regulation and "loss-less" switching. They work reliably under grueling road conditions with QSC's rock-solid, drop-tested construction and the best protection circuitry available. And, with unequalled thermal capacity, PowerLight amps deliver excellent 2 ohm performance.

Three models are available. PowerLight™ 1.0, 1.4 and 1.8—1000 watts, 1400 watts and 1800 watts respectively (at 2 ohms, both channels driven). Each amp weighs in at only 18 lbs.

LOAD IMPEDENCE	PowerLight 1.0	PowerLight 1.4	PowerLight 1.8
2 OHM†	500 Watts	700 Watts	900 Watts
4 OHM**	300 Watts	500 Watts	700 Watts

†1kHz, 1% THD TYPICAL. **20Hz to 20 kHz, 0.1% THD

Each amp is covered by QSC's 3 Year Warranty** and highly efficient service department.

We always believed that the promise of switching technology should be more than lost weight. So we made high performance a mandate. Groundbreaking amplifiers are the result. High quality sound. High reliability. Very low weight.

If you've been waiting for a light amp without compromise, see the PowerLight Series at your QSC Dealer, or call 714-754-6175 for a free brochure.

Your wait will be rewarded.

QSC®

A U D I O

*The high performance of PowerLight Amplifiers is due to QSC's PowerWave Switching Technology™. **A total of 6 years coverage is available for PowerLight Amplifiers with QSC's exclusive 3 Year Extended Warranty. PowerWave Switching Technology is a trademark and QSC is a registered trademark of QSC Audio Products, Inc. 1675 MacArthur Blvd., Costa Mesa, CA 92626 USA 714-754-6175 Fax 714-754-6174

MUSICIAN: The first 2000 issues

Musician was, like Christianity, born in a stable. The magazine was started in a barn in Colorado in 1976 by Sam Holdsworth and Gordon Baird, two musician/entrepreneur/hippies from Massachusetts who figured that what the world really needed was... a publication for high school band musicians. Lots of tuba ads and articles about how to march without banging your braces on the mouthpiece. That idea lasted about two issues, and then *Musical America* (as the magazine was then called) switched its attention to jazz.

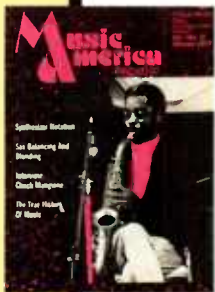
There was an opening in the late '70s for a smart jazz magazine and the re-titled *Musician: Player & Listener* fit the bill. Sam and Gordon returned to their native Gloucester, Massachusetts, rented a storefront office, and got professional. Sam was the editor and sometimes art director, Gordon sold the ads, and they paid a bunch of smart writers to fill their magazine with essays and reviews about the state of the art during the days when fusion, trad jazz and the last licks of the avant-garde were competing for glory and attention.

Musician did a good job. The magazine demonstrated a passion for the issues around the music and the insight to convey a musician's perspective. Sam Holdsworth discovered a fair number of bright, articulate musicians and critics who were itching for a public forum but who perhaps did not have what other publishers would call *the social skills* (or what the critics would call *the willingness to whore themselves*) that bigger music publications appreciated.

Musicians noticed that there was a new magazine speaking in the voice of players about issues they cared about. Ornette Coleman wrote a regular column. Before long big names such as Herbie Hancock, Keith Jarrett and Sonny Rollins were giving *Musician* the deep interviews that would become the book's trademark.

In the nearly 20 years the magazine has been running, *Musician* has subtly reinvented itself many times, but has kept at its center those thoughtful, wide-ranging player interviews.

In 1979 *Musician* opened its first New York office and brought aboard to run it a second editor, Vic Garbarini, and a second ad salesman, Gary Krasner. Both would be instrumental in taking *Musician* from a cult magazine to a mainstream success. Garbarini was a brilliant, eccentric, fast-talking music lover who used equal amounts of charm and tenacity to win *Musician* access to the players even the biggest magazines had trouble getting to talk. It turned out that thoughtful rock musicians such as Frank Zappa, Steely Dan and Joni Mitchell were anxious to speak seriously about their work, and this little jazz magazine had won their respect. When, in 1980, Paul McCartney used his *Musician* interview with Garbarini to break a ten-year silence about the Beatles, *Musician* began to win the sort of attention—and sales—that jazz had never brought. The book went from a jazz magazine with some rock coverage to a rock magazine with some jazz. It worked, thanks to ambidextrous writers such as Chip Stern, Rafi Zabor and David Breskin, who had the ears to recognize the best in both forms. Gar-



MUSICIAN



World Radio History

barini's musical taste knew no prejudices, and he led the magazine toward the most exciting new bands of the day, establishing ongoing relationships with the Clash, the Police, Dire Straits and the Pretenders.

Krasner, meanwhile, organized what had been a catch-as-catch-can business effort into a professional sales operation. *Musician* became a must-buy for musical instrument manufacturers and record companies. The money—from ads and circulation—was rolling in. This caught the eye of Billboard Publications Inc., which began negotiating with Holdsworth and Baird to buy the book.

In 1981 *Musician* became part of BPI, with Garbarini and Krasner moving their offices into the company's New York headquarters. Most of the staff stayed in Massachusetts, and the only immediate difference apparent was that the bills got paid faster, the production schedule got tighter, and everyone got health insurance. BPI maintained a remarkable hands-off attitude toward *Musician*, allowing the magazine to grant its

writers freedoms (such as ownership of their copyrights) that many competing magazines withheld. The creative and philosophical freedom that *Musician* offered began to attract the top music critics in the country to the magazine. The by-lines of Lester Bangs, Timothy White, Charles M. Young, Nelson George and Dave Marsh started appearing in *Musician*. Artists such as Prince, Miles Davis, the Rolling Stones and Bruce Springsteen followed.

Robert Fripp was a regular columnist for the magazine. It was the first golden era.

In 1984 Sam Holdsworth left *Musician* to move up BPI's corporate ladder and help put together a buy-out of the company by its management. He also became editor and publisher of *Billboard*, BPI's flagship. Gordon Baird became *Musician*'s sole publisher, a title he and Holdsworth had shared. Holdsworth's replacement as editor was Jock Baird, Gordon's older brother, who had been holding down edit, art and production duties in Massachusetts while Holdsworth was moving into the world of high finance. Jock was well-qualified for the job: He was a multi-instrumentalist, a Harvard-trained writer, even a decent photographer. He could do every job at the magazine, from typesetting to developing the pictures. But Vic Garbarini felt the job should have been his, and he walked.

Jock's skill as a manager turned out to be that while he was capable of doing everything, he knew how to delegate. While remaining in Massachusetts to oversee the magazine, he brought in Bill Flanagan to replace Garbarini as executive editor in New York, kept Scott Isler—the acerbic former Trouser Press editor Vic had hired—in New York, and moved Mark Rowland—perhaps the magazine's best writer—from New York to open a *Musician* office in Los Angeles. Flanagan took over as the public face and voice of the

magazine, but Jock Baird guided everything from a desk by the ocean in Gloucester. That setup remained stable for five years, from 1985 until 1990, and *Musician*'s fortunes grew. The magazine took its place as the thinking person's alternative to the MTV stars of the era, paying more attention to R.E.M., Peter Gabriel and the Replacements than to the overnight sensations who came and went with Herman's Hermits-like speed.

Great design was always crucial to *Musician*. Early art director David Olin created a warm but formal look that went through subtle variations at the hands of what now reads like a who's who of contemporary magazine design: Gary Koepke, David Carson, Hans Teensma, Pat Mitchell, John Korpics and Miriam Campiz. Time after time, A.D.s showed their stuff at *Musician* and were then lured away by bigger magazines and superstar salaries. It is one of our proudest—and most frustrating—accomplishments.

It would be silly to pretend that *Musician* was not always a business meant to make money. It was and it is. But a cynic might have been astonished at the fervor with which the staff argued over the musical merits of the artists the magazine chose to cover. No matter how successful a musician was, no matter how many magazines his face on the cover would sell, if the editors did not believe in the music they would not do the story. One publicist told an editor, "When I was being trained to do this my boss said, '*Musician*'s the hardest title to get in. You can't convince those guys to do something 'cause it's hot or hip or it's making a lot of money. They do stories based on how much they like the music. So the bad thing is, there's nothing you can say to convince them. The good thing is, if they do decide to do a story it means the most.'"

Jock Baird chose to leave as editor on January 1, 1990, saying that he was tired, he was 40, and he wanted to try other things. But it might have also had just a little to do with the fact that some of the artists his staff was arguing for—such as Guns N' Roses—did not represent what he thought the magazine should be. "I had a frightening vision of the future," he said toward the end of his run. "It's called *Metal Musician*."

Maybe it was Jock's warning that kept that fate away. Bill Flanagan stepped into the top editor's job and brought in two new recruits. Matt Resnicoff was controversial from the moment he walked in the door. Young, cocky and convinced that he knew more about music than anybody else in the room, he was a guitarist who brought a fierce attitude to his work and created both staunch defenders (Frank Zappa said that if Matt represented the next generation of music critics then he would have to start respecting the field) and bitter enemies (Van Halen's manager was so enraged by one of Matt's articles that he called to threaten him and spew slurs. Matt taped the phone call and



Compose Record Perform

Concerto for 64 Voices
with 8 Meg Stereo Grand Piano
and 8 Meg Hip Hop Interlude



QuadraSynth PLUS PIANO

Beethoven didn't hit *all* the notes. There's still a whole lot of music left to carve out there. And you'll hear every note on the *all new* **QuadraSynth Plus Piano™**. Its true 64 voice polyphony drives 24 Meg of sample ROM featuring superb digital, classic analog, realistic instrument samples and the world's only built-in 8 Meg, phase-accurate stereo piano. The one everybody's been talking about. That is, when they're not playing it.

There's powerful real-time control, a massive onboard library of 640 *all new* Programs and 500 multitimbral Mixes. Slide in one of our QuadraCard™ RAM cards for simultaneous access to 1152 Programs and 900 Mixes, or one

of our QuadraCard ROM cards for a wide variety of Orchestral, Pop/Rock, Dance, and Ethnic timbres. There's the ADAT™ Optical Digital Output, built-in effects with 4 independent multieffects busses and our free Sound Bridge™ software for converting your own samples into QuadraSynth format. Genius is yours.

QuadraSynth Plus Piano is the most powerful production keyboard available. We wouldn't want it any other way. After all, geniuses have a lot of work to do. Your Alesis Dealer will be happy to show you the way.

For more information about the QuadraSynth Plus Piano, see your Authorized Alesis Dealer or call 1-800-5-ALESIS. QuadraSynth Plus Piano and QuadraCards are trademarks. Alesis and ADAT are registered trademarks of Alesis Corporation.

Alesis Corporation 3630 Holdrege Avenue Los Angeles CA 90016 1-800-5-ALESIS ALECORP@Alesis1.usa.com



steve WINWOOD

the finer things

deluxe 4CD/CT box set



63 Digitally Remastered tracks from
THE SPENCER DAVIS GROUP
ERIC CLAPTON & THE POWERHOUSE
TRAFFIC
BLIND FAITH
STEVE WINWOOD and more

Including

Gimme Some Lovin' • Paper Sun
• Dear Mr. Fantasy • John Barleycorn
• Empty Pages • Low Spark of
High-Heeled Boys • While You
See A Chance • Higher Love
• Roll With It and previously unreleased
recording of Blind Faith's "Can't Find My
Way Home" (Electric Version)

Plus rare and unreleased recordings and
a 48-page full-color booklet with photos,
essay and full credits.



PHONOGRAMS

©1995 Island Records Ltd.

Musician ran a transcription in the next issue). Tony Scherman was older, quieter, and one of the best pure writers that music journalism has ever produced. He drove the production crew nuts with minute corrections and endless revisions, but his beautiful historical writing about Robert Johnson, Robbie Robertson, Earl Palmer and other legends was some of the best work that ever appeared in the magazine.

For a period in the early '90s *Musician* pumped up its print run and decided to compete for sales in the nation's 7-11s and supermarkets. Although the experiment was a commercial success—the issues produced in 1992 were the magazine's all-time best sellers—the staff was unhappy with what it meant to compete on that level. Every cover had to be a mega-selling dinosaur act. After a lot of soul-searching it was agreed to drop the circulation back to a point at which *Musician* could afford to put deserving but uncommercial artists such as World Party, Curtis Mayfield, Branford Marsalis and James on the cover. Small, as they used to say, is beautiful.

During this period of experimentation a new trend emerged and gained strength: articles and even cover stories that addressed a theme or trend rather than relying on an interview with a single act. Such memorable covers as "The Day After You Get Signed," "Drugs, Booze and Inspiration," "Inside the Bootleg Industry," "Future Shocks: The End of the Music Business as You Know It" and "If I Knew Then What I Know Now" found an untapped market for a magazine that demystified the music business just as *Musician* had always demystified the music itself.

As *Musician* approaches its 20th year, that seems to be the best way for the magazine to go. And as always, there will be some people who will choose not to go with it. Gordon Baird retired at the end of '93, as his old partner Holdsworth had several years earlier. It's a hell of a thing to start a magazine in a barn and end up having it make you enough money to buy a mansion. Bill Flanagan decided to mark his 40th birthday, his ten-year anniversary at *Musician*, and this 200th issue by announcing his intention to step down as editor as soon as a successor can be chosen.

"It's the right time for me to go," Flanagan said. "Running *Musician* is a demanding job. The book stays so good—and the fights and feuds behind the scenes are so wild—because

everybody involved cares passionately. It can wear you out after a while, but it makes you very proud.

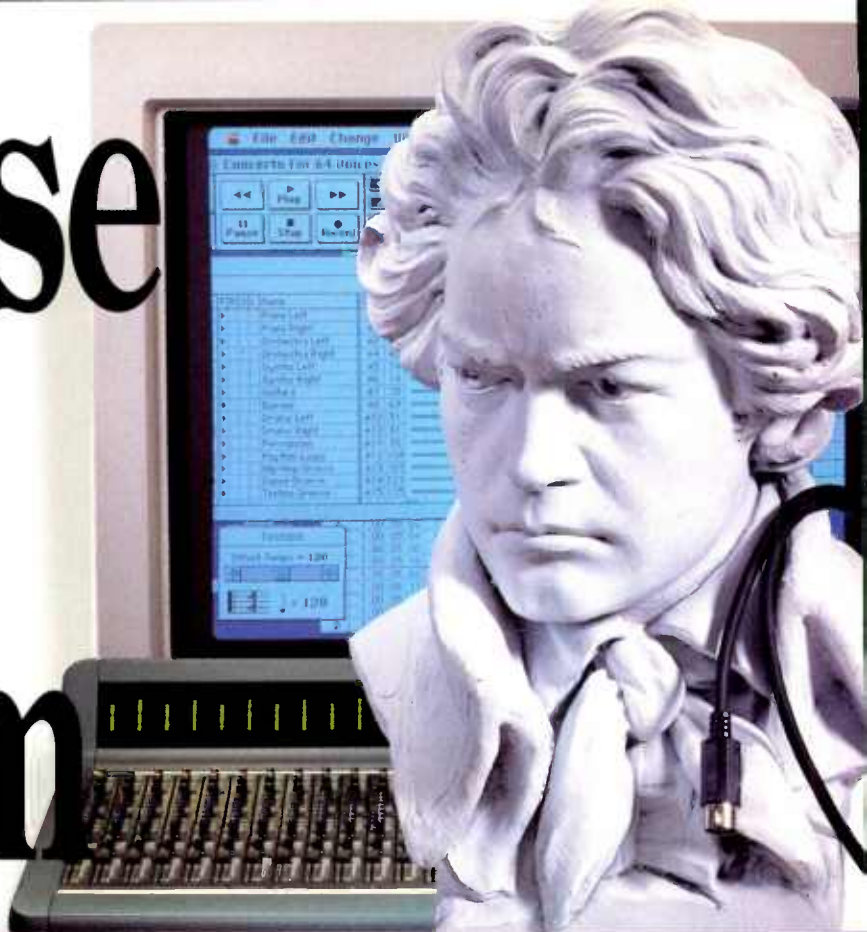
"A year or two ago I was talking with the editor of one of the top music magazines in the world—a magazine bigger than *Musician*—and I told him how much I liked his book. He said, 'But as long as *Musician* is out there the rest of us know we're competing to be second best.' *Musician* has stayed so good in spite of all kinds of craziness because the original idea Sam and Gordon had was so good, and because everyone involved—the art directors, the writers and most of all the musicians themselves—has risen to the occasion again and again. People have always given *Musician* their best."

No doubt there will be new faces at *Musician* in the days to come, but there are also a lot of people who have worked quietly at the magazine for years who are now getting a chance to rise to the top. Paul Sacksman, Gordon's successor as publisher, joined the Gloucester staff in the late '70s and recently relocated to New York to assume control of the business. Executive editor Mark Rowland and managing editor Keith Powers have been aboard since the early '80s. Much of *Musician's* style and voice comes from them. Associate editor Nathan Brackett has emerged not only as a fine writer, but as the office expert on all questions of rap, hip-hop and alternative music. Senior editor Ted Greenwald is the new kid, but since he joined two years ago he has brought out the player's perspective as no previous editor ever did.

"These guys will keep what has made *Musician* great and take it to places no one else has thought of going," Flanagan said. "And there are so many articles to look forward to. I just spent some time in London with Paul McCartney and Elvis Costello, and then went down to Nashville to hook up with Townes Van Zandt and Steve Earle for a session that'll go down as one of the best double interviews we've ever run. There's an important piece in the works explaining how songwriters get ripped off in recording contracts and another on the hand-drumming underground. Chuck Young has turned in a hilarious piece on Oasis, Joe Woodard just finished a long, thoughtful Q&A with Pat Metheny, and Dave Dimartino has been on the road with the Meat Puppets. That's why it's so hard to leave this place! As good as the past has been, the upcoming issues always seem to be the best *Musicians* yet."

Wait till you see issue #300!

Compose Record Perform



S4 Plus

64 VOICE 20 MEGABYTE EXPANDABLE SOUND MODULE

Beethoven would have loved the 64 voice polyphony of the *all new* S4 Plus™ 20 Megabyte Expandable Sound Module. The first sound module with the powerful QuadraSynth Plus sound engine, its true 64 voice polyphony lets you play dense, complicated musical scores without the problems of voice robbing.

The only sound module with the ADAT™ Optical Digital Interface for direct digital recording to ADAT, the S4 Plus' 20 Meg sample-ROM features the purest digital, warmest analog and most realistic instrument samples available, including GM samples for classic multimedia presentations.

The S4 Plus is the only sound module that plays the amazing QuadraCard™ Stereo Grand Piano - the same one that's in the QuadraSynth Plus Piano. It's the world's only 8 Meg, phase accurate stereo piano available on the powerful and affordable PCMCIA card format. It's been said this is the best sampled piano ever. Could be reason enough to own the Plus.

And there's a lot more. A massive on-board library of 640 all new Programs and 500 multitimbral Mixes, expandable to 1152 Programs and 900 Mixes with our QuadraCard RAM card. 4 independent multi-effects busses and the most powerful modulation matrix available. A beautiful, easy to read backlit custom LCD display brings the whole Plus story right to your fingertips. And, you get our free Sound Bridge™ software for converting your own samples into QuadraSynth format. Genius.

Whether you're scoring films, tracking songs, or hitting all the notes at center stage, the S4 Plus is the most powerful composition, production and performance sound module available. It had to be. After all, there's a whole lot of notes to hear. And play. At your Alesis dealer.



For more information about the S4 Sound Module, see your Authorized Alesis Dealer or call 1-800-5-ALESIS. S4, QuadraCard and Sound Bridge are trademarks, Alesis and ADAT are registered trademarks of Alesis Corporation.

Alesis Corporation 3630 Holdrege Avenue Los Angeles CA 90016 1-800-5-ALESIS ALECORP@Alesis1.usa.com







Brad Gerver doesn't own
a Taylor yet.

But he played a Taylor once,
at a store in Flagstaff.

Brad has not forgotten it.

He wrote us a letter about it.
He said his "fingers were stunned"

His fingers were stunned?

We get a lot of nice letters
at Taylor. But this one stood out.

We hope Brad gets his long-
wished-for Taylor soon.

His fingers will be
positively speechless.



B E A T L E S

When we were touring we had such a short time to make a record, but it was great grounding for us. I still get a bit pissed off when groups say, "Oh, I only had three months to do the album." We had 12 hours. Twelve hours!
Ringo Starr, #146, December 1990

★ **RINGO:** "RAIN" IS ONE OF MY ALL-TIME favorites for the parts I played on that record. The drumming is totally different on that one track. I don't know what happened and I've never got it back. I'm not really looking for it. But if you played all the music, I don't know where the style that I played on "Rain" came from. I feel that's a total departure.

I always had a rule that if the singer's singing you don't have to do too much but hold it together.

Bill Flanagan, #152, June 1991

★ **LENNON:** THE FRICTION IS IN LIVING. IN waking up every day. And getting through another day. That's where the friction is. And to express it in art is the job of the artist. And that's what I can do. To express it on behalf of people who can't express it or haven't the time or ability or whatever it is. That's my job.

When the real music comes to me—the music of the spheres, the music that surpasseth understanding—that has nothing to do with me, 'cause I'm just the channel. The only joy for me is for it to be given to me, and to transcribe it like a medium...those moments are what I live for.

Barbara Graustark, #31, March 1981

★ **HARRISON:** STARDOM AND FAME IS BULLSHIT that sucks you in and if you're not fortunate you can get so sucked in that you start believing it. You think you are superduper. And people are fickle. One minute they like you, then they don't. That's the nature of this world: relativity. You only have love because of hate, they're both half of the same thing. If you accept the pleasure you're going to be setting yourself up for the pain. The thing is to be unattached to the game and then the loss doesn't mean anything.

MUSICIAN: *Do you feel that the good fortune you had early in life, the enormous success of the Beatles, means that you four were being rewarded for virtues accrued in past lives?*

HARRISON: I don't know if that was good! Who would want to do that? When we started we just wanted to become musicians, to make a record. The Beatles was a brilliant thing that happened, but if you look at it from another point of view, what a waste of time! The potential danger of forgetting what the purpose is supposed to be in life and just getting caught up in this big tangle and creating more and more karma. I wouldn't want to do it again.

Bill Flanagan, #167, September 1992

★ **RINGO SAYS,** "WHEN YOU'RE ON TOUR—AND IT doesn't happen all the time—sometimes you and the audience connect, just connect. Some nights, besides us [in the Beatles] being connected—and we weren't connected every night either—we'd



GEORGE HARRISON: "How many Beatles does it take to change a light bulb? The answer is four. John, Paul, George and Ringo. Whatever history thinks, that's what it was."

just go on there and do the numbers, and we'd be the only ones who'd know if it had been good or not, but we'd still get the same applause. Sometimes, though, you would feel this presence together with the audience and the band, which was just such a mindblower. It felt better than the other gigs. You felt some sort of connection, where there was a whole wave of five or ten thousand people coming at you; you felt that you and the audience were actually one."

★ "IN ONE WAY," GEORGE SAYS, "WE ALL HAVE A duty to help each other—to help ourselves and then help each other in whatever way, whether it's just to get through the day. I think it's important to share experiences. For instance, if Dylan hadn't said some of the things he did, nobody else was going to say them. Can you imagine what a world it would be if we didn't have a Bob Dylan? It would be awful. There's that side of it. But then there's the other side, where you can start mistaking your own importance. I think I've been in both of those at various times. You suddenly think you're more groovy than you are and then usually something happens to slap you down a bit, so it all has to be tempered with discretion.

Jenny Boyd with Holly George-Warren, #163, May 1992

★ **CLAPTON:** THERE'S NO WAY I COULD PLAY THE slide the way George Harrison does: He's fantastic, the first man who had the idea of playing a melody, instead of just trying to play like Elmore James. He's achieved that, and just doing that is enough.
John Hutchinson, #43, May 1982

★ **AS A BAND AND PHENOMENON THE FAB FOUR** did just about everything right, including quitting while the quitting was good. All that was left for the four individuals who once comprised the group was to live the rest of their lives in the public eye and figure out a way to make it seem like more than a postscript.

George Harrison: "I'm not trying to be the best guitar player. I don't really care about it. To me, you can get the greatest guitar player in the world and in my eyes he's still nothing compared to the musicians I really admire, the Ravi Shankars of the world. I've got a record in my bag now of a 12-year-old Indian guy playing electric mandolin who will blow away those guys in the heavy-metal bands, no question about it. It doesn't impress me to hear some guy play this noisy fast shit. I'd rather hear Robert Johnson or Ry Cooder or Segovia. Those are the guitar players I like. But you know I like everything basically—except noisy headbanging shit." He laughs. "And drum computers and DX7s and reverb!"

Mark Rowland, #137, March 1990

★ "A LOT OF LENNON-MCCARTNEY SONGS HAD other people involved," George says, "whether it's lyrics or structures or circumstance. A good example is 'I Feel Fine' I'll tell you exactly how that came about: We were crossing Scotland in the back of an Austin Princess, singing 'Matchbox' in three-part harmony. And it turned into 'I Feel Fine.' The guitar part was from Bobby Parker's 'Watch Your Step,' just a bastardized version. I was there for the whole of its creation—but it's still a Lennon-McCartney."

"Tell me about it!" Paul McCartney smiles when told of George's comment. "I wrote 'Yesterday' singlehanded and not only do I share it—now with Yoko—but the Lennon name comes before mine." Paul concedes the point about "I Feel Fine" but suggests that "if you were to get picky about all that stuff there's a million woes and a million reasons to sing the blues. In actual fact we just decided to split it down the middle. Me and John were the writers, unless George came up with something. Anybody who threw half a line in, it just really didn't count."

All you need is love, indeed.

Mark Rowland, #137, March 1990



“I'm only 49 years old,” Paul says. “I'm still in the middle of this whole thing. I don't feel like it's finished at all. I'm still planning to write better songs.”
Dennis Polkow, #156, October 1991

“John, he was a good lad. There's a part of him that was saintly, that aspired to the truth and to great things. And there's a part of him that was just, you know, a loony! Like the rest of us. But he was honest; if he was a bastard one day, he'd say, 'I'm sorry, I was wrong.' And just deflate any negative feeling you had about him.

“We'd been close and distant. The fact that he was living in New York meant I never saw him for a long time. The autumn of '78 I went up to the Dakota, I think that was the last time. But he'd send postcards—like the Rutles,” George chuckles.
Mark Rowland, #137, March 1990

Given his accomplishments, both artistic and financial, it's tempting to ask why Paul McCartney continues to make the effort. A spirited version of the absurd “Live and Let Die,” which he introduced with a reference to the recent Guns N' Roses cover, supplied the answer: Though it's easily one of the silliest things he's ever recorded, McCartney's rousing rendition, punctuated by smoke bombs and noisy crescendos, spells good old-fashioned fun. The lad's an entertainer, and he gets the job done.
Jon Young, #174, April 1993

“In the early Beatles John and I used to *steal*, man. You know that quote: A bad artists borrows from others, a good artist steals. We used to call it nicking. ‘I Saw Her Standing There’ is “Talking About You’ by Chuck Berry. ‘Come Together’ is a complete nick of Chuck Berry, slowed down. John paid the price for that. ‘My Sweet Lord’ is a nick George really paid the price for.”
Bill Flanagan, #139, May 1990

Elvis Costello: “After the first solo album, *McCartney*, he never referred to any Beatles language. It's quite amazing, it's quite unique really. The only parallel I can think of in pop music is Richard Rodgers. He had two distinct styles, one with Hart and one with Hammerstein. It isn't just that the lyrics changed, the melodies changed as well. And McCartney did it without a partner! Quite an amazing thing. That's not to say that all of the songs he wrote with Wings were as good as the best of the Beatles, but it's quite an achievement to dispense with a whole musical vocabulary and come up with another one. A musicologist would give you credit for that.”

Bill Flanagan, #139, May 1990

When John and I came down from Liverpool we didn't know anything about songs, didn't know what a copyright was—and no one was about to explain it to us, either. They *saw* us coming. There were big, big grins on their faces when these guys who were good writers turned up and said, “I don't know, doesn't everyone own songs?” They said, “Yes, step this way. Come into my parlor,” as the spider to the fly.
[cont. on p. 32]



"I think one day Cuban, West Indian and Brazilian and American music will be one. They got different beats, but it comes together."

"Yeaaaaah," he says, fingering the valves, "when she gets broken in, a few weeks down the road, this is going to be a nice horn."

"Sounds like she blows real easy, Diz."

He fixes me with a stagey stare. "Sheeeeeet. Ain't none of them blow easy."

Chip Stern, #161, March 1992

"I'm forever seeking something. You get tired of playing the same thing all the time, and there are so many things that I haven't done extensively that I would like to do, such as teaching. But you can't do too much with harmony because the classical guys have almost done it all. I hear some things sometimes that I thought I'd thought of first and, lo and behold, here's a guy like Ravel who did it in 1868." Dizzy Gillespie is laughing now, that dangerous twinkle again in his eyes. "I say, 'Wow! He's grabbed my music, dagnabit!'"

Fred Goodman, #84, October 1985

★ HE COLLAPSED ONSTAGE SHORTLY AFTER A MONTH OF GIGS at the Blue Note in early 1992, which were documented by Telarc. This past fall I got to missing him, and called him on the spur of the moment.

"Hi, Diz, it's Chip Stern."

"Who?"

"The guy from the store. Gave you the Hendrix and Robert Johnson CDs. Came to your house, set up your stereo, brought you a pair of Chinese cymbals. Wrote an article."

"Well, what you want?"

"Not a goddamn thing. Called to say I love you and see how you're feeling."

"Oh, I feel pretty good. I'm coming along, and fixing to go out again next month."

"Great, man, but you know it's okay to chill."

"Chill?"

"Yeah, you know. Do nothing, enjoy the fruits of your action."

Dizzy grunted. "What the fuck would I do that for?"

Chip Stern, #173, March 1993

GREAT DRUMMERS
APPRECIATE THE CLASSICS.



That legendary Ludwig Classic sound. It's the punch, the power, that only Ludwig can deliver. It's the reason why Ludwig Classic Series kits are the first choice for serious drummers. Customize your sound by choosing 6-ply Classic shells or 4-ply Super Classic shells. Customize your look

with many color options in rich Marble, Classic-Coat, Shadow, Natural and Vintage finishes; as well as optional Long Lugs or Classic Lugs. Top your kit off with Ludwig's modular add-on hardware system. The Classic sounds; you hear them on hit after hit, and they're only available from Ludwig.

LUDWIG CLASSIC SERIES. THE BEST SOUNDING DRUMS.

Kit illustrated above in Blue Marble Finish.



For the Full Color Ludwig Catalog, please send \$4 to: Ludwig, Outfit Catalog, P.O. Box 310, Elkhart, IN 46515-0310

“I can’t play guitar,” Larry Mullen says, “and when I did start to learn, I did something to my hand and I couldn’t get it round the neck. These guys think that I didn’t bother to try [laughter], but it’s completely untrue, and I will learn how to play.”

“The great thing about U2, and probably about Adam and myself more than anyone else, is that we struggle with our musicianship all the time. We don’t know what to do. We don’t know what the format is, we don’t know what a great rhythm section is supposed to do; we’re still discovering. Even now—and I hope that this is something that doesn’t disappear—it’s the struggle, the fight to get it right, that makes U2 what it is. The day that U2 stops fighting is the day that U2 will not be the band that it is now.”

John Hutchinson, #108, October 1987

★ BONO IS DEEPLY COMMITTED TO ROCK AS AN audiovisual form of expression. “Rock ’n’ roll—whatever that is these days—is mutating and it’s always technology that spurs these mutations. It’s the electric guitar and the fuzzbox, it’s the sampler that gave us rap music and so on. And while I have respect for people who wish to ignore that ‘filthy modern tide,’ I don’t want to, I couldn’t. If you go back to the birth of electric blues, many musicians didn’t want to leave their acoustic guitars behind. If some hadn’t, would we even have something called rock ’n’ roll? And it was the bluesmen who also used electronic distortion in its most basic sense. They’d attach bits of metal to their drums so that they’d buzz and distort. And that’s what was happening right there at the beginning.”

Joe Jackson, #178, August 1993

★ I WOULD SAY U2 ARE THE ONLY BAND THAT would have the power to play a football stadium. And that is a very personal opinion. I just think Bono has the genius... You know what genius means? Gift. Talent. I wouldn’t say in Bono’s case it’s a skill; it’s actually a gift, knowing Bono. Of anyone I’ve ever met in my life, he is able to stand up and do things I would really be humiliated and embarrassed to do. He climbs up on top of the scaffolding and waves a white flag, which is a brilliant, beautiful, poignant, true and grand statement. If I did that I’d fall off the scaffolding to my death.

But he has that gift for making a grand statement. And if you’re playing for 100,000 people, you have to make it really grand. One of the things I realized about songwriting recently is the truly great songs, the songs that people will sing in a hundred years are really huge songs. “You Are My Sunshine” at first glance might seem like a very meager song, but just look at the title. “You Are My Sunshine.” Well, I challenge anyone to make a bigger statement than that. Lennon had that genius, that gift for saying “Help!” “All You Need Is Love.” “Imagine.” He had that gift for making huge statements. I



believe that’s why the Beatles were the Beatles. And Bono has that particular gift for making a ridiculously huge statement and somehow pulling it off.

T-Bone Burnett, #107, September 1987

★ “FOR THREE YEARS,” BONO SAYS, “I DIDN’T really know if there was a place in rock for U2 or whether I wanted a place in U2. I think I was quite uptight. Sometimes people saw in the songs a self-righteousness—because I was like the scared rat in the corner who attacks. As I worked out where we wanted to be, I loosened up, and loosening up discovered other voices. I became interested in singing. Whereas before if it was in tune and the right time, that was enough. And this is the same guy who was thrown out of U2 in 1977 because he couldn’t sing. I find it hard to listen to the first three records because of my singing.”



BONO: "When we were kids, everyone wanted to be in the Beatles. Now we are! I'm only kidding! THAT'S A JOKE!"

think men choose the system they live under in our age.

I'm more interested in what you might call—if you were that way inclined—a revolution of love. I believe that if you want to start a revolution you better start a revolution in your own home and your own way of thinking.

Bill Graham/Niall Stokes, #103, May 1987

Bono says, "I was listening to the vocals of 'Red Hill Mining Town' coming back in the mix and I was asking, 'Why does the singer sound like a rich man with pound notes stuffed in his pockets when it's a song about unemployment?' And the engineer was scratching his head. Dan Lanois walks in and says, 'God almighty, stereo plate echo! I keep telling these people. They've been using it since they invented it not because it's right but because it's available.' So he said, 'Turn it off. Put it in mono and edge it to the left,' and there it was again."

Bill Graham/Niall Stokes, #103, May 1987

★ **ROBBIE ROBERTSON FLEW TO NEW YORK TO** work on *Color of Money* horn charts with Gil Evans. "We're really under the gun time-wise, people are pulling their hair out, going nuts. We finish up the last piece of music for the film, I play my last guitar fill, and I grab my bag, run down to a taxi, and catch this plane to Dublin to try this musical experiment with U2. It's been set up that we're going to try mixing worlds together to see what happens. Those guys are in a very rootsy period. So anyway, I'm on the plane flying over there and I realize I have nothing written. I don't know what I'm going to do. I'm thinking, 'Oh, I'll write something on the plane.' It's the biggest lie I've ever told myself in my life. On the plane I've got the perfect guy sitting beside me—he has a million things to say about everything and I can't stop him. We get to Dublin and they're having a hurricane! The plane barely makes it. I'm driving into town and cars are floating down the street! I'm thinking, 'Boy, this is one big disaster in the making here.' I'm taken to this house, I don't know where I am, I don't know what I'm doing. All I know is, *I don't have any songs!* Everybody's real nice and it's like another world, a twilight zone I've entered in a storm. I am so delirious from the work I've done in New York I can't even feel the predicament I'm in. I know I've got something to do, but I don't know what it is. They see I'm a hopeless case and send me up to some bedroom on a back floor. With great relief I go up there to try to rest and think, 'Maybe I'll write something while I'm up here!' I jotted down a few ideas. I had thrown two tapes in my bag. One was a horn chart I had done with Gil Evans that we weren't going to use in the movie. I

★ **ADAM: YOU GET THE LETTERS FROM 15-YEAR-**olds. They ask questions as if you're the second line of defense for their heads. They've become disillusioned with their parents and they think their teachers are assholes.

BONO: And they haven't yet found out we're assholes.

ADAM: They're trying to contact you to see if you can enlighten them or be responsible for them and, of course, you can't. But when you read a letter, you think, can I reply? Do I shatter this person's illusions? Do I say, I'm just a normal guy?

★ **BONO: I THINK IN A FUNNY WAY THE COUNTRY** almost gets the political party it deserves, that it has choices. I had a row with Paul Weller about this at Band Aid, about the old argument that *it's the system*. I just don't go, "It's the system." I

thought maybe I can play this for them, maybe it'll inspire something. And I had this other little cassette of me playing a guitar riff and a tom-tom. Not much to go on. But while I was in the bedroom recuperating I actually got a few ideas. So the next day comes and it's time to deliver on this. Daniel plays the first tape for the guys. They hear this guitar riff, this tom-tom. Bono says, 'Let's go.' I'm thinking, 'Oh, God, let's go *where?*' I'm pulling scraps of paper out of my pockets. We start—and these guys jumped right in the water. They did some-

thing! I thought of a word idea, Bono thought of something. We recorded this song and it was 22 minutes long! We listened to it and said, 'That's pretty good!'

"We just threw the chips into the hat and mixed it up to see what would come," Robbie says. "Edge and I got into this guitar thing that I love. I love guitars screaming at, talking to, each other."

Bill Flanagan, #107, September 1987

★ "YOU HAVE TO REMEMBER THAT U2 is fundamentally a live group," Edge

says. "When you perform live certain things work and others don't—certain things get lost. But there's something really powerful about the live combination of guitar, bass and drums, and in the early days we disciplined ourselves to use only those primary colors of rock 'n' roll. We avoided keyboards not because we were prejudiced against them, but because we wanted to see what we could do with the medium of rock 'n' roll in its basic form."

"There are various guitar sounds that interest me, and one of them is a melodic, linear way of playing, that has a kind of cutting clarity. I realized quite early on that a harmonic, let's say, can be so pure and finely focused that it has the incredible ability to pierce through its environment of sound, just like lightning. I've always wanted to be able to do that."

John Hutchinson, #95, September 1986

★ "I'M ONE OF THOSE FOOLS WHO believes anything is possible," Bono says. "It's probably a real innocence or stupidity on my part. I think, 'Make a movie. Yeah, I'll make a movie! Write a screenplay! Oh good, I'll save the world.' I wouldn't go that far. Hold on a second. But with U2, I suppose we're dreamers and, so far, our dreams have come true. This can give you a false perspective that the impossible is always possible."

Bill Graham/Niall Stokes, #103, May 1987

BEATLES

[cont'd from page 27] We were very naive and I think it was fair enough to take advantage of that, since young writers will do anything to get published. But after you've made millions, and after, let's say, a decent period of three years, I think it would be nice if you could go back to them and say, "This is a slave deal. Let's change it."

Timothy White, #112, February 1988

★ "A LOT OF GUITAR PLAYERS AND singers like the old style of bass because it anchors the song. I was talking to Jeff Beck, who likes my style for that kind of thing, and he said, 'Don't undervalue it, man, just because these other people are into their percussive stuff.' Whereas when you've got all that percussion-style bass within the rhythm, it can be everything but the kitchen sink and yet

artists formerly known as women

listen and you'll hear the difference

Liz Phair
whip smart
the new album featuring "jealousy" and "supernova"
RECORDED & MIXED BY BRAD WOOD & CASEY RICE

Jewel
pieces of you
the debut album featuring "who will save your soul"
PRODUCED BY BEN KEITH

Jill Sobule
the new album from the singer of the same name featuring such thought-provoking ditties as "i kissed a girl," "good person inside" and "karen by night"
PRODUCED BY BRAD JONES & ROBIN EATON

Melissa Ferrick
willing to wait
the new album featuring "falling on fists"
PRODUCED BY JULIE LAST, MELISSA FERRICK AND MARIKA TJELOS

40 ATLANTIC
LAVA
WARNER MUSIC GROUP

THE ATLANTIC GROUP
Talk to us: AtlanticOL@aol.com
74774.1026@compuserve.com

©1995 ATLANTIC RECORDING CORP. A TIME WARNER COMPANY

there's still no bottom. There's no *ass* down there!" *Timothy White, #112, February 1988*

★ "I KNOW I'VE LOST MY EDGE," Paul admitted to Steve Grant. "I like edgy stuff, actually—it was me who decided in 'Norwegian Wood' that the house should burn down, not that it's any big deal. But I do need a kind of outside injection, stimulation, and it's not there anymore. And remember, the edge came from all the Beatles. If Ringo or George didn't like anything—it was out. My stuff has gotten more poppy without that outside stimulus."

Chris Salewicz, #96, October 1986

★ THE WHOLE ISSUE OF "SILLY Love Songs" and Paul's sentimentality turns on pain. Paul has known no less than John, and has captured it no less brilliantly. Yet he is labeled superficial, even though Lennon was writing deeply romantic songs at the end of his life without hearing that charge. "Listen, talk to me about it!" said a frustrated McCartney when Harrington brought it up. "I tell you, that's what I'm saying. I know John for what he was. John was a romantic, romantic, God, more romantic than anyone, but he had all these personal problems and he learned to create a shell, so that if anyone came at him with something, he'd just say piss off, I'll hit you. That comes of insecurity. My kind of thing comes out of being lucky with my upbringing. I was contented, pretty much. I was really lucky, I had real ace parents who really got in there. My mother killed herself to bring those kids up. She had cancer when I was 14, she just worked like a devil, man. Someone can say, yeah, bring on the strings, but that's not funny. That's deadly serious. The bloody woman died trying to bring us up. Silly love songs, that's what it all means to me, it's deadly serious."

Chris Salewicz, #96, October 1986

★ **MUSICIAN:** WAS THE BREAKUP inevitable?

RINGO: It was time. You can only mine a gold mine until the seam runs out. Oh, you'll search for a little bit more then, and that's what we were determined to do, because after eight years it's hard to stop. Even though inside we felt it had ended, it still took a year for us to say "stop."

Vic Garbarini, #40, February 1982

APPLE

[cont'd from page 15] playback on personal computers. OMS will enable QuickTime to

synchronize video/audio "movies" with MIDI sequences. (In a parallel move, Microsoft recently announced that OMS would be integrated with the Windows 95 operating system for IBM computers.)

Artists and consumers alike can log onto QuickTime On-Line, a World Wide Web server where QuickTime 2.0 and Apple's multimedia development tools will be available for downloading (<http://quicktime.apple.com>). The first movies for the next-generation QuickTime VR spec will be online by the time you read this.—T.G.

TALENT

[cont'd from page 17] about the oft-times staid R&B dominating the American charts, "so I don't knock it, but I'm not one to jump on a bandwagon. I can't be dealing with having to make my music fit into someone else's brackets or charts or styles. I just want my melodies and chords to lay in the back of people's minds, dormant, ready to wake them up. As long as it affects them in some way that they can remember, that makes me happy."—C.H.C.

Herbie Hancock

CREATIVE JOURNEYMAN
FROM BE-BOP TO HIP-HOP.
MUSICAL TRENDSETTER.
ARTISTIC ENTREPRENEUR.

HE HAS WON GRAMMYS
FOR HIS SMASH HIT, "ROCKIT,"
AND THIS YEAR, FOR A TRIBUTE TO MILES.
AND NOW, 8 YEARS SINCE HIS LAST SOLO ALBUM, HE GIVES US

DIS IS DA DRUM

FEATURING:
"CALL IT '95"
"BUTTERFLY"
"DIS IS DA DRUM"

AVAILABLE AT ALL
BORDERS
BOOKS • MUSIC • CAFE
LOCATIONS

SPECIAL OFFER AVAILABLE THROUGH JULY 31

© 1995 PolyGram Records, Inc.
a PolyGram company

F R A N K Z A P P A

MUSICIAN: HOW WERE you viewed by your fellow students in high school?

ZAPPA: They probably thought I was pretty weird.

MUSICIAN: For what reason?

ZAPPA: Oh, I would refuse to sing the school song; I would refuse to salute the flag; I would wear weird things to school; I would get in trouble *all* the time, and get thrown out of school. I did things that were pretty notorious. I used to be in the marching band in high school; I played snare drum. They threw me out because they caught me smoking under the bleachers with my maroon uniform on.

MUSICIAN: Do you think about music in terms of social purpose?

ZAPPA: I think it's reprehensible to take your music and put it in the service of a political party or some sort of cause. Because ultimately, music is worth more than any cause or any party.

MUSICIAN: Is the guitar just a vehicle for composition?

ZAPPA: The guitar is a perfect vehicle for composition, as long as the accompaniment doesn't get in the way. I'm not interested in being the fastest guitar player in the world, or the cutest—or even the most sincere.

MUSICIAN: What about establishing a distinctive guitar style?

ZAPPA: I'm not concerned with that. I'm concerned with playing melodies as they come into my head—versus the harmonic climate, versus the rhythm section. It's an act of composition, not an act of guitar showmanship. *Dan Forte, #19, August 1979*

MUSICIAN: Do you think you're becoming more cynical the longer you stay in this business?

ZAPPA: I don't think I'm getting more cynical, I've just got more evidence to back up my cynicism. *Dan Forte, #42, April 1982*

★ EXCERPTS FROM ZAPPA'S TESTIMONY AT a Senate committee hearing on warning labels for recordings (the PMRC hearings), September 19, 1985:

SENATOR PAULA HAWKINS (R-FL): You say you have four children?

ZAPPA: Yes.

HAWKINS: Do you ever purchase toys for those children?

ZAPPA: No, my wife does.

HAWKINS: [unsettled] Well, I might tell you that if you were to go



"An orchestra is very much like a dinosaur in that the head is real tiny and the body is real big and by the time the thought goes from there to here, the tail has already rotted off."

into toy stores—which is very educational for fathers, by the way, it's a paternal responsibility to buy toys for children—that you may look on the box and the box says, "suitable for five to seven years of age"—or "eight to 15," or "15 and above"—to give you some guidance for a toy for a child. Do you object to that?

ZAPPA: In a way, I do. Because that means somebody in an office someplace is making a decision about how smart my child is.

HAWKINS: I'd be interested to see what toys your kids have.

ZAPPA: Why would you be interested?

HAWKINS: Just as a point of interest.

ZAPPA: Well, come on over to the house, I'll show 'em to you.

HAWKINS: I might do that. Do you make a profit from sales of rock records?

ZAPPA: Yes.

HAWKINS: So you do profit from sales of rock records?

ZAPPA: Yes.

HAWKINS: Thank you. I think that statement tells the story to the committee. *Scott Isler, #86, December 1985*

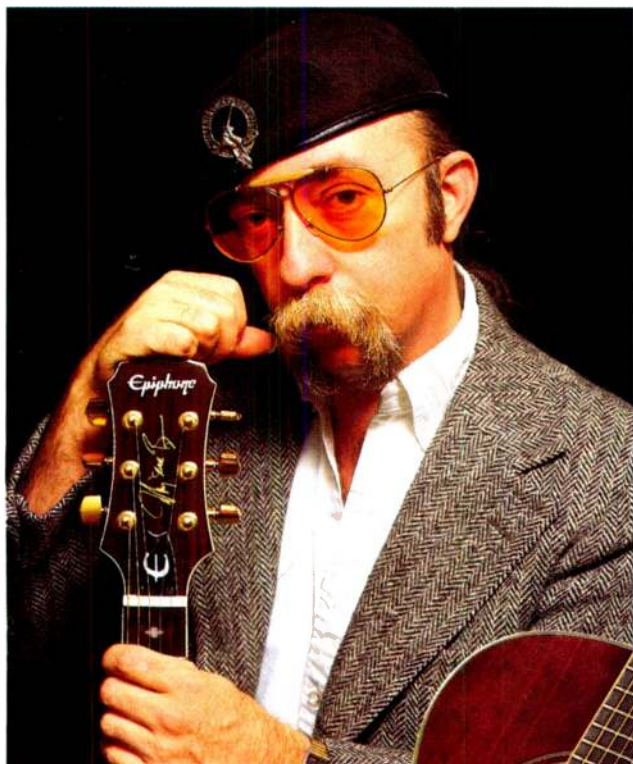
★ **MUSICIAN:** DO YOU DISTINGUISH BETWEEN your "serious" instrumental work and your more pop-oriented endeavors?

ZAPPA: No. The way I look at it, it's all the same thing. It's a guy imposing his will or his taste on musical material. It's all made out of the same stuff: the 12 chromatic notes of the scale. It's equally serious and it's equally stupid, either way you want to look at it.

MUSICIAN: You've long been disgruntled with orchestras who don't satisfy your intentions.

ZAPPA: An orchestra is very much like a [cont'd on page 42]

The Mark of a Great Guitarist.



Jeff "Skunk" Baxter, with his signature model electric-acoustic Epiphone guitar.



Jeff "Skunk"
Baxter
Brown

As a guitarist with such legendary groups as Steely Dan and the Doobie Brothers, Jeff "Skunk" Baxter has made his mark as one of the most innovative and versatile guitarists! When choosing an acoustic guitar for his studio and live performances, Jeff picked Epiphone.

- All specifications based on Jeff's original Epiphone acoustic
- Premium spruce top, mahogany back and sides, rosewood fingerboard and bridge
- Full-depth, Epiphone exclusive body design for deep, rich bass with bright, clear highs
- 10-Year warranty

Test drive a Jeff "Skunk" Baxter at your Authorized Dealer today and receive a FREE Epiphone tattoo!!! (While Supplies Last)

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

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

Epiphone
Quality Since 1910



"It's easy for your hometown to think you're the greatest thing in the world. We didn't want to be like that. We wanted to make it all over or not at all."

—Peter Buck

YOU WOULDN'T KNOW IT FROM ALL THE year-end critics' polls or the way reviewers trip over all their growing superlatives and 20-dollar metaphors. But there are still quite a few people who don't like R.E.M. Like the audience in Fullerton, California that sat on its hands for entire set and then ganged up on guitarist Peter Buck after the show and asked, "What do you think you're doing? What is this shit?" Or the angry mob of macho drunks at a bar in Albuquerque, New Mexico that got so hot and bothered about the evening's main event, a women's hot legs contest, that R.E.M.—the opening act—was paid \$500 *not* to play.

But those are bedtime stories compared to the epic battle R.E.M. fought against an entire squadron of terminally pickled enlisted men one night at an Air Force base in Wichita Falls, Texas.

"It was the first time they'd ever had a band that either didn't play all covers or wasn't superfamous," Buck recalls. "And they pelted us onstage. There were oranges flying out of the audience, death threats, notes that came up onstage saying, 'Faggot, you die, we're gonna get you backstage.'"

"But the military police there wouldn't let them physically assault us. There were maybe three or four guys who liked the band. But everybody else hated us so much they started beating up the guys who were enjoying it. They kept on yelling, 'Rock 'n' roll, rock 'n' roll!' So we started playing all cov-

ers—'I'm Not Your Steppin' Stone,' 'Secret Agent Man,' 'Route 66,' 'Pills' by the New York Dolls. Finally I grabbed some guy up front and said, 'What the fuck do you mean by rock 'n' roll?' And he says, 'Def Leppard.'"

"The thing about that show," complains singer Michael Stipe, "is that these guys would not get really violent, because they'd be arrested by the MPs. But they had this mock violence and mock threatening and that was more frustrating to me than just having them come up and smash our heads in. That's what drove Peter and I to kiss and rub butts together in the middle of 'Radio Free Europe.'"

"Yeah," laughs Buck. "Michael and I were rolling around on the floor, doing the bump onstage, kissing one another. It was like throwing meat to the lions. Finally Bill [Berry, the drummer] threw his sticks into the crowd and walked out. I got Sara from Let's Active who was with us to play drums and finish the set. And at the end, they booed so loud we came back and did an encore."

David Fricke, #69, July 1984

★ ASKED ABOUT HAVING A SEPARATE dressing room and bus from his three fellow band members, Stipe said, "The thing about the different dressing rooms is that I have to *not* think about

what I'm doing. Peter, on the other hand, has to sit there for three hours and play guitar, put down a couple of beers and go pee 75 times. My way of dealing with going onstage is, I go out and do anything and completely forget about it until I have to get ready to go on. Then when I get ready I just keep putting on clothes so I don't have to think about the fact that I'm going out there. Then suddenly I'm there. Everything is forgiven onstage. If there was any tension, it's over with. And any explosion that might happen onstage works itself out before the set's over.

"And the bus thing—I have to have windows open. I can't breathe if I don't have fresh air. The bus that came for us was mistakenly a bus without windows. And we had a band meeting and decided that having two buses would be a real good idea. One would be loud and one would be quiet. So, no, there's no separation. There's enough of a separation as it is, just because they write the music and I write the words. I'm the odd man out. They're all football fans and I'm not."

Buck really seemed to resent the idea that the MTV teenybopper crowd could dig R.E.M. He is well aware of his band's status as kingfish of the underground. And maybe his protestations against popular success are partly grounded in a preference for being first among cult bands rather than last among superstars. "I think we have the potential to be as big as Neil Young has been, and as small as he's been too. I like Springsteen, I like U2, but they reach out and [cont'd on page 44]



©1975 F.H.L.

*You won't
part with
yours either.*

*You never know when you're going to need it.
Tweed Series amps from Fender.
What legends are made of.*

For more info send \$2 (postage & handling) to: Fender Tweed List, 7975 N. Hayden Rd., Scottsdale, AZ 85258-3216
World Radio History



CLAPTON: I only compose songs if I'm in an emotional state, if I'm experiencing extreme happiness, extreme sadness or grief. Then I compose because I have to fix myself. I compose to heal myself from damage. At the moment I'm writing because I've had a very bad year. Terrible things happened so I'm forced to compose.

The best advice I ever got in this business was when Muddy Waters told me to keep it simple and to be true to myself. That's all I ever tried to do. And that's exactly what I'm going to keep on doing. And as for fame and money, they don't take away despair or any of that stuff, believe me. They can add to it because there's a lot extra to contend with.

MUSICIAN: *What's your response to those who suggest that drink and drugs can be an aid to creativity?*

CLAPTON: All I learned in those days was a lot of bad things. I learned how to be unreliable. I learned how to be negative, how to hide and how to insult people, all the worst things in life. And I've spent the last four years trying to undo all that. I now don't subscribe to anything that I think you can get out of a joint, a bottle or a vial of pills. I don't think there is anything there that you can really make of use to humankind. There are certain things that will be triggered in your brain, for example, if you take a line of coke or smoke some mescaline. Certain things do happen to your brain that are pleasurable for yourself alone. But to try to communicate that to other people is usually a waste of time. If you read a book by someone who's written that under the influence of mescaline, does it make sense? It's interesting to know it's written that way but beyond that, what are you going to gain from such work?

Joe Jackson, #160, February 1992

★ **MUSICIAN:** YOU'VE SAID THAT THE BEST OF Buddy Guy has never gotten onto record, that the spirit of the music, the almost total freedom of his blues, isn't really transferable to record. Do you feel that's true of your own music as well?

CLAPTON: To a certain extent, yes. I still think some of my best playing exists separately from the songs. It's just something that is of its own. To get that onto record is difficult because you become much



"I'm never really satisfied with my lot. I'm always looking for something more. I'm never really sure where I'm going. I'm directionless, you know."

more studied. I don't know. I think once you've gotten into the mentality of being in a hotel room and going to the studio at a certain time of day, you go in there and you just slow down. The adrenalin starts to die. When I got up with Elton John on Saturday night, I don't remember but I'm sure what I played was fantastic, because it was uninhibited and completely without direction. That can't be put on record, there's no way.

MUSICIAN: *Have you thought about taking a mobile recording unit and attempting to capture moments like those?*

CLAPTON: No, because I kind of like it the way it is. There's something very true, in a way, about the notion that some music belongs to the concert hall and the audience and should remain that way. And for the gods.

Peter Guralnick, #155, September 1991

CLAPTON: I wanted to play like [Robert Johnson], but it turns out that this life wasn't going to be that way for me.

MUSICIAN: But you learned how to play a pretty good guitar.

CLAPTON: Yeah, but I became a rock star. Even though it was against my will to begin with, that's the way it turned out. Now, I mean I love the music, but it still sometimes annoys me that I didn't kind of—well, what could I have done? Even if I assimilated Robert's playing, I'd still just be copying.

Andrew Franklin, #147, January 1991

★ **MUSICIAN:** ONE OF THE THINGS THAT STRUCK me as unusual about your career is the extent to which you've continued to set up others as role models, as heroes, really, even after achieving great success. And then inevitably have been disillusioned at some point down the line, perhaps only by your own expectations. It's almost as if you mistrusted yourself, or your own success...

CLAPTON: I've suffered a lot from that. Because of the identity crisis of having to like what you do as much as what you've liked in other people, your role models or your heroes, having to put it in the marketplace alongside what they've done. I remember Tom Dowd or Ahmet Ertegun saying to me: "Don't forget, when you sell a record, you're selling alongside Frank Sinatra and B.B. King and Quincy Jones, people of that stature. And you've got to think of yourself as one of them. And when you do, when you can make that comparison and be comfortable with it, you'll have got somewhere." That's the way I'm starting to think. It's taken me a long time. I'm a slow learner, and a very slow developer. And no doubt drink and drugs were instrumental in keeping me from that growth. But it's taken place now. Maybe too late—not too late, I don't think. But late for sure. But I've come to terms with my identity a lot better.

Peter Guralnick, #136, February 1990

★ **CLAPTON:** SOME PEOPLE HAVE A great sense of moral responsibility; unfortunately, it's backed up with a poor sense of musical taste. Other people have great musical ability, and very little sense of moral responsibility. It's very difficult to have a good balance. I mean, we're all different people, and some gain moral responsibility. Others hide from it, in order to keep going. If you had to question everything you did in terms of whether or not it's gonna be good for the race as a whole, you might just stop living, because it would be impossible to live with yourself.

So, I have a very big question mark about moral responsibility. I really don't know if it's a good thing. But I also question the artistic ego, whether or not an artist should be allowed just to vent his opinions. Because we're not cut out for that job. I mean, that's probably one of the reasons I didn't ever really want to be a singer, because it would probably place me in a position where I could

give forth opinions, which I didn't really have the right to give. And, you know, I've been in situations where I had to take back what I've said. Many times. 'Cause I've mouthed off.

J.D. Considine, #97, November 1986

★ **CLAPTON:** MOST PLAYERS THINK THEY CAN PLAY a 12-bar blues. But every 12-bar blues is different. Sonny Boy Williamson would have an intro on certain songs, and if you didn't know that, then he would be *disgusted* with you. And I know this from experience, because he was disgusted with me!

★ I ALWAYS WANTED SOMETHING OTHER THAN the guitar. I mean, I hate the sound of just a straight guitar. I don't mind it in other people's playing, but when I pick up a guitar and it just sounds like a guitar, to me that's boring.

I think, first of all, I wanted to sound like Little Walter. I wanted to play the guitar and make it sound like a harmonica. And then, I wanted it to sound, for a long time, like Jr. Walker. I think if you can get a guitar to play like his saxophone, you were off and running somewhere else.

Ray Charles is another one. He plays the piano like a guitar. It's almost like he's thinking, "I wish I could make this sound like a guitar." 'Cause he plays guitar riffs. And really, there is a sort of series of phrases that all those musicians use, and whatever instrument you play has nothing to do with it. You just go for those phrases.

MUSICIAN: I can see what you mean about the phrasing, but to me, a big difference is that the saxophone has a much more fluid sound than a guitar, making it easier to do things with inflection. Whereas a guitar line, especially on acoustic, just doesn't flow the same way.

CLAPTON: I think that's maybe one of the reasons people started bending notes. I don't know what or who; maybe it was Charlie Christian, maybe even Django Reinhardt. Whoever it was, they were probably going after that. They may have had a sax player in the band and thought, "Christ, he can do things that I'm not allowed to do because of the restrictions of this instrument."

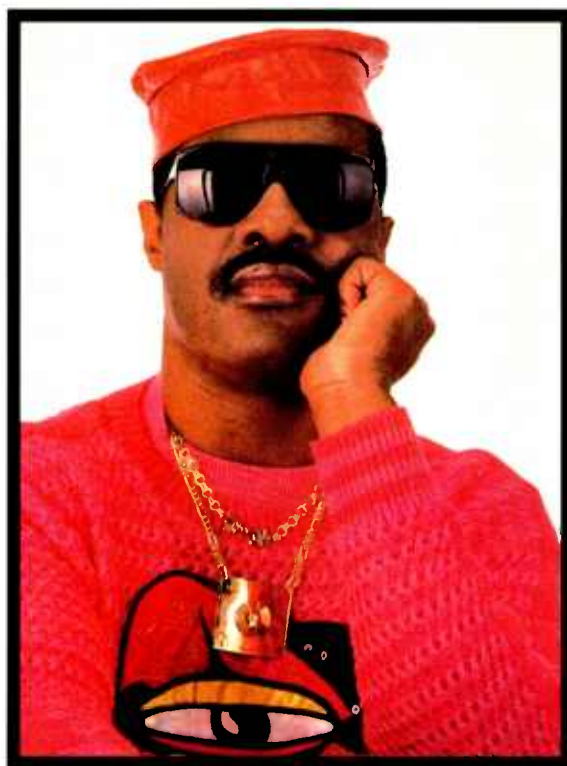
It's still the same thing. You've still got the restrictions, and trying to get it to sound like a saxophone is breaking the law of the guitar, really. But that's the great thing about it, to try to make it sound like another instrument.

MUSICIAN: It strikes me that articulation and tone may be the two most important things about playing a musical instrument that the average player ignores.

CLAPTON: Well, you know, if you can do it on an acoustic guitar, then you can do it with anything. The whole thing with MIDI and guitar synthesizers is that they're really almost destroying that avenue now. Because you can plug in, and set it up to sound like something else, without actually having to do much work on the guitar itself. Now, if you unplugged them and then tried to achieve those things—that's what I'm saying. If you can get an acoustic guitar to play and phrase like a saxophone or harmonica, then you don't need to MIDI up. And it's actually better not to, I think.

MUSICIAN: Well, aside from some whang-bar [cont'd on page 43]

STEVIE WONDER



STEVIE RAY VAUGHAN: One day while we were rehearsing for the Live Alive album we started playing around with "Superstition" and one of the crew members got all excited and said, "If y'all do that song it'd be a hit." It felt real good and two or three days later we recorded it. And then as we were trying to find the right mixing studio, a friend of mine told me that we ought to just call Stevie, call up Wonderland and say, "Hey man, I'm a fan of yours and really looking for a studio... is yours available?" We did and it was just incredible. They welcomed us in, gave us a better rate than anybody else around, treated us well, gave us the studio for 24 hours a day. I had met him at the Grammys or wherever, different places over the years, and all of a sudden I would get these great phone calls in the middle of the night. Imagine this: being dead asleep, picking up the phone and Stevie Wonder is singing to you! Making it up as he goes! It's continued like that and I finally got the chance to play on one of his records. There's nobody like the man—to just sit there and watch him write these things on the spot. And the funny thing is he'll do this while carrying on a conversation on two different phones and with a couple of people in the room, while he's playing a couple of different keyboards as well. Plus he's programming his computer to play the song that he's fixing to play in a few minutes! And he's doing all this at the same time, cognizant of everything going on. You get up and start to tiptoe out of the room and he goes, "Where you going?" It's like, who needs eyes, you know? And he's so full of love and so full of truth, it's a real neat thing.

Timothy White, #152, June 1991

"The only reason you cry when someone dies is because you know how beautiful it's been and you know you're going to miss that emotion."

★ **WONDER:** WHEN I SAY "LOVE IS THE KEY," I really mean love is the key. Putting love to anything, bringing it into anything, understanding, trying to really *give* the positive of something—it could be a personal relationship or a business or whatever. If you deal with the spirit of God, the spirit of love in your heart, with sincerity, that's the key. That's what I mean.

MUSICIAN: *What's the distinction for you between romantic love and the sort of love you're talking about here?*

WONDER: Well, they're different *emotions*. But they all are very emotional things. You know when a mother is breast-feeding a child, it's not the same vibe as...as... [laughter] That's a good analogy, huh? But when you're kissing your child you don't think of kissing [laughter] you know...

MUSICIAN: *Now there are some sick folks on the coast...*

WONDER: [continued laughter] When you say "I love you" to your mother, well, it's different. But it's still love in your heart. That's why I see no reason to create any kind of negative thing, even though I may say things that throw people off if they have a preconceived notion of where I'm at. It's like on television, you never see people use the bathroom so you think they must not.

MUSICIAN: *You've been criticized for indulging in mawkishness, excessive sentimentality.*

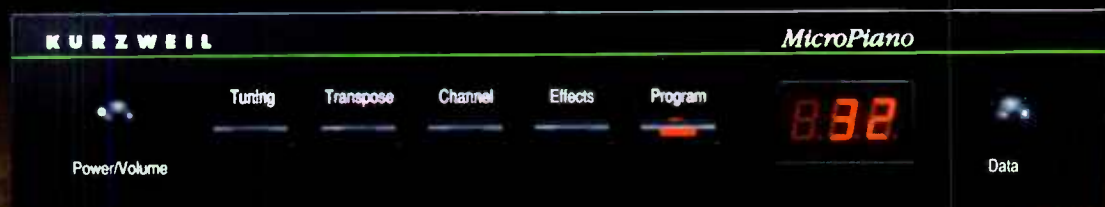
WONDER: You've got to remember that love is somewhat a sentimental thing. Love is about those moments of ecstasy...and then you wait for another one to happen. And you think, "Remember the first time we kissed," or "Remember when we went out to the zoo with the kids," or "Remember that time when we played all night and just played and played and the band was cooking." That's the beauty of it—it is only as permanent as you make it. That is what making love is all about. Not just about physically making love, but creating love *in the now* for *tomorrow*. You have to create it for tomorrow, for *that now*—which you then look back upon, with the memory of moments. So basically, when you're writing a song you're creating a short story of a love emotion. You can basically capsulize the whole *Romeo and Juliet* story in a song, in two minutes. The play lasts for a little longer, but in your life it lasts for on and on and on.

MUSICIAN: *And yet for all this beauty and joy, your songs are filled with hurt, vulnerability, not just sadness but abandonment.*

WONDER: The balance of it is what makes it beautiful. You cannot fully appreciate it sometimes unless you know the other side. It would be like a kid who's always had everything, and then he gets out on his own and says, "Oh, man, what's happening with this, you don't know who I am, you don't know who my family is!!" But if you got a kid with some balance, there won't be the shock of the world when he gets there. It's the same with life: You experience joy, you experience sorrow.

David Breskin, #64, February 1984

The Kurzweil MicroPiano.™ \$499. Pure Inspiration.



The MicroPiano –
The half-rack module features 32
Presets including Kurzweil's new
Grand Piano samples, Strings,
Hammond® Organ,
Electric/Electronic Pianos as well
as 16 superb digital multi-effects.

**Now includes
PG Music's
"The Pianist"
MIDI playback
software with 70
classical masterpieces!**

— Mac & Windows —
(Limited time offer)

Musicians have always envied those who have had the legendary sounds of a Kurzweil at their command – especially our grand pianos, electric pianos, strings and organs. With the *MicroPiano* sound module, you can now add all these great sounds (and others) to your keyboard setup.

The *MicroPiano* features 32 of the most sought-after keyboard sounds with full 32-note polyphony (64-note with two *MicroPianos* in the exclusive *Link Mode*). In addition to keyboard sounds, Kurzweil's lush string section, played solo or layered with another sound, creates a gorgeous orchestral ambiance. Some sounds are based on the proprietary samples from the award-winning *K2000*, but many are brand new, available only in the *MicroPiano*. If you don't have a nine-foot concert grand and a great recording engineer, you need the *MicroPiano*.

Besides the acclaimed Kurzweil samples, the compact, half-rack module offers the kind of playability a keyboard player expects, with 16 superb, crystal-clear digital multi-effects, useful MIDI control capabilities and fully-functional soft, sostenuto and sustain pedal response. The user interface is straightforward, easy-to-use and includes Tuning and Transposition as well as Stereo Outputs.

At the *MicroPiano*'s astonishingly low price, we've made it a lot easier for you to play a true Kurzweil. Whether you're a novice or a pro, audition one today at your authorized Kurzweil dealer.

The *MicroPiano*.
It's Pure Kurzweil.
And ...

KURZWEIL®

Pure Inspiration
Kurzweil is a product line of Young Chang
13336 Alondra Blvd., Cerritos, CA 90703
Tel: (310) 926-3200 Fax: (310) 404-0748

Pure Inspiration.

Kurzweil is now on the Internet.
<http://www.musicpro.com/musicpro/Kurzweil.html>

All products indicated by a ™ or ® are trademarked and/or registered by their respective manufacturers. © 1995 Kurzweil

World Radio History

[cont'd from page 34] dinosaur in that the head is real tiny and the body is real big and by the time the thought goes from there to here, the tail has already rotted off. That's the worst thing about writing for an orchestra.

If you write a score, it's very much like being in a monastery and doing monk work. One page takes you a whole day. It goes by in a second and you're building this recipe for a noise. You take it to the orchestra and they don't want to play your music because

you're alive. They don't like to play anything other than triads. Orchestras sound fabulous playing triads; it's another triadic medium.

It's like a bar band that already knows the top 40, and if you come and say, "Hey, why don't you play 'Radio's Broken' from *Jazz Discharge Party Hats*," they're not going to do it. And the conductor can always look better playing Beethoven than if he's doing something new. Everything is stacked against you.

Josef Woodard, #96, October 1986

MUSICIAN: What would you hope musicians bring to their own careers after working with you?

ZAPPA: I don't know. I mean, that's up to them. I don't think the people who came into the band did it because they wanted character development. Generally, if they had a unique musical ability, they knew that if they went in any other direction, they would never be able to be unique. What is Steve Vai going to do? As a young musician, how do you get to be unique, when a record company doesn't want to sign unique people? A drummer like Vinnie Colaiuta is capable of playing all these unbelievable polyrhythms, but if he gets a studio gig, that's the last thing in the world they want to hear on their record: You know, "Just give me that fuckin' fatback."

MUSICIAN: The notion of a "guitar solo" has preconceptions placed on it; people automatically refute it because it's supposed to be self-indulgent or "for musicians." It's almost like things become iconographic and somehow lose their value for outsiders.

ZAPPA: Well, whose fault is that? That's what writers do. Musicians don't do that. The average person doesn't sit around thinking about the "iconographic problems of a guitar solo."

MUSICIAN: I don't know if writers are the sole cause for certain music being shunted off by the industry.

ZAPPA: Oh, yes. Oh, yes. Sure. How do you think taste is made? See, it works like this: A guy's writing in a magazine which some insecure record company executive has been told is hip by his secretary. And in this magazine he'll read this: "There's an iconographic problem with Allan Holdsworth's guitar solos." And a trend is set in motion where the next person who bears these dangerous iconographic tendencies comes to get a record contract from this guy and might be refused. The minute somebody says, "Iconographic—No Longer I lot," you're dead. Because you're dealing with real mental pygmies in these record companies. Not to cast aspersions on any pygmies in the audience, [laughter] but these guys do not have musical priorities. Their priority is, "Keep my job, keep my job."

MUSICIAN: Have there been parts of your life that you've neglected because you've been absorbed in your music?

ZAPPA: Well, what am I missing? Do I regret not going horseback riding, or learning how to water ski? Well, no. I don't want to climb mountains, I don't want to do bungee-jumping. I haven't missed any of these things. If you're absorbed by something, what's to miss?

Matt Resnicoff, #157, November 1991

Adrian Belew
Robert Fripp

Trey Gunn
Tony Levin

Pat Mastelotto
Bill Bruford

King Crimson THRAX
the new album

U.S. tour starts May 26

May 26 Buffalo	27 Toronto	28 Montreal	30 Quebec City	June 1 Philadelphia	2 Boston
3/4 New York	6 Red Bank NJ	7 Washington DC	8 Cleveland	9 Cincinnati	10 Ann Arbor
15 Milwaukee	16 Minneapolis	18 Denver	20 Portland	21 Vancouver	22 Seattle
24/25/26 San Francisco	28 San Diego	29/30 Los Angeles			

literary subject to change; check local listings

©1995 Discipline Global Mobile
Virgin
CompuServe: go Virgin

Also available on Caroline Records
16 albums spanning three decades all digitally remastered

In The Court Of The Crimson King
Discipline
The Concise King Crimson
CAROLINE

CLAPTON

[cont'd from page 39] or string-bending things, most of what I've heard on MIDI guitar could as easily have come from a keyboard.

CLAPTON: Yeah, exactly. And that's where it's gone wrong, because you actually get lured into making it sound like a [Yamaha] DX7. The real art is to make the guitar sound like one of those things, or one of the instruments it's trying to imitate, *without* being MIDI'd.

J.D. Considine, #97, November 1986

★ **MUSICIAN:** ARE YOU A SPIRITUAL person?

CLAPTON: No, not essentially. I do pray, when I'm in need, but it's not a habitual thing. I'm certainly aware that there's something else in control, and that the path to proper music, real music, is when you let the oneness come through. When that happens, and it isn't very frequently, I get frightened.

★ **MUSICIAN:** HOW MUCH DO YOU think that you owe to black music?

CLAPTON: Nothing.

MUSICIAN: Why not?

CLAPTON: Well, we're all in the same boat.

MUSICIAN: So you don't see any distinctions between yourself and them?

CLAPTON: No, I don't, at all. I think that it's a very condescending attitude to think that you owe anybody anything for what you do.

John Hutchinson, #43, May 1982

HENDRIX

[cont'd from page 15] bring into closer view the creative role of co-defendant Alan Douglas, Branton's sometime associate and the overseer of almost all official Hendrix recordings since 1974, including MCA's current reissue program. Over the years, Douglas's penchant for altering or replacing instrumental tracks from original Hendrix recordings has incited protest from some critics and fans. (On the recent *Voodoo Soup* collection, for instance, Douglas has removed previous drum tracks on "Stepping Stone" and "Roomful of Mirrors," and substituted new drum tracks by his associate producer Bruce Gary, formerly of the Knack.)

Douglas's continuing administration of the Hendrix catalog is "enormously upsetting" to the Hendrix family, according to their attorney Yale Lewis, who also accuses Douglas of erasing an "enormous" amount of original tracks. "I don't think Jimi would be pleased at all," Janie Hendrix adds. A live Hendrix album produced by Douglas is ten-

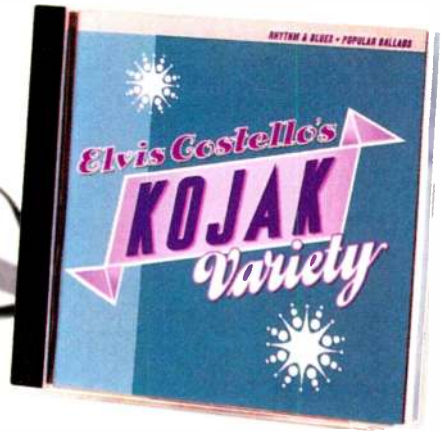
tatively slated for fall release, after which MCA will stop releasing new product until the case is settled. Douglas's attorney did not return phone calls from *Musician*.

From Tierney's point of view, "Alan Douglas has done a tremendous job enhancing the value of the catalog." But an array of celebrity witnesses—including Gossard and McCready, Carlos Santana, producer Narada Michael Walden, writer Dave Marsh and engineer Adam Caspar—are lining up to testify that Hendrix's enduring popularity owes far more to the guitarist's creativity than to the acumen

of Branton, Douglas or anyone else outside the band. "It is the family's position that Jimi is important today because he was a musical genius, and that a lot of people could have managed his Legacy," Lewis says. "What [Douglas] did was not particularly unique, and in fact some people claim that it was destructive."

The trial is expected to last between two and four months. The goal, Lewis says, is for the Jimi Hendrix Legacy to be returned to his family, and for restitution of money and other assets he estimates is "in excess of \$50 million."—M.R.

The songs one of the world's greatest songwriters wishes he wrote.



Elvis Costello teams up with some old friends—Marc Ribot, Jerry Scheff, Jim Keltner, Larry Knechtel, Pete Thomas, and James Burton, you know, playing various instruments—to record some of the songs that are to him what his songs are to us. Featuring extensive liner notes by Elvis C. himself.

- **Pouring Water On A Drowning Man**
James Carr originally sang this
- **The Very Thought Of You**
Popularized by Nat "King" Cole
- **Payday**
Ernie Winchell
- **Please Stay**
Bert Baruch and Hal David
- **Running Out Of Fools**
One of the last songs Aretha Franklin recorded for Columbia
- **Days**
Ray Davies
- **Strange**
Screamin' Jay Hawkins
- **Hidden Charms**
Written by Willie Dixon, Howlin' Wolf did it, too
- **Remove This Doubt**
As heard on The Supremes Sing Holland/Dozier/Holland
- **I Threw It All Away**
Bob Dylan
- **Leave My Kitten Alone**
Little Willie John
- **Everybody's Crying Mercy**
Howie Hillman
- **I've Been Wrong Before**
Randy Newman
- **Bama Lama Bama Loo**
Little Richard
- **Must You Throw Dirt In My Face**
"Originally recorded by the Lennon Brothers but we did it as an R'n'B ballad"

"If you enjoy these recordings and do not already know the original versions then I wish you a lot of pleasure in seeking them out." —EC



©1985 Warner Bros. Records Inc. All rights reserved. See back cover for terms.

[cont'd from page 36] touch people outside their listening audience in a way we deliberately don't. We're a little less easy to grasp. I don't want to be in U2, I don't want to be Bruce Springsteen. I want to be something else. I think we're *seen* as commercially viable more than we actually are commercially viable. I think we're all ready to go completely the other way with the next record, to go down the toilet as far as sales. It's important at this point for us to do something that

makes us better as artists. I want to drag everybody to *our* place. And our place might be just a bit smaller."

I told Buck his suspicion of all things commercial reminded me of something both Pete Townshend and Joni Mitchell have said: that when an artist gets used to spilling his guts for a small audience, and then achieves great commercial success, it makes him distrust the audience's love, makes the artist want to *test* the audience's devotion by giving them something they don't want to hear.

"For us," Buck answered, "the power we've gotten from having a hit record is to give people something that they don't expect. I can't imagine utilizing that power to say, 'Let's have another hit single.' But the idea of slipping people into something that they don't really know! Maybe all the people will buy the record for 'The One I Love' and then listen to 'Exhuming McCarthy' and say, 'What is that?' One of the prime pleasures in my life is that maybe we're going to slip them something melodically or lyrically that they didn't expect.

"The love of an audience is something that," he shrugged, "God, people get. Rudy Vallee had it, Dick Van Patten had it. I mean, if Dick Van Patten can be loved by the masses then it doesn't mean anything. All it means is that we have to follow our own little rabbit trail. We might go in completely the wrong direction and make shitty records. I welcome that. All I want to do is to make those records and not have to think about the people who listen to them. So we don't. I don't know who listens to the records anyway. I don't really *care* what they think. 'Cause I know what I think and I know that I'm right."

Bill Flanagan, #111, January 1988

★ "YOU'VE GOT TO HATE THAT whole guitar-as-penis thing," Buck says. "I remember a guitar mag talking about an Athens band who had a dueling-guitar, Grateful Deadly kind of sound, and the reviewer said, 'Finally, a band from Athens that dares to dump the wretched wimp aesthetic of no guitar solos.' And I was really glad that someone came right out and said it: 'The more solos you do, the more of a man you are. Because that's the implication. It's also complete bullshit. One time Bill thought a song would be good for a big solo, and Michael said, 'What am I going to do, a little interpretive dance?' So we scrapped it. Every time I do a solo I can't help but remember that Bonzo Dog Band thing where a guy's holding a sign over the lead player: BOY, AM I REALLY EXPRESSING MYSELF!'"

One of the ways that Stipe conveys this passion is by giving free rein to his dramatic impulses. "You know, the first two records were me fascinated with my own voice; I'd never heard it played back or in headphones. After I got over the shock, I tried to figure out what new kind of things I could do with it, and approached it from a different angle. At this point it's like, here's a melody, how am I going to wrap myself around it? A

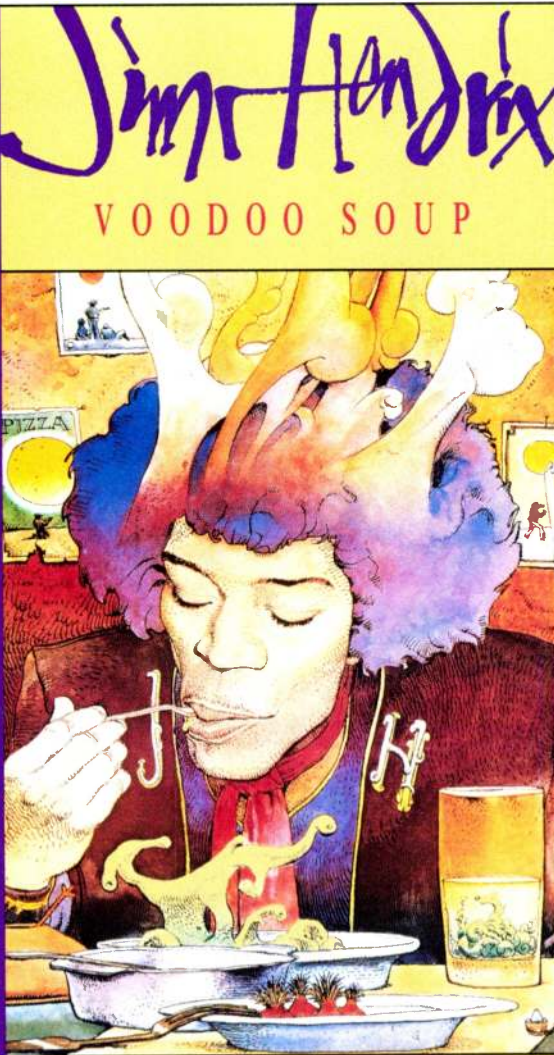
- Songs Recorded For Jimi's Never-Completed Fourth Studio Album
- Remastered, With Many On CD For The First Time
- Features "Stepping Stone" And The Previously Unreleased Sound Painting "The New Rising Sun"
- Elaborate Booklet Of Unpublished Photos And Extensive Liner Notes
- Exclusively On MCA CDs And Cassettes

Also Available:

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

Tune In To AMP-MCA On-Line:
http://www.mca.com/mca_records

MCA



Jimi Hendrix

VOODOO SOUP

©1995 MCA Records, Inc.

On Sale At

CIRCUIT CITY

See White Pages For Store Nearest You
Available At All Circuit City Music Departments

sense of phrasing has come out that was there all along. When it works, it can be wonderfully liberating. But sometimes I overusing. Singing is a real physical act, whereas it doesn't have to be that physical to play keyboards. The voice as instrument isn't taken seriously enough. If it's not right, you can't blame the equipment. It's a lot more humiliating to sing a bad line than it is to play one on the guitar." Stipe, who openly admits to being stymied by pitch ("those guys have to tell me when I'm on or off"), has come a long way from his amateurish origins, does have a strong sense of dynamics and phrasing these days. *Out of Time* might not be the best place to spot it, however. "We were going to name this record *The Return of Mumbles* because a lot of the songs don't have the voice on top."

Stipe glances at the sky, basking in the glory of the day and feeling a bit guilty that he's not in the studio. Toying with a ginkgo leaf, he seems to be mulling something over. "This will be described as an enigmatic, far-away look, no doubt," he says finally.

"Ahh, you're not that enigmatic," I answer.

"I know," he says. "Go figure! Artsy and weird. I frankly think that way too much emphasis was placed on me being an oddball. Journalists didn't know what else to write about. The band didn't look like Sigur Sigur Sputnik, we didn't have a persona like Bob Dylan or David Lee Roth. We were just some guys, a pop band. And we happened to be somewhat original. But groups are looked at through the frontperson and the guitarist—that's just the way it's set up. Which is unfortunate because Bill and Mike are incredible musicians. But nobody wants to do an interview with a drummer unless it's for some drum tech magazine. Too bad, because if anyone is wildly interesting it's Bill Berry; he's one of the most peculiar and wonderful people I've ever met in my life. Just this morning he sat down and played piano for MTV, and I didn't even know he could play piano!"

Jim Macnic, #150, April 1991

★ **MUSICIAN:** FINALLY, I WANT TO ask each of you what you would say to someone young and struggling to find some balance and focus.

BERRY: Have as much faith as you possibly can in your own instincts. I hate to use the word family because it sounds so right-wing, but that's really gone for a lot of kids now.

You can join together, in a band or whatever, and follow your gut and don't worry about what people are telling you.

BUCK: I'd agree. One of the reasons I got into this band was my fantasy, or theory, that in a world that doesn't make any sense, you have to make your own sense.

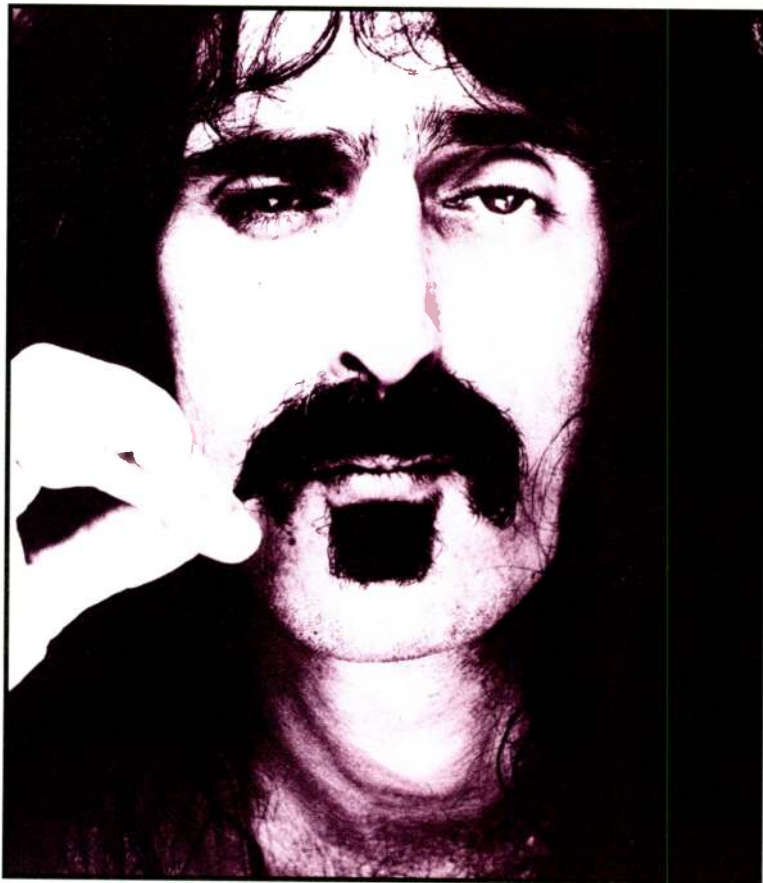
MILLS: The glue is the love that we have for each other. Maybe you're not totally happy with the mix, but what you do becomes such a labor of love that you do what it takes to get along. Because it's worth it.

STIPE: As Ice Cube said, "Do I look like a

fucking role model?" [laughter] Which was a beautiful statement, because as it turns out he's eating his words years later. He actually is a role model, and a damn good one.

I guess what I respect most about the band is the fact that they can put up with me in such close quarters. That respect, and admiration and love is really universal between the four of us, and I would extend that to our managers. We can be intractable at times, but ultimately at the end of the day we wash our hands and we shake on it.

Vic Garbarini, #194, December 1994



"The present-day composer refuses to die!"

—Edgard Varèse, July 1921

Frank Zappa on Rykodisc

FZ, Zappa, Frank Zappa are marks belonging to the Zappa Family Trust. All rights reserved.



© 1995 Rykodisc.



N I R V A N A



"I use piano wire for the guitar strings, 'cause it's a lot thicker," Cobain says with a straight face. "I buy it in bulk, in these big long tubes, and just cut it to the length of the guitar."

Those who wish to honor Cobain could do so by recalling him as someone who pulled raw beauty from a life filled with hurt, who kept trying to raise himself up—even when the world was watching for him to fall, who made art out of his struggle, and who gave other people in pain the comfort that they weren't alone. It's more than many accomplish in lives three times as long.

Bill Flanagan, #188, June 1994

★ MIGHT THE LEGIONS CURRENTLY FLOCKING to Nirvana be missing the point?

"Definitely," Cobain agrees, with a touch of weariness. "Most of the new fans are people who don't know very much about underground music at all. They listen to Guns N' Roses; maybe they've heard of Anthrax. I can't expect them to understand the message we're trying to put across. But at least we've reeled them in—we've gotten their attention on the music. Hopefully, eventually, maybe that message will dig into their minds. I don't really expect it to."

Chris Morris, #159, January 1992

★ OCCASIONALLY LOVE AND COBAIN WRITE songs together, but neither has plans to use them on their records. "I wish he was a girl," she cracks. "I'd let him be in my band." She

predicts that Hole will record as soon as she has her baby, her "hormones stop being insane" and she finds a new bass player.

She says that since the wedding she and Cobain have lost most of their friends.

"It's not like I'm dwelling on the negative," she says. "If my life was all sunshine, that's what I would write about. I'm attracted more to the bad things because there are more of them, frankly."

Craig Rosen, #168, October 1992

★ ON "DIVE" KURT COBAIN sings what pretends to be "Dive, dive with me," but which actually sounds like "Die, die with me." Cobain is surely not enticing anyone to suicide, but is perhaps suggesting that it's a real bad idea to pin your life to any idol or prince or rock star. People who do that make it hard on themselves and murder on the idol. *Bill Flanagan, #171, January 1993*

★ JUST WHEN THE COUNTRY IS starting to feel optimistic again, here comes Kurt with a huge sack of woe. The lyrics aren't as impressionistic this time—they're more straightforward. Virtually every song

contains some image of sickness and disease. Over the course of the album, Kurt alludes to: sunburn, acne, cancer, bad posture, open sores, growing pains, hangovers, anemia, insomnia, constipation, indigestion. He finds this litany hilarious. "I'm always the last to realize things like that, like the way I used guns in the last record," he says. "I didn't mean to turn it into a concept album."

The music reflects some powerful opposing forces in Kurt's life: the rage, frustration and fear caused by his and Courtney's various predicaments and the equally powerful feelings of love and optimism inspired by his wife and child. *In Utero* takes the manic-depressive musical mode of *Nevermind* to a whole new extreme. The Beatlesque "Dumb" happily coexists beside the all-out frenzied punk graffiti of "Milk It," while "All Apologies" is worlds away from the apoplectic "Scentless Apprentice." It's as if Kurt has given up trying to meld his punk and pop instincts into one harmonious whole. Forget it. This is war.

Amazingly, Kurt denies it to the bitter end. "I don't think of it as any harsher or any more emotional than the other two records," Kurt says. "I'm still equally as pissed off about the things that made me pissed off a few years ago. It's people doing evil things to other people for no reason. And I just want to beat the shit out of them. That's the bottom line.

"And all I can do is scream into a microphone instead," he adds, laughing at the futility of it all.

Michael Azzerad, #180, October 1993

DENNY KORHUB



BELLY

HELMET

BRIAN SETZER



Carlos Santana

Gary
Hoye

BROOKS DUNN

JOE

Lou Reed

SATRIANI

MINISTRY



Blues Saraceno

Blind Melon

Richie Kotzen

John Winter
Johnny Scofield

Dream Theater

ALAN JACKSON

Blues Traveler



SOUL
ASYLUM

Robert Cray



VERNON REID

Megadeth

Jimmie Vaughan

INKS

COUNTING CROWS

D'Addario®
THE PLAYER'S CHOICE

World Radio History

Farmingdale, NY 11735 USA

Onstage, he wasn't the type to just stand there and snap his fingers and grin—he wasn't that type of person. But he knew everyone would look at him whether he was playing or not. So when Cannonball or Coltrane would solo, he'd turn away so the audience would turn their attention to them. He got criticized for that, but I think it was correct. Everywhere he went he carried that charisma. You knew Miles was there. He didn't have to say a word.

He was 360 degrees music. Even at Juilliard, he used to practice out of a clarinet book, which for a horn player is ridiculous. Every day was analyzing this, taking that apart, no matter if it was Louis Armstrong or Bartok. Even his electric things were subtly done. For all that power it was never distorted. It's the way he did everything, with discretion and a kind of personal genius. The Midas touch.

Max Roach, #158, December 1991

★ "THE REASON I PLAY IS TO HEAR THE BAND that I have play," Miles says. "If they play too loud I tell them to get down, and if they don't I wait till they do. It doesn't bother me to wait, it only bothers me if they don't do it, or if it gets unbalanced. But I *know* they can do it, because I've heard 'em. I wouldn't tell them to get down if I hadn't heard them do it before.

"And if they don't get down, and I have to come up," he says soberly, "that takes away the trumpet sound, and then I want to kill myself. Because I've practiced on my tone for almost...50 years, and if I can't hear my tone, I can't play. If I can't play then I won't get paid. If I don't get paid, then I'll lose the house, you know? It's like a chain reaction. If I lose my tone, I can't fuck, can't make love, can't do nothin'. I'll just walk into the ocean and die, if I lose my tone."

Mark Rowland, #101, March 1987

★ THE FIRST NIGHT I WORKED WITH HIM, Miles called "So What." During those days he was playing real fast; it was right after he made *E.S.P.* I was nervous, my hands were sweating, and I muffed the line. Miles, like a truly compassionate parent, turned around to me, and while holding his horn in one hand, ran his hand down the strings of my bass with the other, and said, "Try it again." Then he stomped it off at the same tempo and I played the shit out of it. I felt like a cat purring when you rub its neck. Like this was my mentor. And when I asked him after the gig, "Miles, what am I supposed to be doing up there?" he said, "When they play fast, you play slow. When they play slow, you play fast."

Buster Williams, #158, December 1991



"He had that facade for the world: 'Leave me alone.' But underneath the facade he was very soft, and people who were close to him saw it." *Jackie McLean, #158, December 1991*



I saw his last show, at the Hollywood Bowl, a few weeks before he died. It was my birthday! He wanted me to come into the dressing room. I noticed that he was much more fragile than six weeks before, in Paris. He had something to say to me, a very positive message—vertical, straight toward the stars. As I was going toward my seat, the band was already onstage, playing this rhythm with a “mysterious” harmony. Even hearing the harmony, it created a mystique, you know. And then, right across all that mystique, Miles played “Happy Birthday” to me. Yeah.

The last number that he played, I knew he was tired. It was the first time I ever heard that kind of fatigue coming from him. Now I know, it was the illness. But even when he was tired, his tone had a solidness and fullness—each note, each expression. It was like when you’re drinking that cold glass of lemonade. And right at the bottom, just before it goes, there’s a coldness that tastes the best.

Wayne Shorter, #158, December 1991

★ “I DON’T REALLY THINK ABOUT DEATH,” Miles says. “I don’t think people die, you know what I mean? I don’t believe their head stops. I don’t know what happens; they have to come back and be around somewhere. I can’t see where Gil Evans is dead at all. He’s not dead to me. People like your mother and father, you can always tune in to them. I get this kind of thing sometimes, like when a little breeze blows a door open in New York, in your apartment; things that old folks tell you, they have something. My sister said that she smelled my mother’s perfume. I never smelled it because the perfume I bought her was from Paris, and she used to use it only at certain social functions; I bought it in 1949. I believe they communicate in different ways. I can see things I’ve never seen before, I really believe in that.

“I don’t believe that thoughts get lost, you know what I’m saying? The thoughts are still there. I often think about—you can see TV, hear it—music on the radio, if you talk on the radio I can pick it up; it must be going on all over the earth, music’s floating around, and one day somebody’s going to be able to pick it up. It’s too much just to lose a night of playing like that. I was going to write a story like that, where all of a sudden you pick up a set you remember on 52nd Street and nobody remembers it but you go around and find the people you were there with. And maybe someone remembers it. It’s got to be somewhere, ’cause things like that are not going to be done again.”

Peter Watrous, #127, May 1989

MUSICIAN: *When do you find music coming to you? In the night, or—when?*

DAVIS: Anytime. Mostly at night. I write it down on anything if I have a pencil. I could write it down on your hand. Also, I do like Gil Evans told me to do, years ago, say, “Always keep the tape recorder on.” Yeah, I’m never gonna turn it off. You don’t know what you might stumble upon and you can’t—on the gig, you really can’t go back to it because you don’t know what it is.

MUSICIAN: *And if it’s on tape—*

DAVIS: It’s like a mind bank. Music bank. I could write a piece on what I just wrote down here.

MUSICIAN: *You must realize that in some ways you’re in a class by yourself.*

DAVIS: I am. It’s no burden, it’s just that I can’t play like anybody else. I’m just myself. And I don’t fight like anyone else. I can’t do *anything* like anybody else. I’m just myself. And I don’t fuck around with music because I love music. That takes up 90 percent of my life.

MUSICIAN: *Is that your phone ringing?*

DAVIS: I don’t answer the phone. I *never* answer the phone.

MUSICIAN: *You’ve taken some flak in the past for hiring white musicians. Is it the same now?*

DAVIS: Just a few musicians who can’t play ask me why do I hire this guy and this guy and he’s white? I say he’s white but he can play, just listen to him. What difference does it make what color he is, he’s black.

MUSICIAN: *What do you look for in a person to play with you?*

DAVIS: You can tell whether he plays or not by the way he carries the instrument, whether it *means* something to him or not. Then the way they talk and act. If they act too hip you know they can’t play shit. So you don’t bother with them.

MUSICIAN: *Could you have ended up like Charlie Parker, dead that prematurely?*

DAVIS: I’m not as selfish as he was.

MUSICIAN: *Or you don’t have that self-destructiveness.*

DAVIS: Some people say I do, but I’m not that selfish. Bird was really selfish. If you had some dope he’d want all of it. If you had some food, he’d want all of *that*.

MUSICIAN: *Did life turn out the way you thought it would?*

DAVIS: *I never thought about life.*

Cheryl McCall, #41, March 1982

E L V I S C O S T E L L O



“Writing about music is like dancing about architecture.”

but it gets it out of your head to say it. It stops you from kicking in the TV and maybe it does the same for somebody else.

Mark Rowland, #125, March 1989

★ “IN ALL MUSICIANS AND ARTISTS,” COSTELLO says, “there is always the fear that the game is going to be up for you sooner or later, and somebody is going to say, ‘What you do is now invalid and the conventional wisdom is that you shouldn’t exist anymore.’ I had the distinct feeling that that day was imminent for quite some time, but I think that day has come and gone. But this isn’t a calculated thing to show off my versatility. I think a big mistake of critical perspective is to see everything as the next step which denies everything that went before. It’s not some 12-step plan, ‘How to cure yourself of rock ‘n’ roll.’”

“The attention to detail that is lavished on a piece written for voice and string quartet would not be even considered in most pop music, where a lot of the frequencies cover each other up. A lot of what’s exciting about rock ‘n’ roll is because the registers are all doubling one another and the left hand on the piano is playing something at variance with the bass. In classical music all of those things are problems to be solved, to make them clearer. The attention to detail allows you to be more expressive, to be more vivid. And if the next week you want to run in a room and scream your head off and bash an electric guitar, that would be a different thing you’re trying to say, and it would be just as right if that’s the kind of song you want to sing. And in my life that day is approaching very fast!”

Bill Flanagan, #172, February 1993

MUSICIAN: *Several of these songs, like “Let Him Dangle” and “Tramp the Dirt Down,” seem to have political contexts.*

COSTELLO: *That’s a write-off as well, isn’t it? **Chalkmark in a Rainstorm** is a “political” record, **Lawyers in Love** is a “political” record. And there’s good stuff in those records. I don’t see a subject called politics, it’s just right and wrong and what happens in life, what you’re moved to write about. Whether it has any purpose beyond that is down to the listener, isn’t it? “Let Him Dangle” is probably the last song to convince people of an argument. They’ll say, “If that weirdo’s saying it, then we should definitely bring back hanging. He’s the first one we should hang!”*

There will always be clearheaded people to argue the moral case. There will be bishops to argue against hanging and bishops to argue for hanging. But there should be songs to sing, as well. It’s not like it’s going to change a damn thing,

★ COSTELLO HAS AN ALMOST TOUCHING FAITH in his audience to understand what he’s on about in his music. He figures his listeners will pick up on the fact that “London’s Brilliant Parade” is a tribute to and send-up of the Kinks, on which he plays dobro as Ray Davies did on “Lola.” He thinks pop fans with good ears will find it as funny as he does that the bass on the Faces-like “Just About Glad” plays the melody line of the song, because that’s what Ron Wood often does. Costello assumes his listeners get inside musical jokes because he himself always catches such things. The breadth of his musical vocabulary is sometimes spooky. Six years ago Costello agreed to be a judge in Musician’s Best Unsigned Band contest. Sitting in T-Bone Burnett’s California apartment, Costello impressed his fellow judges not because after hearing one song he could point out each entrant’s influences and references (any number of otherwise useless critics could do that), but because he kept correctly deducing their personal situations.

“This girl sounds like she plays in little cafes by the ocean,” he’d say. She did, on Cape Cod.

“This is a band of well-off college students whose parents bought them their gear when they were at school in...not New York...Boston!”

All true; it was like playing “Name That Tune” with Kreskin.

Bill Flanagan, #185, March 1994

Sample Envy

Chances are, they were touched by Alchemy.

Alchemy is the premier software for creating and editing samples. **Alchemy** lets you create the ultimate sound palette—the one that's in your head. It removes the barriers between your mind and the keyboard. Sweet, raw, round, or full—however you like your sound, **Alchemy** is the tool to get it. That's why the musicians and sound designers who give some of the biggest names in the business their unique sounds use **Alchemy**.

The new Alchemy includes:

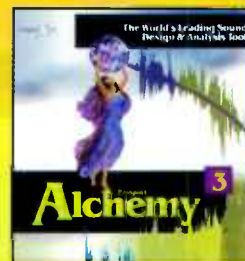
- Direct input from any sound source, including samplers, tape, CD, or microphone
- The fastest and easiest tools for sample editing
- Unmatched visual & aural feedback
- Time scale, amplitude scale, pitch shift, & sample rate conversions second to none
- Sample-accurate mix, blend, loop, & reverse tools
- Multi-tap digital delay generates studio-quality stereo effects
- Direct communication & networking of virtually all samplers

and everything you need to create killer sounds of your own!



Go to your favorite music software dealer today and hear the power of the new **Alchemy** for yourself or call...

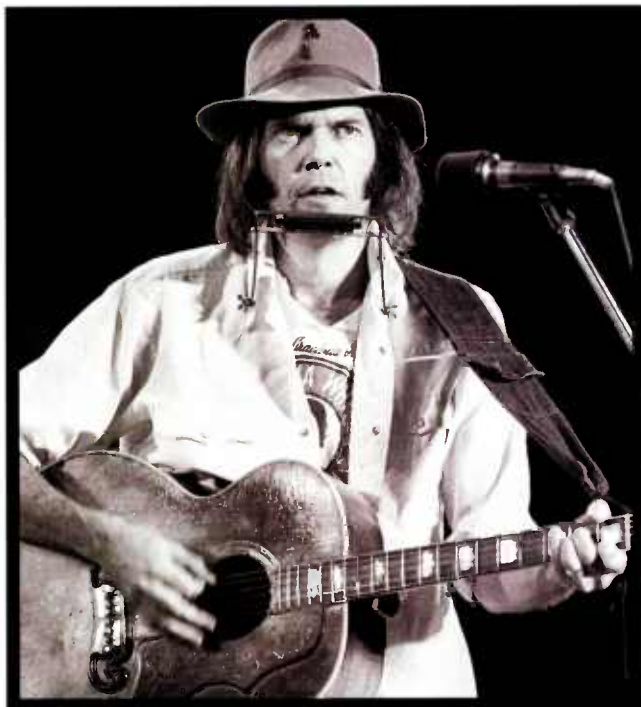
1-800-443-3210



Passport
Alchemy³
When Sound is Your Signature™

PASSPORT

100 Stone Pine Road
Half Moon Bay, CA 94019
Tel: (415) 726-0280 Fax: (415) 726-2254



“The Rock and Roll Hall of Fame was a great idea when it started out but I think they ought to close it. I think it’s full.”

ly feel rock ‘n’ roll the way I feel it you have to burn as brightly as you can until you turn it off altogether. Then turn it on again some other time. If I tried to do every tour goin’ full-out rock ‘n’ roll, and every album full-out rock ‘n’ roll, I would die. I would burn out. So it’s just a little bit at a time. So I can still be doing it when I’m 55 or 60. Like Willie Nelson.

Bill Flanagan, #85, November 1985

★ “WELL, THE NEGATIVE SIDE OF BEING IN A band is, generally a band can only do what that band is capable of doing. On a general level. And that may be a lot—but whatever it is, it’s not everything. For instance, with me, on *Ragged Glory* and *Harvest Moon* I had two bands. And so the limitation is that, in a situation like last night, I can’t play the right groove on some of the things, because it just doesn’t fit—the whole thing doesn’t go. Some people can play one thing, some people can play another, and I’m caught in the middle—I can’t go from one to another in my own show! So I have to commit myself when I put a band together, which is another thing I hate to do, ‘cause I don’t want to put a band together, I want the band to already be together. But if I’m gonna play and I’m not gonna play with Crazy Horse, I’ve got to figure that out.

“First of all I don’t want a bunch of guys that are great that are on the road all the time—they’ve had it, as far as I’m concerned. I mean, they’re great for somebody else, ‘cause somebody else needs them. But I don’t need somebody who

MUSICIAN: Does “Old Ways” mean that it might in some cases be better to rust than to burn out? Better to go slow?

YOUNG: I think in some cases it is, if you’re not talkin’ about rock ‘n’ roll. If you’re talking about rock ‘n’ roll, it’s better to burn out.

MUSICIAN: Even if you’re “gonna quit this grass, give up all this drinking”?

YOUNG: Rock ‘n’ roll is like a drug. I don’t take very much rock ‘n’ roll, but when I do rock ‘n’ roll, I fuckin’ do it. But I don’t want to do it all the time ‘cause it’ll kill me. When you’re singing and playing rock ‘n’ roll, you’re on the leading edge of yourself. You’re tryin’ to vibrate, tryin’ to make something happen. It’s like there’s somethin’ alive and exposed. And it’s there in country, but it’s not the same way. It’s *inside* in country; there’s a soulful feeling that comes from knowing that you’re with your friends and people work for a living and everybody has families and they love each other and when things go wrong you feel it. That’s the difference. To really

thinks that they know the right thing to do. I need somebody who doesn’t know shit, and is just happier than hell to be there, and will try anything. That’s the person I’m looking for. Ultimately it would be people who would play for nothing, who just want to be there, but who are not impressed with me at all.

So that’s part of my struggle: to put together new things, something different that has already got some kind of depth to it but is completely innocent and naive and not cynical and all of those things that musicians get with more experience. ‘Cause I like to play really stupid, dumb things, okay? Fuckin’ obvious shit—but with a feeling of “We didn’t know it was obvious. We were believing this.” I like to play with people who can play simple and are not threatened by other musicians thinking they can’t play or something. And that eliminates 99 percent of the musicians, okay? So right away we’re down to one out of a hundred. And I’m trying to find maybe three of those, who have been together for a long time.

Mark Rowland, #174, April 1993



Here's five hot plugs for **Vortex & JamMan:**



Duran Duran guitarist **Warren Cuccurullo** uses a pair of JamMan processors on the new Duran Duran album, "Thank You". They are also prominently featured on his forthcoming solo album, "Thanks to Frank."

"My whole rack has been designed around the two JamMan processors. These things make music!"

David Torn has been extending the guitar's sonic boundaries for many years. In the 1994 Readers' Poll in Guitar Player Magazine, he was voted "Best Experimental Guitarist". Lexicon processors have always been an essential ingredient of his unique soundscapes and are evident on his new album, "Tripping Over God." *"JamMan has become one of my very best friends, and Vortex is a benignly psychotic visitor from another planet."*



Michael Manring shocked the bass world in 1994 with his daring release, *Thonk*. This record helped him win the "Bassist of the Year" honors in Bass Player Magazine's Readers' Poll. A longtime fan of Lexicon processors, Manring has recently begun to experiment with JamMan and Vortex, taking his solo bass flights into hyperspace.

A new album is due in 1995. *"Vortex and JamMan offer an immense range of exciting new creative possibilities."*

Now plug one in yourself.

It's no secret that **Lexicon digital effects systems** are used by most of the world's recording studios, and by many top performers. Lexicon's **Performance Series** effects processors are also affordable, and they're also used by the world's leading-edge musicians. Like these players and many, many more. So why not check 'em out for yourself?



Try **Vortex** — the most radical & musical effects processor on the market. Or **JamMan** — the hot sampling/delay looper. Contact us for a set of **Application Notes** or visit your authorized dealer now.



Leni Stern is widely regarded as one of the finest composers on the scene today. Her pristine guitar sound has been called "remarkable" and "fluid" by Musician Magazine.

A new solo album, "Words", is due in mid-1995. *"JamMan has become an essential composing tool, as well as a welcome addition for live performances — and I'm getting some great new sounds from Vortex."*

Grammy Award-winning composer/trumpeter/keyboardist **Mark Isham** has used Lexicon products for years. JamMan and Vortex have added to his unique palette of sounds, taking his distinctive, ethereal trumpet sound into fascinating new realms. Isham stays busy with major film scores, including a forthcoming soundtrack album for the film "Waterworld." *"Impressive. Really impressive. Vortex and JamMan really give space and depth to my sound."*

Lexicon

HEARD IN ALL THE RIGHT PLACES

Lexicon, Inc., 100 Beaver Street, Waltham, MA 02154 Tel: (617) 736-0300 Fax: (617) 891-0340 Email: 71333.434@compuserve.com

A Harman International Company

World Radio History

★ **MUSICIAN:** "COUP DE VILLE" seems centered around one image: a guy waking up in a room and hitting the wall.

YOUNG: Things weren't working out for him. [laughs] I felt sorry for the guy.

I wrote that song in about ten minutes. I woke up and I was in the room...I started writing the song and I came to that line. I couldn't figure out what the line was. And I'd been working really hard for a number of weeks, and I was very tired. I hadn't been sleeping that well. And breakfast came, I started eating, and then I started feeling dizzy

and really sick. And I thought to myself, "I'm hitting the wall," you know? Shit, I can't take any more, I've pushed myself so hard, I should go home. Then I went back to bed and started to go to sleep. And then I realized—"that's it." I hit the wall, that's what it was. And I was right back up and finishing the song. It was over before I remembered that I had gotten dizzy and felt sick.

MUSICIAN: A lot of people who felt sick would not get out of bed to finish a song.

YOUNG: But when I have a temperature or feel ill, that's usually the most creative period

for me. Once in 1968, back in my house in Topanga, I wrote "Down by the River," "Cowgirl in the Sand" and "Cinnamon Girl" when I was sick. In one afternoon.

MUSICIAN: You must have some ambivalence about illness.

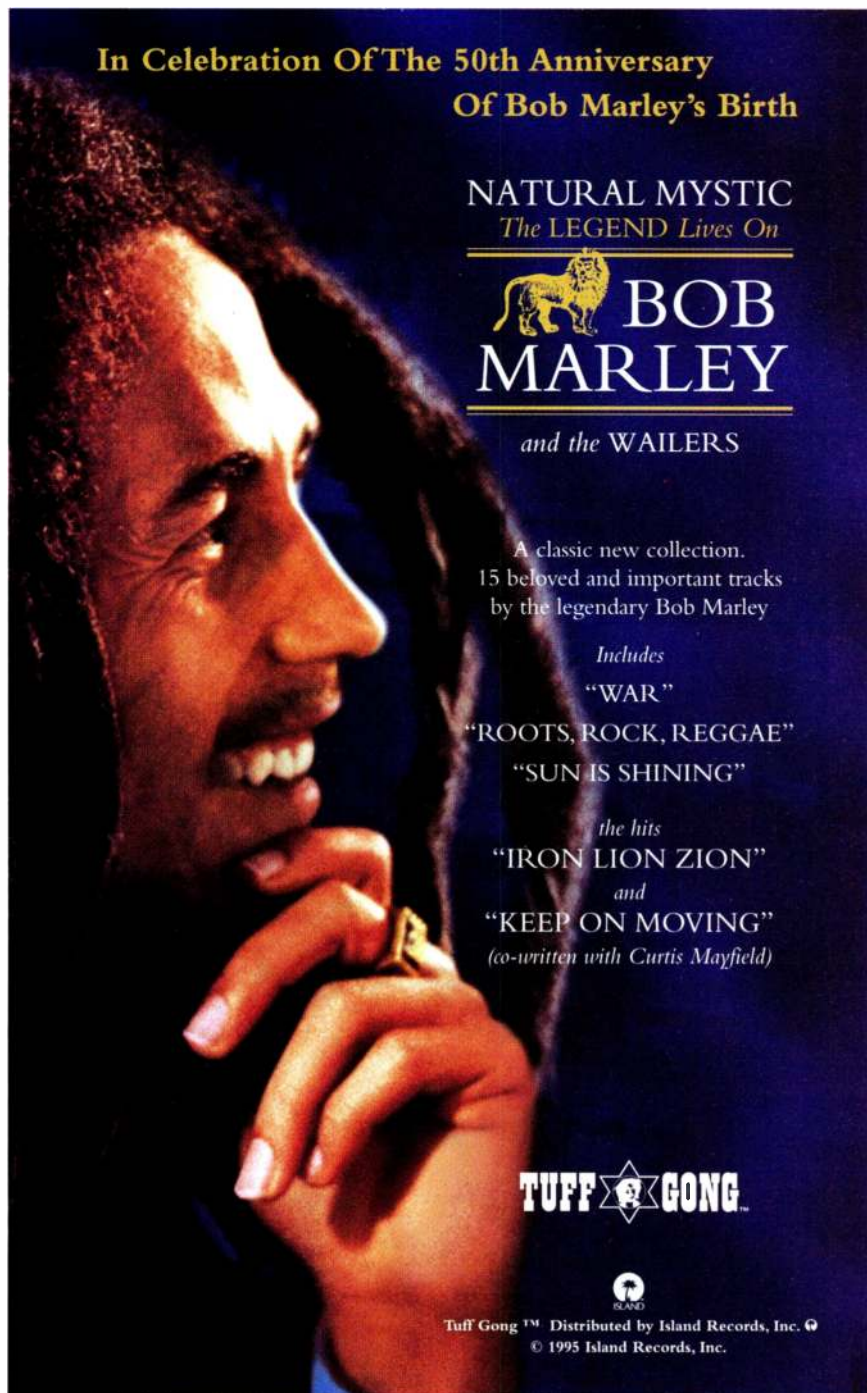
YOUNG: Well, I don't write a song every time I'm sick. But something opens up. Once I start writing a song I never think about anything else. I don't ever think, "Is this a cool song?" or anything until I'm finished. If you get an idea for a song and somebody calls you up and you start talking on the phone or you go out for pancakes or talk to a guy about buying a car—well, you're just kidding yourself. That's not doing it. I stay with it till it's done. And I never work it out. That's taboo. I don't think, "Oh, I've heard this rhythm 150 times before"—that's too bad! I don't know why I'm playing in that key or that rhythm or whatever. But if I'm open and go with it, then a few ideas come, and you start laughing, "This is cool, this is cool..." and you're singing away, you write a few words—and pretty soon you've got something new. Ten minutes ago you're thinking, "Why am I playing this piece of shit?" and now it's "What a great song!" The thing is not to stop. And not be self-conscious about it. People don't want to hear what I think a cool song is. They want to hear a song that I wrote.

Mark Rowland, #116, June 1988

★ "CRAZY HORSE LIVED IN LAUREL Canyon with all the rock 'n' rollers," says Billy Talbot. "Neil lived there too for a while."


Neil: "Yeah, but I got sick of all the—it was like a slum for me. I had to move out of the neighborhood. Moved to Topanga with the upper crust." He tilts his head to the band: "We rehearsed 'Everybody Knows This Is Nowhere' up there, remember, then took it down to Wally Heider's. Remember the first time we played 'Cinnamon Girl' up there—we were fucking Egyptians, man, rolling pyramids across the desert. Had this whole picture of what it was supposed to sound like." And what time of night would that have been? "It was in the middle of the afternoon! We played it loud enough for everybody in the neighborhood to hear us, too—opened up all the windows to make sure they would."

Then as now the Young recording ethic was to cut tracks, not build them. "We hate doing that, never do that," explains Young.



In Celebration Of The 50th Anniversary
Of Bob Marley's Birth

NATURAL MYSTIC
The LEGEND Lives On


 **BOB
MARLEY**

and the WAILERS

A classic new collection.
15 beloved and important tracks
by the legendary Bob Marley

Includes
"WAR"
"ROOTS, ROCK, REGGAE"
"SUN IS SHINING"
the hits
"IRON LION ZION"
and
"KEEP ON MOVING"
(co-written with Curtis Mayfield)

TUFF GONG



Tuff Gong™ Distributed by Island Records, Inc. ©
© 1995 Island Records, Inc.

"That's for fucking wimps, and there's a multitude of them out there, just doing little piece by little piece."

Fred Schruers, #148, February 1991

★ **MUSICIAN:** WHAT WAS IT LIKE auditioning for Smokey Robinson at Motown Studios in '64?

YOUNG: I don't remember Smokey Robinson, really. Ricky James was really into the fact that we were going down to Motown, and I thought that was great, too. I knew the music. But when we got there...these guys would just come in, like Berry Gordy, or one of the other heavies, Holland-Dozier-Holland...they'd be around. We went in and recorded five or six nights, and if we needed something, or if they thought we weren't strong enough, a couple of Motown singers would just walk right in. And they'd Motown us. A couple of 'em would be right there, and they'd sing the part. They'd just appear and we'd all do it together. If somebody wasn't confident or didn't have it, they didn't say, "Well, let's work on this." Some guy would just come in who *had* it. Then everybody was grooving. And an amazing thing happened—we sounded hot. And all of a sudden it was Motown. That's why all those records sounded like that.

Probably 90 percent of the acts there were better groups than the Mynah Birds. But we were weird, we were really different. We were the only group with a 12-string guitar on Motown. Playing country 12-string with this *beat*. And actually, they kind of liked the sound of it. And they had the hugest, *hugest*, most gargantuan contract you've ever seen in your life. Man, we were ushered into these offices, signing these *huge* publishing contracts. They still have my publishing on everything with the Mynah Birds. Seven-year exclusive contracts signed in '64. It was great. [laughs] Our album never came out, but they had enough for a single, [sings] "It's My Time."

MUSICIAN: Supposedly the single was canceled on the day of release. Did you ever see a copy of it?

YOUNG: I never saw it. All I knew was Ricky got busted for draft evasion, and we all went back to Canada. Our manager never gave us the money, and then two weeks later he OD's...OD's on our advance. He ran right through 22 Gs. [laughs] What a guy!

MUSICIAN: How do you look back on the Rust Never Sleeps tour?

YOUNG: I'm really glad I did that. I think it

really needed to be done with Crazy Horse. For that band. After *Rust Never Sleeps*, no one ever asked me why I played with Crazy Horse anymore.

MUSICIAN: Do you know the value of a song like "Helpless" or even "Into the Black" while you're writing it? Or do you realize that in retrospect?

YOUNG: Those things happen so fast, you don't think about that. Maybe after you write...if I write a song, and I record it and listen to it, for a split second I have a feeling what the ripples will be. That's as much as I ever think about it. A split second, where I'll feel a sensation of knowing what I've done. And that's as much time as it's worth. There's all kinds of other people who think about that, but not me.

MUSICIAN: "Into the Black" inspired quite a bit of response among musicians. Elvis Costello says he wrote "The Loved Ones" as a reaction to the Rust Never Sleeps concept. And then there was John Lennon, in the Playboy interview, lashing out against the entire concept of "it's better to burn out than to fade away..."

YOUNG: Yeah. I remember that. I read that just after he died. That's when it came out.

MUSICIAN: He said it's better to survive, and no one should know that better than Neil Young, who keeps coming back.

YOUNG: The rock 'n' roll spirit is not survival. Of course the people who play rock 'n' roll should survive. But the essence of the rock 'n' roll spirit, to me, is that it's better to burn out really *bright* than it is to sort of decay off into infinity. Even though if you look at it in a *mature* way, you'll think, "Well, yes...you should decay off into infinity, and keep going along." Rock 'n' roll doesn't look that far ahead. Rock 'n' roll is right now. What's happening right this *second*. Is it bright? Or is it dim because it's waiting for tomorrow—that's what people want to know. And that's why I say that.

Cameron Crowe, #49, November 1982

★ I DO HAVE TECHNIQUE, BUT it's very gross. There *are* nuances and fine things about what I do, but they're done in such a brash way they're disguised; you don't really recognize them as anything but noise. I'll go for things that I know are going to be wrong, with a vengeance. Like "Eat this"—one note, flat, and just grind on it, and then *slowly* bring it up into tune. To me that's an expression; it's like a knife going into you and being turned until it reaches the target.

Tony Scherman, #158, December 1991

"BURSTING WITH A SPIRIT that couldn't come from this world ... "No Ways Tired" is the kind of gospel that might seriously convert people." Newsweek

"ABSOLUTELY SENSATIONAL! Damn all the categories. It's one of the greatest discs of the year." Buffalo News

"Capable of more or less BLOWING THE ROOF OFF any building." NY Daily News



FONTELLA BASS

NO WAYS TIRED

ARE YOU READY TO TESTIFY?
SACRED SOUL FROM THE SINGER
OF THE 1965 HIT "RESCUE ME,"
IN HER GOSPEL DEBUT.

N
NONESUCH



ON NONESUCH/AMERICAN EXPLORER

© 1995 Nonesuch Records, a Warner Music Group Company
For credit card orders call 800-490-5465

In 1994 Pearl Jam showed they weren't just the biggest band in America, they were the most revolutionary. Now that's a combination we haven't seen in a while. Consider: The band refused to make any videos for its massively successful second album, *Vs.* They released no single in the U.S. and in the U.K. where they did put out a single, "Animal," they released it without a bar code, more or less stifling attempts to track its sales. The drama behind their decision to *not* tour became, at least in the music business, the David and Goliath story of the year. *Vs.*, indeed.

Mark Rowland, #195, January 1995



★ KURT COBAIN: "THERE are a lot of really mainstream bands who sound just like Poison or resemble Poison very much, and they're being promoted as alternative bands. I find that really offensive, you know. I think one of the biggest examples of that would be Pearl Jam. They're going to be the first type of band to say that they're 'alternative' and then accept the Poison bands as much as the Poison bands are going to accept them. They're going to be the ones responsible for this corporate, alternative and cock-rock fusion."

Chris Morris, #159, January 1992

★ STONE GOSSARD SAYS, "ALL THE THINGS Kurt Cobain said we were guilty of, we were—on some level. Kurt had us pegged in a lot of ways. Somebody from the outside can sometimes see the ugliness in our situation more clearly. He saw us in a way that was accurate to him. I can only say that I don't think that I'm exclusively what he, at one point, claimed we were! Which was everything bad about rock music in terms of the music not coming first. Jeff and I have been very driven about wanting to be successful—sometimes at the expense of a lot of people's feelings—without even realizing it. Our wanting to get things done has ruffled a lot of feathers and stepped on a few toes. We're still learning how to live life and be true to ourselves and to our spiritual natures, and we've learned a lot of lessons."

Vic Garbarini, #198, May 1995

★ THE LETTERS HE GETS FROM YOUNG PEOPLE spilling their guts to him are another responsibility Eddie did not expect when he started writing songs. "They're writing because they think we have something in common. Something I've written is exactly the hell that they're going through. And that means for them that I must be going through it, too. They're expecting someone who's treading water to save

"They can get all the strength they want from the music. But if they want it from me, there's nothing I can do."

them. But I'm the same as they are and what gets me through it is music. Other people's music has saved me in the past.

"For me, as a kid—I don't know what made me realize this—I knew that I had to put that feeling from seeing a band towards something. I was leaving my friends, who were going someplace else—I was going home after shows and wanted to just play. I wanted to think about that music and I wanted to write. I was so inspired to do shit with my life that I was actually going to make a plan. I'm going to start working this out, rather than going, 'Oh, that felt so good,' and then coming down and just needing to see that band again. That's not doing anything for you. You have to make some decisions there and say, 'I really love music, so I'm gonna start working in a club, or I'm gonna do sound, or learn how to play guitar.' If music gets you off more than anything else has ever gotten you off before or gives you this strength or this sense of spiritual energy, the important thing is doing something for yourself."

Martina Wimmer, #181, November 1993

★ PEARL JAM'S LEAD SINGER PRETTY MUCH dashed his chances of following Marky Mark as underwear's poster child within minutes of opening the New Year's Eve show at New York nightclub The Academy. As Vedder glared into a camera that beamed the concert to the tourists in Times Square where a giant billboard of the unwrapped rapper presides, he screamed, "I want to give Marky Mark the fucking finger. Anyone can drop their pants and get attention. Are you a fucking singer? Let's see some talent." And with that, Vedder and the rest of the band unleashed a musical torrent that insured they will never have to resort to dropping trou to turn heads.

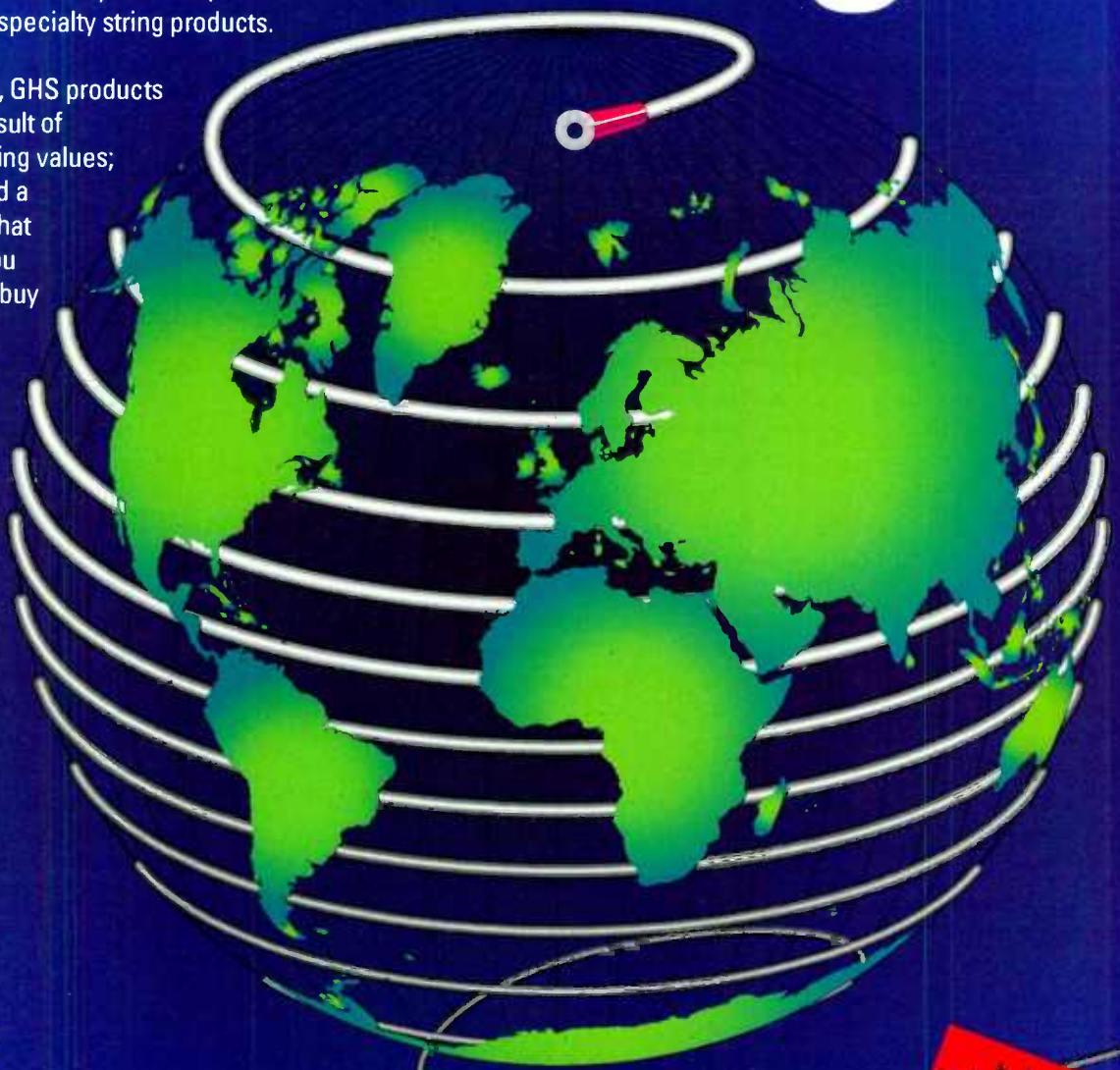
Melinda Newman, #173, March 1993

We've got the world on a string.

Now sold in more than 60 countries, GHS has set the world standard for consistent quality, personalized service and the variety of string choices. Since 1964, our leadership in stringmaking technology has produced Boomers[®], the world's favorite electric guitar and bass strings, as well as many acoustic, classical and specialty string products.

After 30 years, GHS products are still the result of uncompromising values; crafted around a commitment that says, when you buy GHS, you buy the world's best.

GHS congratulates Stone Gossard on the new Pearl Jam release Vitalogy.



ghs strings
The String Specialists

Mfg. by G.H.S. Corp., 2813 Wilber Ave.,
Battle Creek, MI 49015 USA



B O N N I E R A I T T



"The record that turned me around was *Blues at Newport—'63* on Vanguard. It still keeps my taste anchored to the more modal and raw Delta blues as opposed to the slicker, urban sound. Mississippi John Hurt was singing 'Candy Man,' John Lee Hooker was on there and Dave Van Ronk and John Hammond, who were young white blues guys. I'd never even imagined that white guys could sing the blues authentically—let alone white women. At 14, I sat there literally till my fingers bled trying to figure out all those songs. There was a mournful quality, a dark night of the soul, an aching loneliness that as a teenager you feel intensely personally—whether you're not getting along with your parents, or feel nobody understands you. There was all that, plus humor and bite and everything else I love about the Delta blues, on that one record."

Vic Garbarini, #192, October 1994

★ BONNIE RAITT DESCRIBED HOW SHE BEGAN using drink and drugs in the '60s, to rebel against society and also to shut out painful things about herself: "I was anes-

"I didn't have the drive to be a star. I just wanted to make a nice living and be on a bill with Jackson Browne."

thetized by drugs and alcohol and also the lifestyle. I think the responsibility for being rewarded for something I didn't feel I deserved made me hide behind the alcohol. I got sucked into the lifestyle of a 'Rock and Roll Blues Mama.' It was also a very exciting, dangerous, and rebellious thing to get involved in—celebrated by all the cultural heroes we in the Woodstock Nation looked up to, as rejecting all the violence, hypocrisy, greed, and shallowness of the 'straight' world. It was an affirmation of real human values to adopt the counterculture drug lifestyle. I couldn't wait to get out of school and drink and stay up playing music all night.

"But aside from having all that fun, I got out of touch with the person who's underneath all those layers. I built myself a personality. I think it worked in the beginning, but then as I got older, it didn't serve me as well. I think the life style encouraged the music somewhat. It's just that the drugs and alcohol part of it became physically and creatively debilitating and started running me at the end. I managed to put a halt to that and got in touch with why I'm here in the first place—a spiritual center—and how important it is to be clear and to be able to open that up."

*Jenny Boyd & Holly George-Warren,
#163, May 1992*

★ "I'VE NEVER BEEN CONTENT. I'VE HAD A long-term fear of being complacent and bourgeois since I was a little kid. But life does get pretty steady even if you are Miss Benefit and Miss Rhythm & Blues. I think a lot of this record was that I didn't go on the road last year—the first summer I haven't toured in 22 years. If you take away partying and affairs and being bad and all that stuff and then you take away rock 'n' roll too, then what are you left with? Situps and songwriting—oh, whoopee. [laughs] It is satisfying to make a record. It's just that the year you spend doing it is not as fun as the year out on the road playing those songs."

Mark Rowland, #186, April 1994

★ IT'S STILL HARD TO BELIEVE SHE'S A STAR. Now Prince, there's a star. Sinéad O'Connor. Don Henley, even. But you don't imagine that sort of distance from Bonnie Raitt. She's more like a buddy. Not to take her talent for granted, though we probably have, as in: Sure she's a great slide guitarist and sings definitive versions of nearly every song she touches and has managed to work folk and blues and pop into a style that's true to those roots yet personally distinct—so what else is new? It's an understandable attitude; fact is, Raitt feels about the same.

"There's something to be said about choosing fine songs to

PLAY HARD.

WORK EASY.

Tired of music software that's hard to work with? Spending more time making tech support calls than you are making music?

Then bring in the Professional.

Cakewalk Professional remains the leading MIDI sequencer for Windows today. It's powerful, fast, stable, and yes — extremely usable.

And while other music software companies scramble to release something on the Windows platform, Twelve Tone Systems is now shipping the third major release of its award-winning sequencer.

Here are some of the new 3.0 features:

GRAB A GROOVE

The new Groove Quantize option lets you "steal the feel" of one track, and use it to quantize another. Cakewalk's own groove format supports note start-times, durations and velocities. Also works with DNA Grooves.

WHAT'S THE WORD

Add lyrics directly into the Staff view, and print in your notation. For on-stage performances, use the Lyrics view to see scrolling lyrics or stage cues in large fonts.

MASTER MIXES

Mix volume, pan and other controllers using 96 assignable faders and 32 Note On buttons. Create fader groups for automated cross-fades and mix-downs. And the Faders view now fully supports the Mackie OTTO 1604 MIDI automation package.

LIVE!

$\frac{4}{4}$

BANG ON THIS

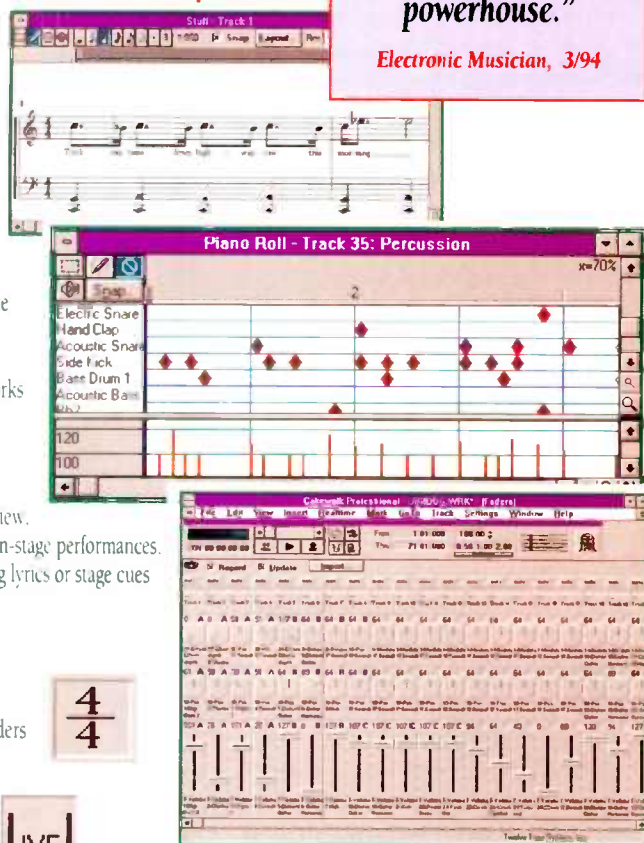
So what else is new in 3.0? Plenty.

- Percussion Editing
- MIDI Machine Control
- Enhanced Swing Quantizing
- Printing Up to 24 Staves per Page
- Expanded Instrument Definitions
- Bank Select
- Way More



"Simply put, it's a professional powerhouse."

Electronic Musician, 3/94



Cakewalk PROFESSIONAL for Windows

VERSION

3.0



Twelve Tone SYSTEMS

OTHER PROFESSIONAL FEATURES:

256 tracks, rock-solid SMPTE/MTC sync, custom programming language with macro recorder, MIDI remote control, system exclusive librarian and event filters, to name a few.

And with support for MCI commands and digital audio wave files, Cakewalk Professional can be the engine that drives your next multimedia project.

So play all day. Play all night. And let Cakewalk Professional do the hard work for you.

NOW PLAYING EVERYWHERE

Cakewalk Professional 3.0 is just \$349, and is available at finer music and computer stores everywhere. For more information, or to order the Cakewalk Professional Demo Pack for just \$5, call:

800-234-1171 OR 617-926-2480.



Call today and get a free copy of Twelve Tone Systems' customer newsletter, *QuarterTone*, while supplies last.

Twelve Tone

S Y S T E M S

P.O. Box 760, Watertown, MA 02272

Cakewalk, Cakewalk Home Studio, Cakewalk Professional and Twelve Tone systems are trademarks of Twelve Tone Systems Inc. Other products mentioned are trademarks of their respective manufacturers.



GENERAL MIDI



GUNS N' ROSES



SLASH: "Axl was the only guy on the whole L.A. scene who could sing, and there was no getting Izzy away from Axl. The funny thing about Izzy and I is that we each play what we want, and sometimes it works and sometimes it doesn't."

"GUNS N' ROSES IS SORT OF LIKE, we were the only five people in L.A. that could enjoy what each other did enough to start a band and keep it together," Slash says. "Part of the magic is that we're like this mirror of what kids really go through, what the reality of being a teenager is about, having to work nine-to-five and having shitty parents and dealing with cops, authority. So we're very close to the kids we play for. That's what rock 'n' roll is for me, a kind of rebellious thing, getting away from authority figures, getting laid maybe, getting drunk, doing drugs at some point. We are that kind of band and there's not too many others. There's tons of rock concerts that are about as safe as pie! For a rock show we are doing something more unpredictable, that has a certain amount of...recklessness."

Axl, what thoughts scare you?

"That people are always trying to provoke some kind of fight so they can sue me. I'm scared of thrashing an asshole and going to jail for it. For some reason I can walk into a room and someone will pick a fight. That's always happening with me.

"Like, I went into a store once to buy a stun gun. We were headlining the Whiskey and things were getting out of hand, so I figured, 'I'll buy stun guns. We won't have to break their jaw; we'll just zap 'em and carry them out.' So my brother and I walked into the store and I said, 'Excuse me, sir, can I see this stun gun, please?' Being very polite. And the guy goes, 'Listen, son, I don't need your bullshit!' And my brother says, 'Listen

he just got signed, he can buy ten of these,' and the guy says, 'I don't care, I'll sell them to you but not to him.'

"That happens to me a lot. If I'm breaking the law, fine. But when I'm just being a nice guy..."

Mark Rowland, #122, December 1988

"Yeah, getting sober played a part in my leaving," says Stradlin, his eyes glancing alternately at the floor and out his hotel room window at the rain clouds over Chicago. His long, dark hair is gradually entangling itself into dreadlocks; the overall impression is vibrant shyness. "I think you make more decisions when you're sober. And when you're fucked up, you're more likely to put up with things you wouldn't normally put up with. When I have something I wanna do, I gotta do it. I like *just doing it*. I didn't like the complications that became such a part of daily life in Guns N' Roses. Sometimes for the simplest things to happen would take days. Time was so slow, you sat around for days just to do a photo

shoot. Schedule it, get a phone call, it's been delayed. Reschedule it, get a phone call, it's been delayed again. That pattern could stretch out for weeks. On *Illusion*, we did the basic tracks in about a month. Then there was a time lag of about a year before the vocals were finished. I went back to Indiana and painted the house. If you've got a group and people are focused, it just shouldn't take that long."

What was your relationship with Slash?

"I don't think he really wanted another guitar player, but it was kind of a package deal, Axl and I. We had periods where we actually wrote some things together and worked out our parts. There was a little bit more interplay on *Appetite* than *Illusion*. He was like a brother, but a brother who really wanted to be out on his own."

Charles M. Young, #169, November 1992

★ "OUR REALITY IS THAT WE CAME FROM NOWHERE—or maybe even a subzero level," Slash says, "being on the road, doing that every day—and having no other life. And there is a pace to that, which is kind of exciting. Then all of a sudden, bam! That life comes to a screaming halt. You don't have your crew guys, the maid doesn't come in, you're laying in bed waiting for the gig to happen...and it's not gonna happen.

"As pathetic as this may sound," he admits, "my personal life and existence has nothing to do with anything beyond the band and being a player. I'm very single-minded. All I do is music, or else I do something—entirely different."

Mark Rowland, #146, December 1990

SUCCESS HAS ITS REWARDS...



With an incredible history, a hot new album and recent world tour, Lou Gramm, lead vocalist for Foreigner, doesn't take anything for granted. When it comes to microphones, Lou doesn't buy into the "me-too" attitude. "Experience gave me the confidence to look beyond 'hype'. I use the mic that really does the job night after night! My N/D757B outperforms everything else. It has incredible power, smooth condenser-like response and it handles stage abuse like no other microphone on the market. When Foreigner starts rocking, I need something I can count on!"

{ ...After 40 million records, you don't have to succumb to the "cool guy" factor. }

Check out Foreigner's new release, "Mr. Moonlight," at your local music store—check out N/DYM® Series III at your local EV dealer.



Electro-Voice, Inc. a MARK IV company 600 Cecil St. Buchanan, MI 49107
800/234-6831 616/695-6831 In Canada: 613/382-2141



“Well, Ice is great so wherever he goes it’s gonna be great. I’ve known him for four or five years now, since I met him in New Zealand. I think what he did with ‘Cop Killer’ indicates that people don’t understand art. They think art is obvious: If you say it literally, that’s what you mean. The context you present something in and the way you present it is meaningless to these censor-types. That’s where art meets the wall. That song’s attitude is no more bothersome than any other song.

“I remember when I first saw him, in some little club in New Zealand. God it was crazy. There was this brown line along the wall as people were lined up to go to the bathroom. Ice was playing and these lights were going on and off—and then I realized, the line was a line of shit. Somebody had taken a piece of shit and dragged it along the wall. [laughter] Now this was way before Ice had his corporate problems. But it may have been kind of a premonition.” *Neil Young, #174, April 1993*

“They say, ‘You contradict yourself a lot.’ But life is a paradox. I don’t know all the answers. I just call ‘em as I see ‘em.”

★ **“MY STUFF IS DEFINITELY FOR DISCUSSION,”** he says. “When you’re listening to an Ice-T album you’re listening to me in the middle of a park yelling out my attitudes, my ideas. You can agree or disagree. But you should never think everything I’m thinking. ‘Cause then only one of us is thinking.

“I know how black people think and I also know how white people think,” he goes on. “And in my book, you’re white if you think the system is working for you. If you don’t, you’re black,” he laughs, “whether you know it or not. I mean, there are black people as far as skin color, who are white—who are winnin’ and love it and fuck all these poor people. I judge a devil by his deeds.”

At heart, Ice-T is a moralist, albeit one who understands the demands of the street. “It’s up to each man to determine his destiny,” he says. “There’s a morality play that goes on inside each person’s brain. We’re supposed to abide by the laws, but laws are like the rules of the game. Very few people abide by all the laws. So the question is, how far will you take it? What’s the difference between selling dope because there’s a demand, or an oil man who pollutes the world? Or a war we claim we won but poured millions of gallons into the water and is destroying the earth? Those are eco-criminals.

“Unfortunately, there is a gun tower in the world that looks

down on us and can suck us in, take our lives. Our government can decide who they think should die—but does that make it right? I can go to war and kill, but if somebody attacked my mother and I went after them I could end up in prison for the rest of my life. And I could visualize the reasoning of doing that. The war, I don’t even know why I’m over there.

“It’s a problem people find with my music,” he sighs. “They say, ‘You contradict yourself a lot.’ But life is a paradox. I don’t know all the answers, I just call ‘em as I see ‘em.”

Not long ago, Ice-T performed before a literally captive audience, onstage at San Quentin prison. Not all his fans there could make it to the show—three of Ice’s friends are currently on Death Row. “I’m the number one rapper on the San Quentin playlist,” he laughs, then gets quiet for a moment. “It was strange,” he admits. “They look at me like I’m the one that got away.

“I first started rapping because it was a way of getting girls and making my friends happy,” he muses. “And if I wanted to quit today, it would still be my friends who would be saying, ‘Yo Ice, you can’t quit—it’s a chance for us to make it.’ So that’s my main motivation—my friends, my homeboys. Theoretically they’re still the ones pushing me on that stage. Sayin’, ‘Kick it, man. Tell ‘em what time it is.’”

Mark Rowland, #154, August 1991

The sound in your future
is a step back in time.

Step back to a time when drumming sounded warmer and richer. FiberSkyn® 3 drum heads, our latest innovation, are a fusion of Remo technologies and modern materials which produce warm, organic sounds while delivering the durability and reliability of Remo heads.

Experience the roots of drumming. See your Remo dealer and give FiberSkyn 3 drum heads a test. And get a feel for what the future of drumming will be like.

REMO USA

12804 Raymer Street, North Hollywood, CA 91605 818/983-2600



REMO THINK SOUND THINK REMO THINK SOUND THINK REMO THINK

World Radio History



© 1995 Remo, Inc.

...D THINK

Got Any HEMP?



Introducing our full line of Gig Bags made from nature's strongest and most versatile fiber.

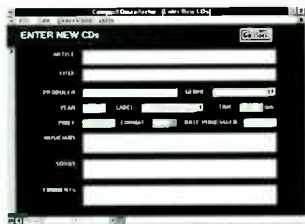
For a Third Planet Dealer near you call
800-727-8805
 Third Planet by Brandon International
 Irwindale, California

What alternative CDs that you purchased in May 1992 feature musicians named Dexter?

Answer the IMPORTANT questions with the

Compact Discollector

For Windows



The complete database solution for tracking, searching, sorting and reporting your compact disc collection

Just \$19.95 plus \$2.00 S&H
 N.J. residents add 6% sales tax

Send check or money order to:
THE OBSESSIVE COLLECTOR
 41 Watchung Plaza - Suite 151
 Montclair, New Jersey 07042

Amex/Visa/MC accepted: Send name, card number and expiration date via fax (201-744-3098); E-mail (stuartr@aol.com or stuartr5@aol.com)

OR CALL 1-800-419-9061

Requires Windows, MS-DOS 3.1 or later, 6 MB RAM (8 recommended), 3.5" disk drive, mouse

R O L L I N G

MUSICIAN: I was thinking of your relationship with your audience. If you go see Eric Clapton or any number of your peers, there's a feeling of, "Hey old buddy, good to see you again." You treat every audience as if they've never seen you before.

JAGGER: Well, quite honestly, they never have! Even if they've seen you before they haven't seen you on that day and they haven't seen you with that exact group of people. In other words, it's a new audience, it's a new day, it's a fresh event. That's the thing about live performance. Although on a tour, okay, each performance is very similar, each one is different because the audience is different.

I mean, on the last Stones tour, if you're playing to that amount of people there's no way over 50 percent of them could have ever seen you before! Mathematically.

Bill Flanagan, #173, March 1993

"Unwittingly and unknowingly," Keith Richards said, "what you're doing can be interpreted. 'Street Fighting Man' was just a mere comment, but all of that stuff turned us into—which was unbelievable to me—a threat to the British government. You'd think a couple of guitar players are really going to topple the Empire!

"You can get biblical about it: You have a power, but I don't suppose Joshua took his band and walked around Jericho and blew a few trumpets and the wall actually fell down from that. It was probably some cats inside Jericho who were saying, 'Jesus, those guys are playing good—open the back door and let them in.' That's how I think Jericho's walls crumbled. It's like the Iron Curtain now. Music is very powerful; it's uncontrollable. Some people think you can lessen the power of music by trying to preach with it, but I think that it has its own power."

Jenny Boyd & Holly George-Warren, #163, May 1992

MUSICIAN: Bill Wyman has now officially left the Stones, right?

JAGGER: Yeah, unfortunately he has and we are looking around for someone good.

MUSICIAN: Why do the Stones need to have a permanent bass player?

JAGGER: We don't. We want someone for the next project. I'm not guaranteeing he's going to work for the next 25 years.

MUSICIAN: Keith and Woody have both played a lot of bass on the Stones albums.

JAGGER: Yeah, lots of people have suggested that Woody should play a bit more bass and we could get another guitar player or a bass player who plays guitar.

Bill Flanagan, #173, March 1993

MUSICIAN: How do you rank Keith and Woody as bassists?

WYMAN: Not very highly. Keith has good basic ideas but he doesn't play them very well. And Woody just plays too much. I often pull him back and say, "Look, Woody, don't keep wandering around on the top, soloing all the time. Put a couple of low ones in just to keep it together, something to hang onto."

Bill Flanagan, #148, February 1991

STONES



JAGGER: "I really never set out to, but it was very easy to shock people. After a while one just did it for fun, once you found out how easy it was."

★ MUSICIAN: WHAT DO YOU TELL A FRIEND WHO'S DONE A *crummy album and you know: it's the end of a friendship if you tell him the truth?*

RICHARDS: I've usually found that it's harder for you to say it than it is for the cat who's going to hear it. If he's a friend, he's going to know it's not easy for you to say. And he's going to know instantly if you're trying to fluff him off. Suddenly he's going to be looking at you like a stranger because he knows you're lying to him. It is hard to tell people how you feel sometimes, but it's only how you feel and it's only one opinion. It doesn't have to kill him.

MUSICIAN: *Is that why the Stones have lasted so long?*

RICHARDS: Probably has a lot to do with it. There weren't many secrets in the Stones anyway. There wasn't a chance for any secrets. One way or another, you get to know everything after living in each other's laps for years and years. You can't have a worse reputation than mine. The junkie gunrunner. I realized in the '70s that I had no reason to lie, that everyone was going to believe far worse anyway. There's nothing to lie about. There's nothing *worth* lying about.

MUSICIAN: *You did say in '86 that if Mick toned without the Stones, you'd slit his throat.*

RICHARDS: Yeah, yeah. I did. That was to let him know how strongly I felt about it. But I'm not going to do time just to slit his throat. If they ever find him dead, it won't be me that did it.

MUSICIAN: *Maybe we could talk about it from another angle. Mick is a different personality type.*

RICHARDS: You have to be to do that gig.

MUSICIAN: *Well, in great bands, you have different types [cont'd on page 83]*

PHOTOGRAPH BY MICHAEL HALSBAND

Chuck Anderson's
Complete Video Course

SONG WRITING

8 HOURS OF VIDEO INSTRUCTION
WITH A 160 PAGE BOOK

FREE VIDEO
BROCHURE

1 800 235 7664
Call For Your
FREE VIDEO BROCHURE

WE WROTE THE BOOK

CUSTOM
CD'S & CASSETTES

MAJOR RELEASE QUALITY SINCE 1969

Hassle Free
Money Back
Guarantee

No Charge
Reference
CD's &
Cassettes

At Your
Service
Priority
Delivery



Call for our **FREE** 1995 Color Catalog
Toll Free

1-800-463-9493 24 hours

WORLD RECORDS GROUP
908 Niagara Falls Blvd.
North Tonawanda, N.Y. 14120-0260
Phone 1-800-463-9493 Fax 1-800-530-0216
E Mail 75323,2172 @ compuserve.com

SINÉAD O'CONNOR

With her talent and her uncensored honesty, O'Connor could very well come to mean a great deal to a lot of people. "It's something that I've only become aware of quite lately," she admits. "It's not something that I thought of at the time I was making the album. I think if somebody comes to see me and gets the idea that they can do whatever they like or don't have to be a certain way, then that's great and that pleases me. I just do what I feel like doing. I just write songs for myself, I don't do them for anybody else and I don't have a great big message to give anybody. But if somebody finds me an influence in the way that I would like to be an influence, then of course that makes me happy and really flatters me." She pauses and adds, "But I wouldn't want to be responsible for the actions of half the world's teenage girls."

Bill Coleman, #116, June 1988

"If you're pissed off, or you just want to tidy your brain out," she explains, "it's good if you talk to somebody. But sometimes it's the same goodness if you talk out loud to yourself; it seems to sort things into neat little piles. These songs are just me tidying my brain."
Robin J. Schwartz, #112, February 1988

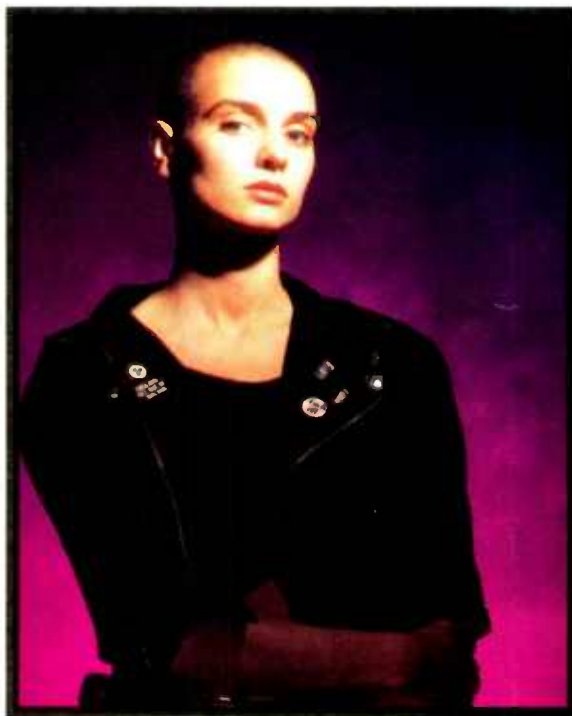
O'Connor's planning a late-spring tour, having learned a number of lessons from her exhaustive debut. "I enjoyed it of course but I didn't appreciate what was going on. I shouldn't have taken it so seriously and have just let my hair down—so to speak."
Bill Coleman, #138, April 1990

"I smoke dope quite a bit and that really does help—not when I'm onstage or in the studio performing—it sort of fucks you up—but when I'm actually writing, because it opens your mind up. I mean you mustn't do it all the time because then it has the opposite effect."
Jenny Boyd & Holly George-Warren, #163, May 1992

The Madison Square Garden tribute to Bob Dylan gave Sheryl Crow the chance to back some of the most famous performers on the planet. Her onstage appearance with Sinéad O'Connor, when the Bobfest became the Boofest, was particularly enlightening.

"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 stoned, they would have stoned her. And she walked off-stage and immediately threw up.

"So we came back to the dressing room afterwards. And Chrissie Hynde comes tearing back there, and she's like, 'You



"You see cowards a lot when you're doing something that's honest, because you remind people of their own dishonesty."

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*."
Dave DiMartino, #191, September 1994

"The record company has no business being in a studio when you're recording," Sinéad says. "They have no business commenting on how it sounds either live or on record. They are salespeople. And they need to be reminded of that. It's the truth and nobody has the guts to say it. What is going on here? I should earn at least 70 or 80 percent of what my ability to sing and write a song earns. Why should some bloke sitting in his office all day make more out of it than the artist? Why should some president make a whole lot of money out of the experiences, the pain, that artists go through in order to create songs?"

"Artists have to start standing up for themselves. Artists are chicken. The reason people have power over others is because people allow them to get away with it. Everyone's afraid. We should be more concerned with what's bloody right! You'll be *spiritually* better, and that's what counts when you're lying on your deathbed."
Bill Flanagan, #142, August 1990



Two new Studiophones. Two different curves.
Two good reasons to retire your monitor 'phones.

Two high-performance acoustic designs

Great headphones need to be comfortable and reliable, but not everyone prefers the same sound.

That's why our two new closed-back Precision Studiophones offer different responses:

- **ATH-M40 with flat, extended response** for exact reproduction of the original mix.
- **ATH-D40 with enhanced low-frequency response** for extra punch from the bass and drums.

Power and precision

Both models provide the same 1,600 mW of power handling with high efficiency. And both maintain exceptional clarity and linearity, even at high SPLs.

ATH-M40



"Exact Realism"

ATH-D40



"Lots of Bass"

Comfort and convenience

A-T Precision Studiophones provide superb comfort, plus rotating earpieces for one-ear listening and a single-exit cable.

The quality you need; the sound you want

Prove it to yourself. Compare your present 'phones to both new Precision Studiophones at your dealer. Or for more information, call, write or fax.

Audio-Technica U.S., Inc.,
 1221 Commerce Drive, Stow, Ohio 44224
 (216) 686-2600 Fax: (216) 686-0719



audio-technica®

“Wynton plays perfect, like Fats and Brownie, he’s a hell of a trumpet player. We’re not talking about his mouth, his vocal cords, we’re talking about his musicianship; he’s a motherfucker. Maybe he has to talk to let off steam. I know some crazy bitches that made the best love.

“You look at Wynton’s mouth. Wynton is a perfect trumpet player. It’s just what he says... you have to let people think for themselves a little bit.”

Miles Davis, #127, May 1989



WYNTON: “Emotion is part of technique. Music is a craft, man.”

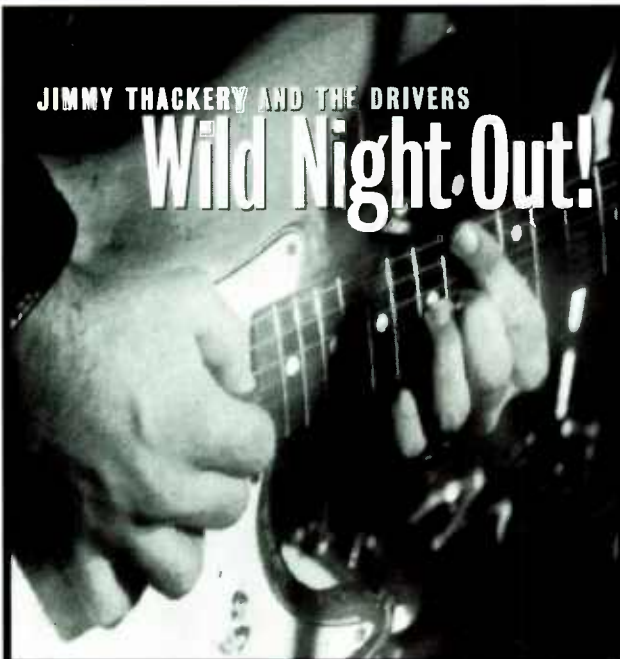
★ **MUSICIAN:** IS THERE A NECESSITY FOR ANY YOUNG PLAYER, no matter how brilliant he is, to work his way through a tradition?

WYNTON: That’s a hard question to answer. When we deal with anything that’s European, the definitions are clear cut. But with our stuff it all comes from blues so “it’s all the same.” That’ll imply that if I write an arrangement then my arrangement is on the same level as Duke Ellington. But to me it’s *not* the same. So what I’m trying to determine is this terminology: What is rock ‘n’ roll? What does jazz mean, or R&B? Used to be R&B was just somebody who was black, in pop music they were white. Now we know the whole development of American music is so steeped in racist tradition that it defines what we’re talking about.

MUSICIAN: Well, there’s the Berklee School of Music approach, where you learn technique. And some people would say well, as long as it’s coming from the heart, it doesn’t matter about technique.

WYNTON: That is the biggest crock of bullshit in the history of music, that stuff about coming from the heart. If you are trying to create art the *first thing* is to look around and find out what’s meaningful to you. Art tries to make life meaningful, so automatically that implies a certain amount of emotion. Anybody can say, “I have emotion.” I mean, a thousand trumpet players had soul and emotion when they picked up trumpets. But they weren’t all Louis Arm-

ANDY CHAMBERS/PRENA



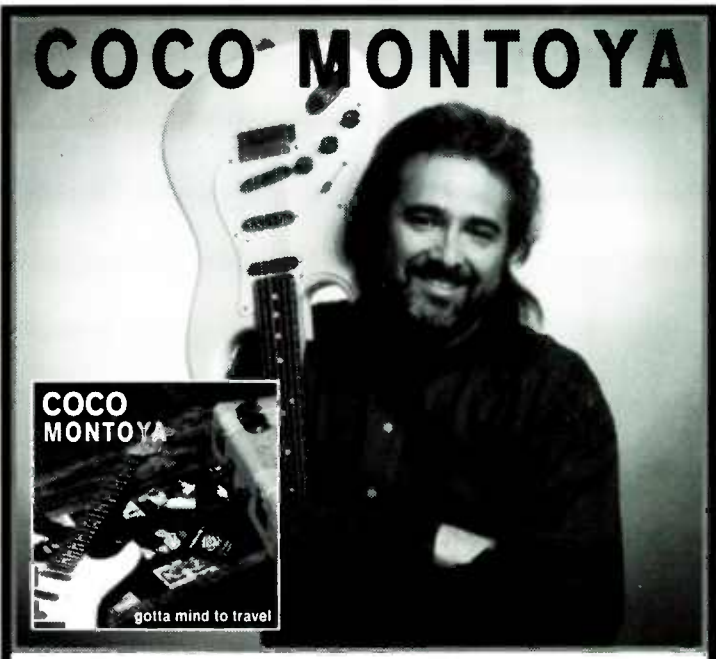
Wild Night Out! the new live album from Jimmy Thackery and the Drivers.

“These 18th degree black belt blues idiot savants have been captured in their most feral, dangerous, and wild state.” — THAYRONE, HOST OF WEMU RADIO’S “BONE CONDUCTION MUSIC SHOW”



AVAILABLE NOW ON CD AND CASSETTE (BP 5021)

BLIND PIG RECORDS, a division of Whole Hog, Inc.
P.O. Box 2344, San Francisco, CA 94126 • (510) 526-0373
Write for our free catalog. Blind Pig T-shirts, sweatshirts, and hats also available. Visa and Mastercard accepted.



SPECIAL GUESTS: ALBERT COLLINS, JOHN MAYALL & DEBBIE DAVIES!

“Coco Montoya. That’s my man! He’s a baad guitar player, man!”
- Albert Collins

“Coco Montoya is one of the best blues guitarists you’re going to hear!”
- John Mayall

“gotta mind to travel” (BPCD 5020)
Available on Compact Disc and Cassette

BLIND PIG RECORDS
A Division of Whole Hog Inc.
P.O. BOX 2344
SAN FRANCISCO, CA 94126

Write for our free catalog of other fine releases.



strong. Why? Because Louis Armstrong's technique was better.

MUSICIAN: *Is that the only thing though?*
WYNTON: Who's to say that his soul was greater than anybody else's? How can you measure soul? Have any women left him, did he eat some chicken on Saturday night? That's a whole social viewpoint of what payin' dues is. So Duke Ellington shouldn't have been great because by definition of dues he didn't really go through as much as Louis Armstrong, so naturally his piano playing didn't have the same level of soul. Or Herbie [Hancock] wasn't soulful either, because when he was coming up, black people didn't have to eat out of frying pans on Friday nights.

MUSICIAN: *Well, one of the ways of judg-*



BRANFORD: "If you throw a brick into a crowd, the one that it hits will always holler."

ing soulfulness, as you say, is suffering. But it's not the only way.

WYNTON: I read a book where a cat [James Lincoln Collier] said that "in 1920-something we notice that Louis Armstrong's playing took on a deeper depth of emotion. Maybe that's because his mother died." What brings about soulfulness is realization. That's all. You can realize it and be the richest man in the world. You can be someone living in the heart of Harlem in the most deprived situation with no soul at all. But the social scientists...oh, soul. That's all they can hear, you know. Soul is part of technique. Emotion is part of technique. Music is a craft, man.

Vic Garbarini, #77, March 1985

★ **MUSICIAN:** LAST TIME I SAW YOU, you said you missed argu- [cont'd on page 94]

"Branford is so hip. I sat down at the piano and said, 'This music is fundamental, y'know, in a classical sense.' Branford knows the work of Coltrane, Don Byas and Ben Webster, and he's on the verge of establishing a viable identity himself. He played some beautiful things on those records. Some of the notes were very, very unusual in their particular chords."

Dizzy Gillespie, #84, October 1985

JOHN RAGELI

You may have had fun but you . . .

AIN'T HAD ENOUGH FUN

LITTLE FEAT

The new album from Little Feat is available in stores everywhere on Zoo Entertainment compact discs and cassettes.

Produced by Bill Payne and Bill Wray
 Co-produced and engineered by Ed Cherney
 Management: Ira Koslow, Peter Asher Management

1995 BMG Music. All Rights Reserved **Z8** ENTERTAINMENT

World Radio History

L E D Z E P P E L I N



PLANT: "Bonzo was the main part of the band. He was the man who made whatever Page and I wrote basically work, by what he held back."

Page was never signed to the Yardbirds. Show me his signature. He isn't going to do anything at all." It took three hours convincing them to fuck off.

MUSICIAN: And you just decided to sign *Led Zeppelin* to Atlantic? You didn't really talk to other record companies?

GRANT: That's right. I talked to Mo Ostin; Mo really wanted the band very much. I think Atlantic was the label to be on in those days. They said to me, "We'd really like whatever band Jimmy Page gets," and things did go good. Then Dusty Springfield was at Jerry Wexler's house one night and they were playing pool and Jerry said, "Do you know this guy John Paul Jones?" and Dusty said, "Oh, he's a fantastic arranger and bass player. He's done loads of work for me." So that was another plus. The only ones who did turn them down were Pye Records. Atlantic said, "We're not particularly worried about England," so I told Pye they could have 'em for £15,000 and they threw me out of the office.

Bill Flanagan, #150, April 1991

★ **PLANT:** WHEN I WAS 15, IN WORCESTERSHIRE, I WENT into a record store and there was an old CBS gatefold album which was part of a series that included Blind Boy Fuller, Bessie Smith, Leroy Carr. What this album was, was a repackaging of Robert Johnson's *King of the Delta Blues Singers*. It had scant detail. No photo, of course. There was a sharecropper's shack on the front and then it went into some eloquent, glib overview of the blues.

And I was absolutely astounded. Through the folk clubs and the whole beatnik movement I'd been exposed to Big Joe Williams and the, let's call it, general slide style. But I'd never heard anything so seductive. And it wasn't long before Led Zeppelin was doing "Traveling Riverside Blues"—you know, "you can squeeze my lemon." Just last night at the Meadowlands the stage was full of lemons. And I was thinking, "If only Robert knew..."

Later I decided to follow him. On my last tour in '88, I got a day off and flew from Atlanta to Memphis. I took a rental car, went down Route 61 with my Rand-McNally atlas, got to Robinsonville, and took a right to Commerce. With my Samuel B. Charters book, *Robert Johnson*, under my arm, I asked around if any-

MUSICIAN: *The Yardbirds had been on CBS—surely Clive Davis wanted Led Zeppelin.*

PETER GRANT (ZEPPELIN MANAGER): Oh, he really did. I remember there was one big fight there at CBS, with Allen Klein. It was a little difficult because I was in business at that time with Mickie Most and Mickie was represented by Allen Klein. So when the Yardbirds were no more and Jimmy Page owned the name and I decided to form a new band, we all went to America, and I remember going to a meeting with Mickie and it was one of the big fights. Clive Davis, Dick Asher and Allen Klein said, "This is it, we're having this band, I don't care!" I said, "Ah, but there's only one thing you forgot." "What's that?" "Jimmy

MUSICIAN: John McLaughlin gave you guitar lessons?

PAGE: He did, that's true. It was great. He could hear things which I couldn't hear. He certainly taught me a lot about chord progressions and things like that. He's fabulous. He was so fluent and so far ahead, way out there, and I learned a hell of a lot. I must have been about 20.

Matt Resnicoff, #145, November 1990



one size fits all.

body knew some old singers. There were some guys driving huge mechanized cotton pickers; they swung down off these ladders and came down. I'm in the car with my woman beside me, thinking, "This is a long way from anywhere." I told them I was looking for someone who was related to a singer who used to live around there, who died 50 years ago.

They said, "The only guy around here that long ago was Son House." These guys were younger than me, so it was quite surprising that Son House would be remembered by 30-

year-old guys. Anyway, I said "No, no—Johnson." They said, "Hmm, no," but they pointed me back up the road from Commerce towards Robinsonville. I knocked on the door they told me to, white house on the left, and saw this huge figure looming forward. I put on my best English accent, thinking it might get me through. The man came out and started talking: "Yeah, we played together as kids, and then he went away. He was mysterious, but he wasn't mean. Sonny Boy Williamson, he was mean. He came from Helena and stole my girlfriend." He said, "Robert lived over

the road there, but the house blew away."

So I hung around, just standing there like some kind of fool. I headed for Friar's Point, and crawled in there with my car. Being a blues freak, I knew Robert would just get off the riverboat and play a gig, maybe get a little wild. He lived very close to the edge, according to that guy. The hypnotism was there. There was just an incredible smell of woodsmoke and seduction and timelessness. It reminded me of parts of Africa. Morocco...I was so out of step with it, really, all I could do was feel.

Tony Scherman, #147, January 1991

bill nelson
the new album

practically wired
(or how i became...guitar boy)

bill nelson
PRACTICALLY
WIRED

with "practically wired" i wanted to refer in some way to the whole history of electronic guitars received via my own personal filters and fixations. this is a polaroid snapshot of a personal paradise ...a dream of electric guitars.

GYROSCOPE
© 1995 Caroline Records Inc.

★ AMONG PAGE'S ENTHUSIASMS is the prospect of a Led Zeppelin reunion with John Paul Jones and Robert Plant. While Plant maintains his distaste for the idea—"stumbling around football stadiums in the U.S.," he calls it—the rock market is begging the boys to have another go.

MUSICIAN: *There's a rumor that the band has been offered \$200 million to reunite for a tour. I can't fathom how that kind of a figure could be turned down [Page laughs] but I understand Robert doesn't care to do it. How do you feel about it?*

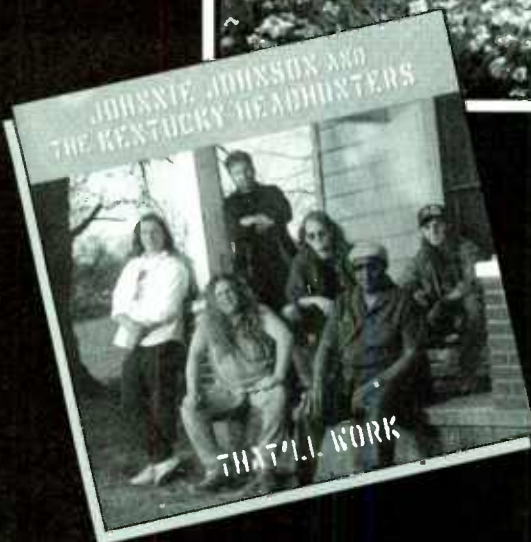
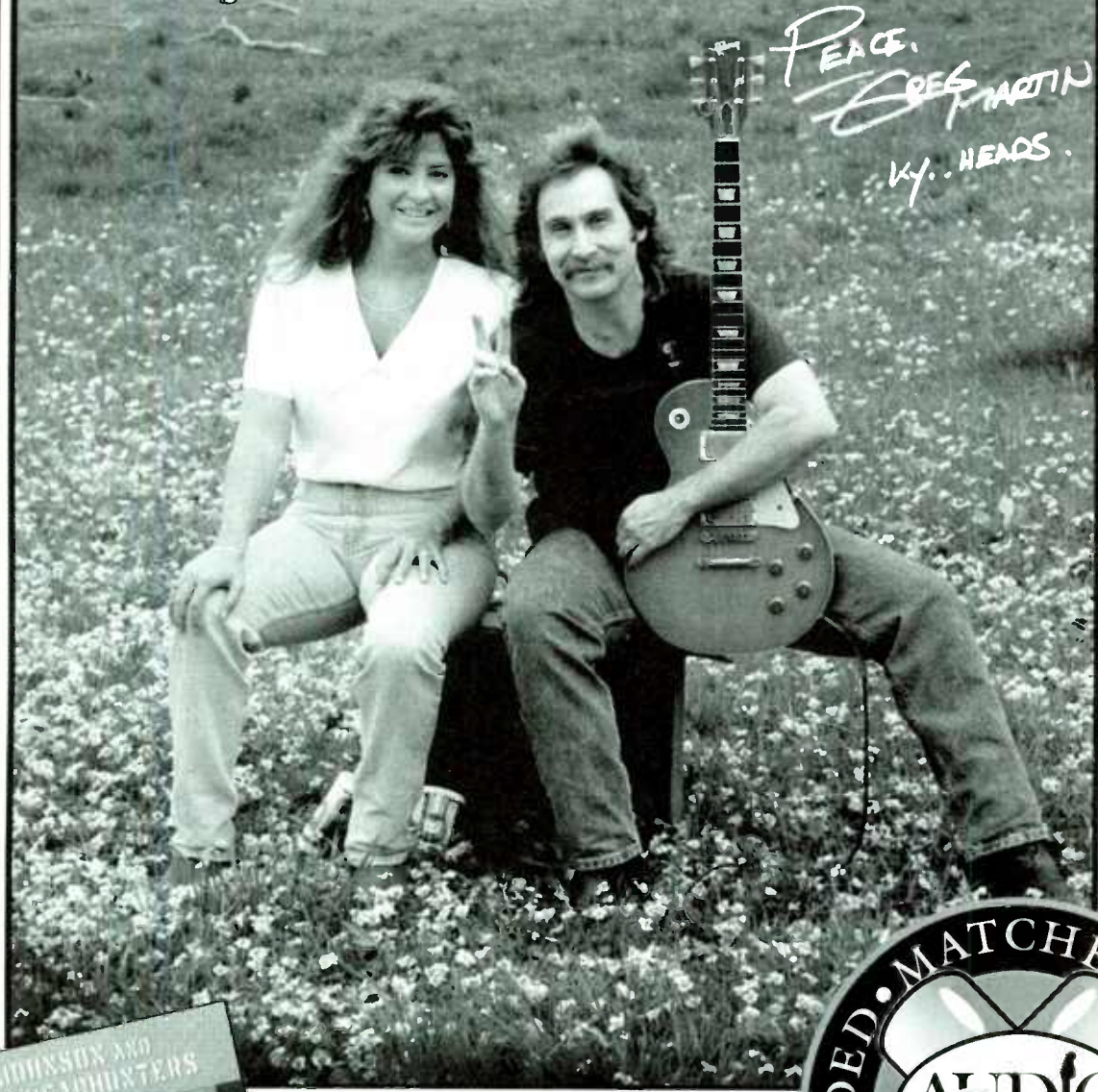
PAGE: Well, I've always loved the music, I'm proud of the music that we made. I don't think you can have any more of a rewarding experience as a musician than to actually *be in* a band like that and make music which has stood up for this amount of time. I love the music and it's always going to be part of me. My goodness, it was such a major part of my life. So I'd be prepared to do it, but who knows? I think you said it: Robert doesn't want to do it, so there you go.

Matt Resnicoff, #145, November 1990

★ PLANT ON SINGING "STAIRWAY to Heaven" again: It was a combination of elation and, um, I guess I was eating my words furiously. I never, ever felt that I'd told so many untruths in my life. I'd said I would never sing that confounded song again. And there I was singing that confounded song again. I was astounded that I'd fallen so easily back into playing with Jimmy and Jones again, with two drummers flailing away and neither doing half as well as one drummer. But halfway through the set I wished I hadn't done it because I knew that although it was a damn good reason to be back together again, I was letting myself down, my individuality, my persona, everything I've worked for. Robert Plant was being superseded by the return of the monster.

Charles M. Young, #123, January 1989

For the "Best Tube Sound Around"
Greg Martin of the Kentucky Headhunters
says to call Dee at AudioGlassic



◀ Hear the great sound of Greg Martin using AudioGlassic Tubes on their Johnnie Johnson & The Kentucky HeadHunters' *That'll Work* CD and on upcoming CD's.



Look for Greg & Steve Wilson in a city near you
for a workshop on getting the best sound from your tube amp.
Call Dee at AudioGlassic for more information.

AudioGlassic
8200 S. Memorial Parkway
Huntsville, AL 35802
800•456•5642 ext. 213
205•880•3660 ext. 213
FAX 205•880•8077

“I realized the only way I was going to do this was by myself,” Reznor says. Conveniently, he was working nights at a recording studio. “I came up with some rules and ideas—set up some parameters and go! Musically, it was ‘Any instrument I’m going to use I’m going to play myself.’ So I had to learn bass and try to make an original sound on it; same with guitar. My range isn’t all that great and my voice is raspy—maybe I’m not really a singer—but after punk, it was like, ‘Hey, I can sing as well as this guy and I mean what I’m saying.”

Mark Coleman, #140, June 1990

★ “THE FUNNIEST THING IS SEEING ALL THESE A&R people who are now desperate to sign Nine Inch Nails and realizing they’re the very same people who wanted nothing to do with us when I played the exact same songs for them two years ago.” *Alan di Perna, #156, October 1991*

Nine Inch Nails kept their equipment inside a giant metal cage that both musician and fan climbed on as the spirit moved them. “We have a new drummer and he said he’d kill me if I smashed up his kit like the Who,” said Reznor, who was quite willing to smash his own guitar. “So the cage is functional as well as decorative.”

Charles M. Young, #150, April 1991

★ “I THINK A LOT OF OTHER BANDS HAVE AN advantage on me of an experience I don’t have—of interaction with people. I’m trying to figure out how it works. In some ways it’s good we weren’t on the typical band schedule of put a record out, tour, second record, tour. There was a time about a year after *Pretty Hate Machine* came out when people started liking it, when I honestly didn’t know what I’d do next. Because I didn’t know why they liked it. I went through that thing: ‘I like it but I don’t understand. What was good about that? Well, I should probably incorporate those good elements into...’ Since I had plenty of time to think, I realized that when I did that record it was really honest to me. That was the thing I wanted to keep for anything Nine Inch Nails does in the future, whether people like it or not. I didn’t expect them to like the first one.” *Bill Flanagan, #171, January 1993*

★ “I WAS AT A POINT WHERE I’M THINKING, maybe there’s a reason every rock band has guitars, drums, real people playing them. So I started this album on the computer or keyboards, then I fleshed them out by bringing in some guitar. Because of my classical training, I feel more com-



“I got everything I wanted in my life...except I don’t really have a life now.”

petent on keyboards. As soon as I put my hands on the piano the chord is far richer than the E or A barre chord when I naively play guitar. I know where that added bit of harmonic depth is on keyboard, and that’s one thing I wanted to expand on with this album.

“The organic thing is true on a number of levels. This album focuses on decay, and I chose to use a lot more organic sounds, from real instruments to swarms of bees. I hired a guy whose job was to do nothing but sample these sounds. So there were these new textures. But the guitar is a more expressive instrument in many ways; you can get nuances that are very hard to simulate on keyboards, and especially samplers.

“I’m afraid some of this stuff is pretty intense, and I can see how it could be dismissed as calculated or theatrical. But it’s real, to me. When I think about the state I’m in, I feel like a fucking loser because I’ve got things I really should be glad about. I’m aware that I’m fortunate to live in this house and do what I’ve always wanted to do. And be one of the few who got the record deal. I hear myself bitching about ‘it sucks to be popular,’ and I have to just stop because it’s bullshit to say that. By the same token, I’m not more happy or content with my life than I was 10 years ago. I got everything I wanted in my life...except I don’t really have a life now. I don’t have any real friends, any relationships that mean anything to me, and I’ve turned myself into this music-creation-performance machine.”

Vic Garbarini, #185, March 1994

MICRO SIZE • MINI PRICE • MAGNIFICENT REPUTATION



OUR MicroSeries 1202 12-channel mic/line mixer was designed to solve problems. Space problems. Budget problems. Input and submix problems. Impedance and level matching problems.

It was designed to provide anybody with \$399¹ the same low noise and high headroom found on big professional consoles.

TODAY the MS1202 is at work in thousands of home studios, video post production facilities, corporate multimedia department, radio stations and film location shoots. We even know several recording engineers who bring an MS1202 along with them on sessions. They use it for submixing effects and for its superior mic preamps — even when the session is being done on a mega expensive console.

In fact, the MS1202 is so successful that it's spawned a host of eager competitors. But only the original has received accolades not just from pro audio magazines, but from video, broadcast and even consumer audio reviewers. Only the MicroSeries 1202 is currently used in facilities as diverse as NASA, CBS Broadcasting, AT&T, Yanni's percussionist and Phillips Interactive Video².

CALL us toll-free for more information on the ultra-compact, 12-channel mic/line mixer that pros really use day in and day out.

² mention in this ad denotes ownership and/or useage but not official endorsement.

"Overall winner in grading categories" *Keyboard Magazine Under-\$600 Mixer Shoot-Out*



"In spite of the unit's diminutive size, it's easy to work all the controls. There's space around each knob for your

fingers... all inputs and outputs are on the top, making it simple to interface with your system. From its military-issue steel construction to top quality electronics, the little board is over-engineered. It offers stunning audio quality, tons of flexibility, sturdy construction and a palatable price tag." *Videomaker Magazine*

"I can't say enough good things about the workhorse Mackie MicroSeries 1202. It is an absolutely essential audio tool in my daily work. I would be at a loss without it. The more I think about it, the MS1202 may just be one of the best audio bargains of all time." *Radio World Magazine*

"This little mixer has the same electronics as Mackie's incredibly popular CR-1604. The 1202 is billed as a 'low noise, high headroom mixer' and it certainly lives up to its word. The board has a very clear, clean, quiet sound. For home and studio recording applications, I can see the board becoming equally popular as a 'starter unit' and as an auxilliary mixer." *Recording Magazine*

"GRADE: A. One of the product wonders of the pro audio world, the MicroSeries 1202 mic/line mixer is priced so ridiculously low that audiophiles can make good use of it for home recording projects. I tried it with a CD player via the tape inputs and found its sound as clean as that of some audiophile stereo preamps costing twice the price." *Audio Magazine*



¹ Suggested retail price. Your mileage may vary. Price is slightly higher in Canada and outer reaches of the Spiral Nebulae.

MACKIE.

16220 Wood-Red Road NE • Woodinville • WA • 98072 • 800/898-3211 • 206/487-4337
Internet: mackie.com • Outside the US: 206/487-4333 • Represented in Canada by S.F. Marketing • 800/363-8855

World Radio History

T O M P E T T Y



EBET ROBERTS

IN THE RECORDING STUDIO, THERE ARE CATHOLICS and there are Protestants. Catholics believe that by accumulating enough overdubs, you can earn a good song. Protestants believe that overdubs are okay, but nobody can will anything onto tape. Either your unconscious drops a good song on you or it doesn't, and the most you can do is wait for that mystical union that musicians achieve only at moments unpredictable by humans. Tom Petty ranks among the top Protestant theologians in the Church of Rock 'n' Roll Verité, going through about five million miles of new tape waiting for God to pop with that optimum raw take. "Working a song to death is pointless," says Petty, who bears no responsibility for the above analogy, and may throw up when he reads it.

"You do a take and it has the magic or it doesn't. If you start listening to each instrument for what's wrong, it becomes sterile. Instead, you come back to the song later in a different frame of mind. You wait for the magic to happen rather than forcing it."

At the age of 31, Tom Petty doesn't look like God but is nonetheless pretty spectacular. His skull structure ranks second only to Carly Simon for Overbite Interestingness. And he recently tied

"I was trying to convince my mother to buy me this guitar and she said, 'What songs are you going to play?' and I said we would write our own. She said, 'You want to write songs and you can't even play an instrument!'"

Macintosh® **NEW YORK** music festival JULY 17 - 22, '95

6 NIGHTS - 350 BANDS - 12 CLUBS

all for \$60*

A FINE BLEND OF MUSIC AND TECHNOLOGY

CBGB & OMFUG

NEW MUSIC CAFE

COOLER

IRVING PLAZA

BROWNIES

THE MERCURY Lounge

KNITTING FACTORY

CONTINENTAL

Conny Island HIGH

fez

Wetlands

TRAMPS

INTERACTIVE MUTI-MEDIA TECHNOLOGY SPONSER BY APPLE COMPUTER, INC.

FOR INFO, PASSES CALL-212.343.9290

[www-http://quicktime.apple.com/mymusic/](http://quicktime.apple.com/mymusic/)

POSSIBLY THE BEST SHOWCASE OF NEW TALENT IN THE WORLD.

Bands send tapes to: **Walter Durkacz**
285 W. Broadway Suite 630 New York, NY 10013

*\$60 if you buy a pass before June 15 and \$75 thereafter
Macintosh is a registered trademark of Apple Computer, Inc.

World Radio History

Mick Jagger for number one in Sneers That Release Most Female Pheromones Per Square Inch of Music Venue Air. Their sneers are, however, different. Where Jagger's seems to be saying, "Pork off, bitch, I lead my own life," Petty's is more along the lines of "I dare you to tuck my shirt in, but if you try, I won't break your jaw, because girls were the first sex to figure out that the proper response to rock 'n' roll was to scream and dance and carry on, for which I'm really grateful, and therefore they deserve better than the usual misogyny."

Did he have any theory on why he and the Heartbreakers were the hardest-rocking band with a predominantly female following?

"We're better looking," Petty laughs, then grows more thoughtful. "I enjoy girls immensely, and I think they're part of what a rock concert should be. Whenever I go to a punk show and it's all boys on the dance floor, I think, 'Hey, there's something missing here. Where's the sex?'"

"We also draw the guitar hero fans and college kids. They're always good audiences, that's the weird thing. We play anything and they love it, which makes me worry that we rely on them too much. You end up having to play for yourself. Ultimately only you know when you're putting it down. Our goal is just to be a good, high-energy rock band that won't offend anyone's intelligence. We have no pretense other than being musicians. For some reason, that constantly confuses people. At first we

were punks, then Springsteen clones. Most bands from the South are what they are, like Lynyrd Skynyrd. They lived what they played."
Charles M. Young, #53, March 1983

★ **MUSICIAN: HOW DID YOU BEGIN WRITING SONGS?**

PETTY: It came fairly naturally. I was writing songs even in my teens. The trouble was, you couldn't play them at shows—some clubs even had rules about it. So we'd say, "Here's a song by Santana" and play one of our own, and no one would know. It took me a while to get good at it, but I felt I should be writing, because of the Beatles, Stones, Kinks.

I remember seeing *A Hard Day's Night* and thinking, "Well, that's obviously the way you go," you know; you've got farming over here, and on this side, the Beatles... We were going to form a band, and I was trying to convince my mother to buy me this guitar out of the Sears catalog, one of these dollar-down, dollar-a-day jobs. "What songs are you going to play?" and I said we were going to write our own songs. She burst into laughter: "You want to write songs, and you can't even play an instrument yet!" But I just thought, "They can do it, why can't I?"

From the time I got the guitar, I was more interested in making things up than learning, which may have been to my detriment as a musician. Once I learned to play a 12-bar—I think "Wooly Bully" was the first—I figured out there were a million songs I could

SOUNDBURST.

Get a Warehouse of
Tube Amp Rigs
in a Single Rackspace...
with SansAmp PSA-1.



TECH 21 · NYC

SansAmp™ Model PSA-1. Manufactured in the U.S.A. by Tech 21, Inc. 1600 Broadway, NY, NY 10019 • 212-315-1116 • Fax: 212-315-0825

World Radio History

make up. I viewed that as cheating for a long time, though. Like I should really be learning how to play "A Day in the Life."

MUSICIAN: *It amazes me that great pop songs still come out of that three-chord format.*

PETTY: It's the greatest thing about rock 'n' roll. It's one of the purest forms of folk music, because almost anyone can do it, even if you can't play an instrument. Especially in this day of tape recorders. I think sometimes, "If I had a cassette deck when I was 14..." 'cause I still do that now, write a song on the ghetto-blaster. I have two. They face

each other. I sing the song in one, and as I play it back I sing harmony into the other, and that's it. That's my test. I have this big 24-track studio, and I never go in there. It bugs some people.

Mark Rowland, #107, September 1987

★ TOM PETTY NO LONGER TAKES life so seriously. Tom's house caught fire in 1987. He and his wife and children got out, but most of their belongings were lost. It's led to a long period of temporary quarters for the family while their new house is being

built. To make it worse, the fire may have been arson. While that experience would shake anyone, Tom is fairly philosophical about it. All the more remarkable because he was once known for his combustibility—he made news by engaging in a long legal battle to get out of an unfair record deal before *Damn the Torpedoes*. Then he refused to release his next album, *Hard Promises*, if MCA raised its price a dollar above standard. Then, during the making of *Southern Accents*, he punched a wall, broke his hand, and for a while it looked like his guitar playing days were over. So anyone might have expected that losing his home and possessions would have sent Tom completely around the bend, but instead he devoted himself to keeping his family's spirits up, and made—with the Wilburys and *Full Moon Fever*—the loosest, happiest music of his career.

"It's very unusual," Tom says of his new optimism. "The fire was such a vast thing that it scares me when I start thinking about it. But your life is not like what comes out in the press. They only get the really tragic or really great things. They don't get all the middle stuff. But I'll tell ya," he laughs, "it's been pretty wild.

"I know 'Free Fallin' was influenced by driving up and down Mulholland Drive, where I was living for a while. I did a lot of driving, and a lot of the album came to me on those drives. We were moving all around town, going from house to house, staying in hotels. It was a funny lifestyle, but in the end it was good creatively. I think that was a way of working out all that stuff with the fire so I wouldn't build up a lot of aggression and anger about it. I think looking back—that could be total bullshit—I completely adopted another stance for the album: 'Look, let's just be happy and try to get something over with a positive vibe and some credibility.' Most of the things out there that are positive don't have much credibility; it's easy to go over the line."

Tom now thinks taking the creation of rock 'n' roll too seriously is a big mistake. "It's not good, y'know. Not that you can't write about a serious subject—everything can't be a goof—but I think you just get it a little easier if you don't get all puffed up. Especially when you've written a hundred songs. It's better to go at it casually, and you'll find the best stuff and remember it. I believe that."

Bill Flanagan, #138, April 1990

TAKE A LESSON FROM

DONALD FAGEN

Learn how one of the most influential songwriters in American popular music creates his powerful arrangements.

Donald Fagen reveals the musical thinking behind some typical Steely Dan songs (penned with partner Walter Becker), as well as two of his own solo works. In a fascinating musical exchange with jazz pianist Warren Bernhardt, he breaks down sophisticated jazz/rock compositions that evolved from familiar 12-bar blues. He analyzes *Chain Lightning*, *Peg*, *Josie*, *On The Dunes* and *Teahouse On The Tracks*, teaching each song's structure, harmonic and rhythmic characteristics, intro and riff ideas, and other devices.

All musicians will gain powerful tools to enhance their own playing, writing and arranging!

CONCEPTS FOR

JAZZ/ROCK PIANO


PLAYING, WRITING AND ARRANGING
taught by **DONALD FAGEN**

70-MIN. VIDEO \$49.95 + \$4.50 P&H
VISA/MASTERCARD/DISCOVER
NYS ADD 7% SALES TAX

CALL 1-800-33-TAPES
914-246-2550 FAX #914-246-5282

OR WRITE: HOMESPUN VIDEO
BOX 694MU, WOODSTOCK, NY 12498

A HOMESPUN VIDEO EXCLUSIVE



Factory loaded.

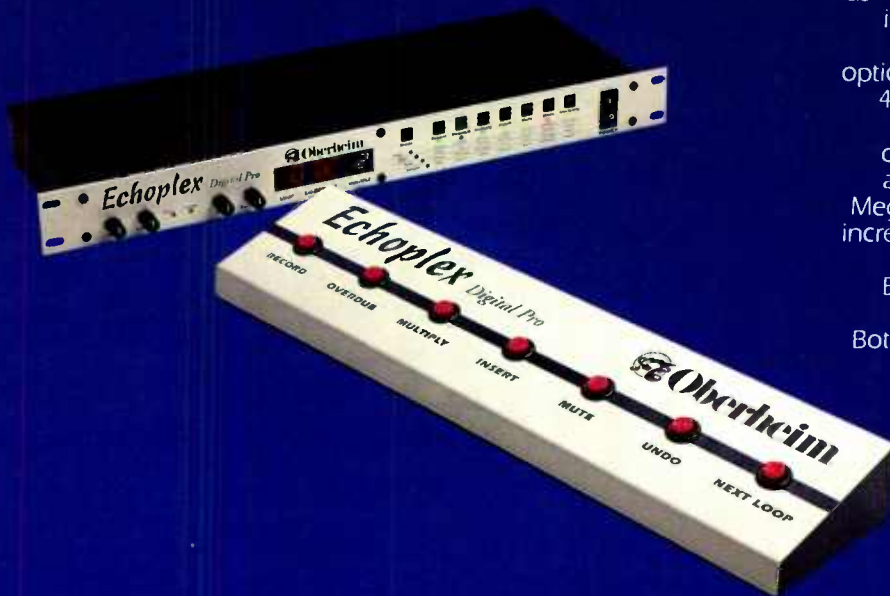
The best keeps getting better.

Oberheim is now offering two of their hottest products - OB•Mx and Echoplex Digital Pro - factory loaded, with upgrades already installed.

OB•Mx-6 The ultimate analog synthesizer is now available as a six voice, six part multitimbral unit. The Oberheim OB•Mx-6 is not virtual anything; the OB•Mx-6 is real analog synthesis. On stage or in the studio, your sound is the final word between you and your audience, so don't compromise. The OB•Mx-6 comes equipped with Version 2 software featuring all new sounds designed to knock your analog socks off. Additional user upgrades are available to expand your OB•Mx-6 to an eight, ten or twelve voice system. Standard 2-voice OB•Mx is also available.

Echoplex 4 Meg The finest looper on the market now packs an amazing 50.3 seconds of sample time. Nine individual loops, unlimited overdubs, multiple un-do steps, plus features such as reverse, rehearse, multiply, mute and insert are all available in real time via MIDI, the front panel or from the optional EFC-7 foot controller. Echoplex 4 Meg also functions as an extended Tap-Tempo performance delay. No other unit offers the features, control and sound quality of the Echoplex 4 Meg. Adding standard SIMM chips can increase your sample time to nearly 200 seconds. The standard 12.5 sec. Echoplex Digital Pro is also available.

Both of these factory loaded Oberheim products are available now at your Oberheim dealer.



Oberheim®

732 Kevin Court • Oakland, CA • 94621 1-800-279-4346 • 1-510-635-9633

**GREAT DRUMMERS
APPRECIATE THE CLASSICS.**



That legendary Ludwig Classic sound. It's the punch, the power, that only Ludwig can deliver. It's the reason why Ludwig Classic Series kits are the first choice for serious drummers. Customize your sound by choosing 6-ply Classic shells or 4-ply Super Classic shells. Customize your look

with many color options in rich Marble, Classic-Coat, Shadow, Natural and Vintage finishes; as well as optional Long Lugs or Classic Lugs. Top your kit off with Ludwig's modular add-on hardware system. The Classic sounds; you hear them on hit after hit, and they're only available from Ludwig.

LUDWIG CLASSIC SERIES. THE BEST SOUNDING DRUMS.

Kit illustrated above in Blue Marble Finish.



For the Full Color Ludwig Catalog, please send \$4 to: Ludwig, Outfit Catalog, P.O. Box 310, Elkhart, IN 46515-0310

mature singer/songwriter you can't just leave rock behind and do schlock. You've got to make the music grow with you, as well as sticking with the good, exciting basics, what's good in your work—and still try to push the genre. The subject matter doesn't have to be tedious or boringly complicated, I don't mean that. But I wouldn't have done "Primitive Cool" or "War Baby" before.

MUSICIAN: *You're generally associated with an image of hedonism, which obscures the fact you've been writing and performing great songs for so many years. I thought "Let's Work" hinted at that point—that what you've done takes real effort.*

JAGGER: Yeah, it does, a lot of craft, a lot of hours. It's not manual labor, though, except for the singing.

MUSICIAN: *Is there any period of your career you're particularly proud of?*

JAGGER: I like *Beggars Banquet* and *Let It Bleed* very much. And the first Stones albums were wonderful. There are others, but they're the ones that come to mind.

MUSICIAN: *Do you worry about falling into a rut?*

JAGGER: Oh yeah, that's why I feel now I have to get out. I'm getting a little stuck. I don't wanna be in 1969, because we're not living in 1969. I did some great things then, but you can't recreate that. I don't want to recycle those memories. Not in new material.

MUSICIAN: *What would you say is your greatest gift or talent?*

JAGGER: I think one of the contributions of myself and Keith, and the Rolling Stones, was that maybe we helped build or expand the framework of pop that the music sits on today. That's the long term. Short term, it's probably as a performer that people think of me.

MUSICIAN: *You once said you were born happy. Do you believe in genetic fate?*

JAGGER: Some people seem to be genetically untogether, or unhappy. I'm kind of lucky, really.

MUSICIAN: *Do you feel this is what you were meant to do?*

JAGGER: I think I would have been capable of doing other things, but probably in the same vein, writing and performing. But, you know, rock 'n' roll got me very hooked, very young. [laughs] So there I was.

MUSICIAN: *What's your motivation at this point?*

JAGGER: I like creating. And I do it for fun, and I get lots of fun out of it and...dare I say, "satisfaction"?

Mark Rowland, #109, November 1987



Orange Returns!

Onstage and in the studio with Jackyl, Oasis, Matthew Sweet, Clutch and more!

TASTE DRIVE one today!

At your local dealer NOW!

...for the guitarist looking for some traditional, cracking rock guitar sounds with an image to match, the Orange is a very exciting proposition.

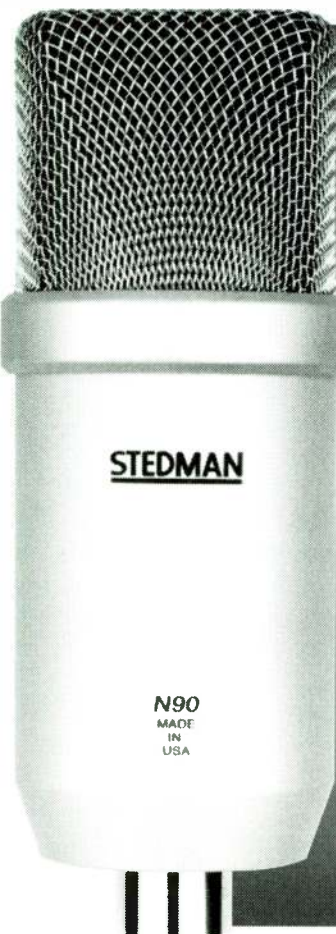
Guitarist, October 94

The rhythm-crunch from this halfstack is superb - powerful and well integrated, without being wooly.

The Guitar Magazine, November 94



Distributed exclusively by:
Consolidated Musical Instruments
1818 Elm Hill Pike • Nashville, TN 37210 • 1-800-4-GIBSON EXT 488



If the mic you're using doesn't give you a BIG SOUND...

TRY OUR N90!

A natural sounding large diaphragm transformerless dynamic.

Ask your dealer or call us today!

1-800-873-0544

List \$399

Optional Shock Mount \$49.50

STEDMAN
CORPORATION

4167 Stedman Dr
Richland MI 49083
Phone 616-629-5930 • Fax 616-629-4149

G R A T E F U L D E A D

In the Dark's sheer humb-ability, its steep production advances over 1980's snooze-fest *Go to Heaven*, its unexpected fineness, all point to this inescapable fact: The Dead, man. The faster they go, the rounder they get—but, like, now they get re-mixed digitally.

Dave DiMartino, #107,
September 1987

★ **GARCIA:** WHEN I WAS A KID, rock 'n' roll was totally disreputable. I wanted to play rock 'n' roll but I wanted it to be respectable. I thought, gee, it'd be nice if rock 'n' roll had the acceptability that jazz has, that kind of cerebral appreciation. I loved the music, but not the stigma attached to it; nobody took it seriously until Ray Charles played the Newport Jazz Festival and rock 'n' roll started making these little appearances in the jazz world.

MUSICIAN: *It's ironic that people now are trying to recapture the so-called "danger" of rock 'n' roll and—*

GARCIA: We're still trying to transcend it. We're living in the shadow of that reputation and it still haunts us. Every couple of years a Grateful Dead bashing goes on in the newspapers. In this case they're working on the crowd more than the band. It's xenophobia, pure and simple; people fear what they don't understand. And when a bunch of people come to town, even if they're utterly harmless, just the appearance or the numbers alone is somehow frightening. So we're having to cope with that of unreasoning fear now, in townships all over the place. We're running out of places to play, quite frankly. We're heading toward an "over-success" kind of extinction.

Mark Rowland, #149, March 1991

"When I fell in with Ken Kesey and Neal Cassady, it seemed like home sweet home to me, to be tossed in with a bunch of crazies," remembers Bob Weir, whose eyes open wide when he talks, like he's experiencing a revelation, or there's a murder going on over your left shoulder and he's too polite to interrupt the conversation. "I had to abandon all my previous conceptions of space and time. I thought I was pretty well indoctrinated into the 'anything goes' way of dealing with life. But I found much more than anything goes with [Kesey's] Pranksters. It was a whole new reality for this boy. We were dealing with stuff like telepathy on a daily basis.

"It might have been partly because of the LSD or the personal



"We're running out of places to play, quite frankly. We're heading toward an 'over-success' kind of extinction."

chemistry of everyone involved, and the times. We picked up a lot from those guys, particularly from Cassady. He was able to drive 50 or 60 miles an hour through downtown rush-hour traffic, he could see around corners... That's useful if you're playing improvisational music, 'cause there are plenty of corners that come up. We gleaned that kind of approach from Cassady—he was one of our teachers, as well as a playmate."

"Well, how much room is there in which to do something like that, that's the question," says Garcia. "There's a little room, and I think that's essentially what the Grateful Dead audience is acting out. They're acting out their version of how much freedom is there in America to go for a wild ride. What's left is, well, you can follow the Grateful Dead on the road. You can't be locked up for that, yet. So it's an adventure. And an adventure, as part of the American experience, is essential. It's part of what it means to find yourself in America. It's hard to join the circus anymore, and you can't hop a freight, so what do you do... Grateful Dead. These are your war stories, your adventure stories."

But the obeisance they pay to you, that doesn't square with the anti-authoritarian impulse much, does it?

"Obeisance?!?! I haven't got that much obeisance lately! They buy their tickets, but nobody lays tributes at my door."

Peter Watrous, #134, December 1989



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



we have ever made, resulting in exceptional transient response, enhanced high frequency clarity and crisp, clear vocals.

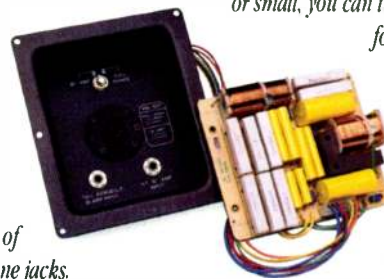
outstanding pattern control (90° X 50°) and exhibits the lowest midband distortion we have ever achieved in large format systems. Equally important, the 2447J compression driver extends high frequency response well above 18 kHz, virtually eliminating the need for a separate tweeter.

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

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

STEVIE RAY VAUGHAN

Stevie wasn't exactly a big fan of the Thin White Duke. He'd heard the *Ziggy Stardust & the Spiders from Mars* album just enough to hate it real bad. "Uncle John Turner used to play it all the time and rave about it," he said. "It didn't just make me not like it, it made me mad. The way it sounded made me mad and when I saw a picture of Bowie on that tour it made me mad."

But Stevie Ray accepted the invitation, which pissed off half the studio guitar pros in Manhattan. Who the hell was this primitive nobody? Bowie actually bragged that his discovery was so retro that he "considers Jimmy Page something of a modernist. The lad seems to have stopped at Albert Collins."

Joe Nick Patoski & Bill Crawford, #175, May 1993

★ "THE EASIEST WAY FOR ME TO DESCRIBE what I do is that I've tried to learn something from everything I've ever heard. And I try to do it as well as when I first heard it."

David Fricke, #59, September 1983

Wirz and Rene Martinez souped up almost all of Stevie's guitars with bass frets to punch up his sound and reduce the wear his telephone wire-sized strings wreaked on the metal bars. Barr and his father stamped some heavy-duty wang bars on a metal press specifically for Stevie and installed them on the bass side of the bridge. By switching on the middle pickup and turning the tone knob down, grabbing the wang bar and shaking the guitar on the floor, he could coax a threatening rumble out of the instrument.

Joe Nick Patoski & Bill Crawford, #175, May 1993

★ "WHAT I'M TRYING TO DO IS FIND THAT clarity, when I can let go of whatever it would be, ego or self-consciousness. Since I can't read music, I find I do the best when I just listen to where I'm trying to go with it and where it can go. And not try to rush it. Not try to make up things as I'm going necessarily, but just let them come out. Then I'm a lot better off. If I start trying to pay attention to where I am on the neck and the proper way to do this or that, I end up thinking *that* thing through instead of playing from my heart. When I've played from my mind I get in trouble."

Timothy White, #152, June 1991



It was the struggle, he and Jeff Beck agreed, the extra edge of effort or pain, that made your style unique.

He used pipe-thick guitar strings and got a mean, resonant sound that could cut you. It was the struggle, he and Jeff Beck agreed, the extra edge of effort or pain you put into playing your instrument, that makes your style unique. Stevie unquestionably had his. He squeezed and pulled, grimaced and snapped at his guitar, slip-dancing across the stage with eyes closed. Even when he was attacking his instrument—he would often come up with his pick from beneath the strings, drawing them away from the face of the guitar and letting them snap back into place—he sounded utterly at ease, natural, and the power was not so much like it was being forced, but that it simply couldn't be held back.

Matt Resnicoff, #143, November 1990

"We decided to move [to Austin] on the way there and I moved into a club called Rolling Hills that a friend of mine owned. I slept on the pool table, the stage, the floor, whatever the weather permitted. And to tell you the truth, it was some of my favorite times. I didn't have a dime, but who cares? I was doing what I wanted and around people I wanted to be around and it was *always* good music."

Timothy White, #152, June 1991 {cont'd on p. 94}

"IT'S A COOL TOOL."

"The Fretlight has really opened doors to some new sounds. I set it to something new, and right away my fingers are playing patterns they've never done before. This is one of the best tools for learning I've ever seen."

—Neal Schon

SEE THE SOUNDS. Whether you're an accomplished pro like Neal or just starting to play, you'll master new sounds much faster with the Fretlight.

That's because the Fretlight is the world's only guitar with a built-in learning system. By using three dials, LED lights in the fretboard show you where to put your fingers to get the sounds you want to hear. So your playing will improve immediately, whatever your level.

It's a great guitar, with an incredible learning system, at an awesome price. For more information about how you can play better right away call us

FRETLIGHT™

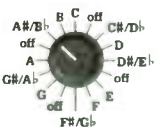
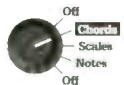
by **OPTEK™**
MUSIC SYSTEMS

Call 1-800-833-8306

To hear the sounds of the Fretlight, call **1-919-558-5060**

CHECK OUT NEAL SCHON'S NEW INSTRUMENTAL GUITAR CD, "BEYOND THE THUNDER."

Now available on the Higher Octave Music label. Also watch for the new band Abraxas, with Neal Schon on guitar.



JOHN MELLENCAMP

Cougar's grandmother makes her recording debut on *Scarecrow* by singing an old folk lullaby as a prelude to "Small Town," the most personal and possibly best song Cougar has written. "She's 85 now," says John. "She was like, 'Are you sure you want me to do this?' And we said, 'Oh, grandma, just sing it.' It worked great—we put the mikes real far away and it sounds like an old record.

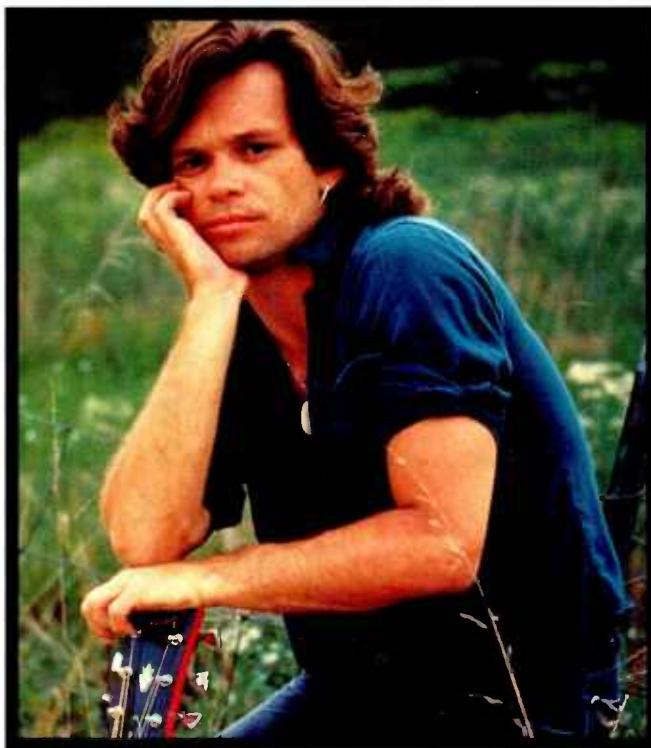
"I think any musical ability I have came from her," he explains. "She can sing, play piano and some stringed instruments. That's on my dad's side—my ability to lie I got from my mom's," he cracks. "She sang that song to us when we were kids, and it seemed to tie in with the feeling of growing up there." He starts to sing, "But I've seen it all in a small town..." then lets the verse trail off.

"I think that's true. You can experience the world in smaller places. Maybe we weren't as sophisticated, but hey—we all drank, we all got educated, we all were taught to 'fear Jesus.' When I was a kid I used to complain, 'There's a lot of hypocrites in church.' And my grandpa would say, 'There's a lot of hypocrites in bars, and you still go there.'

"I'm finding out that I'm a lot more moral person than I would ever admit to being before," John says. "I was kind of surprised to notice how many religious references there are on this record. Subconsciously it must be something I'm thinking about. Here's the thing: You can believe in God or not, but a lot of what's being said there is pretty true. Look at the golden rule. That's the first thing I was taught: Do unto others as you'd have them do unto you. If we could all just do that, what a great place the world would be. One crummy little rule," he smiles ruefully, "and none of us can follow it."

Mark Rowland, #84, October 1985

Heartland Rock is the sound of certain mature, third-generation American rockers who have uniquely personal stories to tell about themselves and their previously unsung working-class constituencies. *Scarecrow* ranks with *Night Moves* and *The River* as an inspired and unflinching musical testament, and on Cougar Mellencamp's broadest and most vivid canvas thus far. It's a rock 'n' roll *Grapes of Wrath*. *Timothy White, #84, October 1985*



"I'm thinking about playing bars in college towns and not doing any of my songs. I want to see if it's still fun."

★ **MELLENCAMP:** I DELIVERED *BIG DADDY*, AND WHAT the record company said to me first thing was "How many singles are on the album?" What? Do they want to know how much they're gonna be able to turn on the radio and enjoy my songs? No: "How much fuckin' money can we make, man? Is there blood money here?"

Now I might say, "Who cares? You wanna hear the album or not?" But it really kills you. It really hurts when that happens.

MUSICIAN: *But you've got the steadiest album audience out there. Four million copies each of the last three times out. You're relatively secure.*

MELLENCAMP: No matter what you think—and this is a true thing—when the Rolling Stones delivered their first record to CBS, it was given back to them. Bob Dylan just delivered a record to CBS that they weren't gonna put out. You think they'd do it to me? In a heartbeat.

There's no way you can get around it. That's why I never wanted to be a pop singer. At one point I said, "Goddamn it, let's get serious about this." I said one time, "I don't ever want to write another song that's gonna bum somebody out." I wanted to write songs that maybe made 'em think a little bit in between dance steps. That's what I thought my job was. But when you get down to it, it's about how many hit singles you have on the record. *Steve Perry, #130, August 1989*



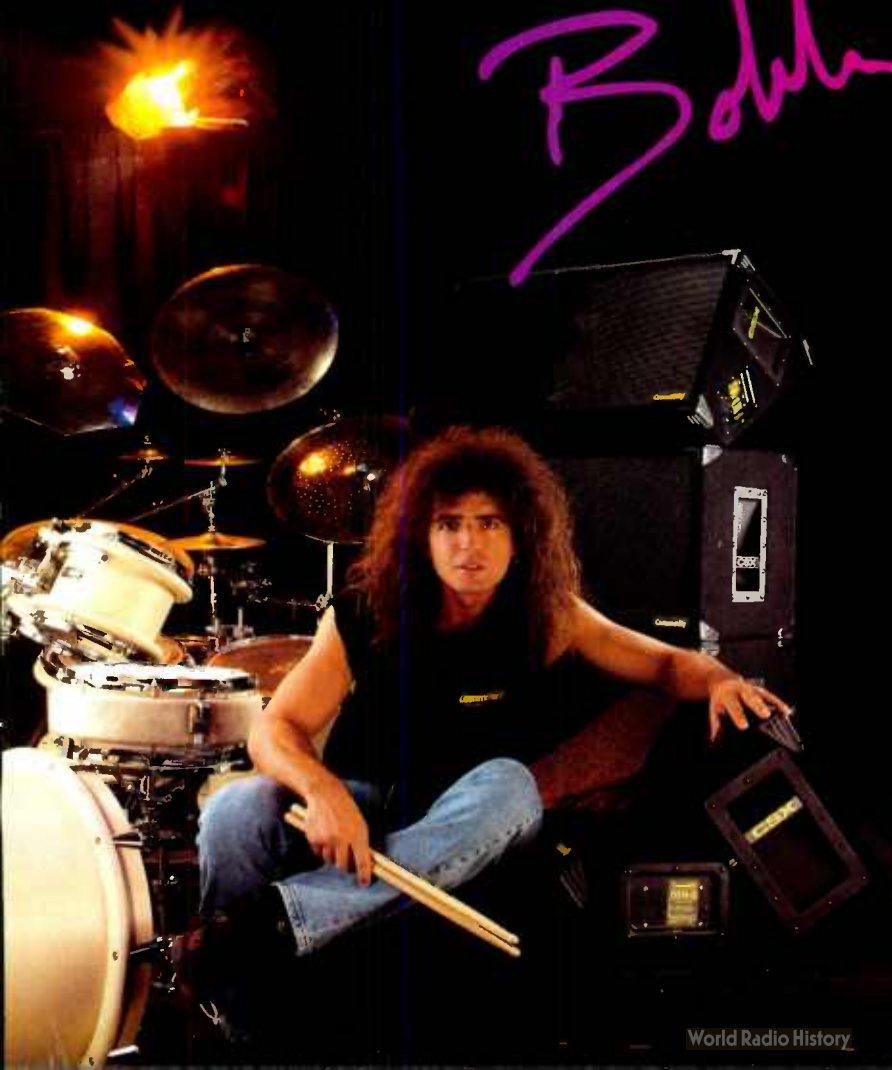
Sounding Off For Community!



“ My Community CSX-S2 monitors are a critical part of my touring setup. They’ve got unbelievable power. They’re rugged, punchy and crystal clear. The subs and 58’s handle everything I give them and fire it right back at me—night after night. ”



Bobby Rock



PROFESSIONAL LOUDSPEAKERS
333 East Fifth Street, Chester, PA 19013
Phone 610-876-3400 Fax 610-874-0190

“I played Dixieland, mainstream, bebop, free-form, I played in a big band, I also played as a backing musician for cabaret acts. It was a very rich musical education which was totally outside rock ‘n’ roll. I wasn’t interested in rock ‘n’ roll. I found the rock music of the time abhorrent. It was Led Zeppelin, Deep Purple—music I just hated.”

J.D. Considine, #38, December 1981

★ **MUSICIAN:** HOW CAN POP BE MUSIC FOR change? If you’re playing music that’s as easily acceptable as a Top 10 hit, it doesn’t matter what the words are because the music is pretty and seductive.

STING: I think there’s a trick, a seduction process at work. A sophisticated ear can hear the beauty of an interval like the second. Most people can only understand harmony like thirds and fifths, a seventh if they’re into jazz. They don’t want to know about anything like a second or an eleventh. Pop music can be useful because it introduces things like that as gimmicks, if you like, which train the general ear. The Beatles took a lot of risks musically. They used thirds and fifths and sevenths. They were well in the mold of popular music, but there were things in the music—time signatures, harmonies, classical music—that suggested other fields. I think that’s why it was successful. No other music gets to as many people.

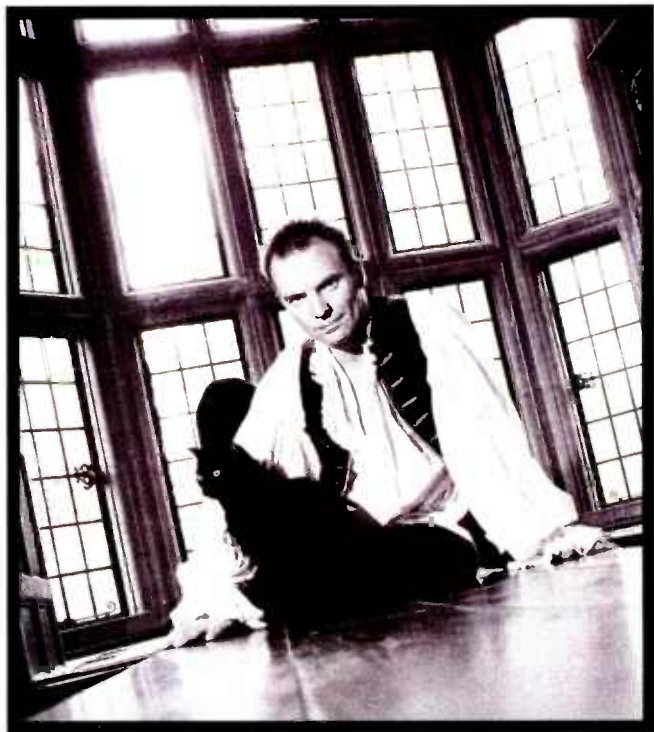
For me the greatest music ever performed was Mozart. It’s pretty, happy, it’s pop music and it’s wonderful. If I were to choose a piece of music today that I wanted to listen to, I’d listen to Fauré’s *Requiem*. I’d rather listen to that than Schoenberg or Ornette Coleman. It speaks to my soul. I like harmony. Music for me is order out of chaos, and the world is chaos. If you go onstage or on record and you produce nothing but dissonance and an arrhythmic wall of noise, you might be reflecting reality, but you’ll empty the concert hall. I think you have to seduce people. Basically you have to make them feel welcome, feel warm, and maybe during the set, disjoint them.

MUSICIAN: You’ve constructed a pretty clear image; what do you think it is?

STING: Hopefully it’s pretty evasive.

MUSICIAN: Why hopefully?

STING: Because most images are kind of fixed—Ozzy Osborne, God bless



“I don’t wear a corset, I don’t wear a wig, I don’t lie about my age, or sing songs about dating girls after high school. I’m an adult.”

him, will always be Ozzy Osborne and he can’t be anything else, even though he’s 40 years old. He’s still pouring himself into tight satin trousers, biting the heads off chickens, wears girls’ clothes and has flowing locks. It’s very hard for him to get out of that. My image has been much more flexible, so I can feel comfortable being an adult and still do the job.

Peter Watrous, #110, December 1987

“The Police got back together for my wedding. We played three or four numbers, and it was funny because 10 years just slipped by and I became the person I was 10 years ago, and so did Stewart [Copeland]. I turned around to look at him, because he was playing a little faster than I wanted—he’s hell to play with, in terms of where the beat is. I turned around and [makes a snarling expression] and so did he. And then we both caught each other doing this and we both started to laugh. It was like we were back! But we really get along much better now.”

Jock Baird, #174, April 1993

“The strangest thing happened today. I was out windsurfing on my board and suddenly the rudder was gone. It just snapped off for no apparent reason.” Sting is lying face up on a pool table at Eddie Grant’s Blue Wave Studio in Barbados. “I believe that everything happens for a purpose, so I asked myself why did this happen now? Then I realized the truth: I’d lost my sense of direction.”

Vic Garbarini, #82, August 1985

It's

MUSICTIME

THE EASY WAY TO RECORD, PLAY & PRINT MUSIC

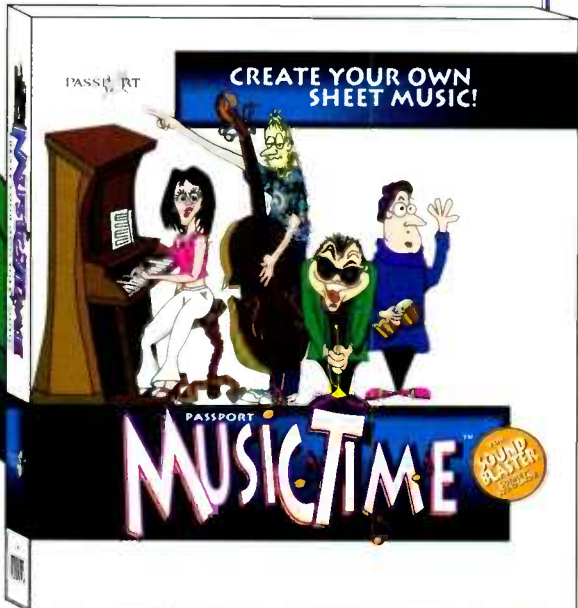
MusicTime is the most entertaining way to make music with your multimedia computer.

It's never been easier to create beautiful sheet music on your desktop. MusicTime lets you write and play back music with the instrument sound of your choice. Live out your musical dreams and write a hit song! Print out professional-quality sheet music.



Play your music into the computer with your PC or MIDI Keyboard and MusicTime does the rest.

Create, play, print— It's that easy!



PASSPORT'S
MUSICTIME[®]

Available on disk for
Windows™ & Macintosh®.
New CD ROM version
gives you over 100
Classic Songs & a Music
Education Module



Call **1-800-443-3210**

To Order or for a Dealer near you.
Available at Software Etc., Egghead Software,
Computer City, Electronics Boutique, CompUSA,
Babbages, Fry's, Media Play
and wherever fine software is sold.



100 Stone Pine Road • Half Moon Bay, CA 94019 • (415) 726-0280

[cont'd from page 71] *ing with me. The word competition in the original Latin means to struggle together with—not against—somebody. Like two people playing tennis or chess to improve their skills, not polarize into winners and losers. I think people miss that positive aspect to your big mouth.*

BRANFORD: Arguing is great, man. A constructive difference of opinion will always promote dialogue, as long as two people are really willing to discuss things. It's like when

Wynton talks about how much he doesn't like a lot of rap music, and all these people get mad. Like my grandma used to say, if you throw a brick into a crowd, the one that it hits will always holler.

MUSICIAN: *You're on record as saying rap doesn't always hold up for you. But you wouldn't have built your Buckshot LeFonque album on a hip-hop foundation if you didn't find something about it transcendent.*

BRANFORD: It's the beat—the beat is transcendent; the beat is universal. They brought

the soul back to R&B. The shit that they call R&B now is unbelievably sad and whacked. But the thing that hip-hop has always had that I've been attracted to is attitude. It has the same attitude that R&B had in the '60s and '70s. It was black, it was unique.

Now it's like everything is a business decision, crossover this, crossover that. Music is so fragmented now. Like when you pick up *Billboard* it says, "Should appeal to R&B, CHR, MOR, and DMF?"

MUSICIAN: *What's DMF?*

BRANFORD: Dumb motherfuckers. When I make a decision to do something artistically, I don't care who likes it or buys it. Because if you use that criterion, Mozart would have never written *Don Giovanni*, Charlie Parker would never have played anything but swing music. There comes a point at which you have to stand up and say, this is what I have to do.

There are a whole lot of people in the gangsta community who come to a point where their lives change. And they might want to change, but the day they change is the day they're labeled as sellouts, and they stop selling records. They're victims of the commercialism that made them the successes they are. I was talking with a cat in that idiom once and I said, "Why don't you combine this with that?" And he said, yeah, that would be fat. But you don't understand, man, those kids.

Vic Garbarini, #189, July 1994

STEVIE RAY VAUGHAN

[cont'd from page 88] ★ "I WOULD SIT down and listen to something and if I couldn't find it on the neck yet, I would learn how to find it *singing* it the best I could. Trying to find the sound with my lips and my mouth, doing some bastardized version of scat singing. Then I would learn how to make the sound with my fingers that I was making with my mouth."

★ **VAUGHAN:** IN FACT, A GUITAR makes more sense to me strung backwards.

CORYELL: Really? Do you ever perform that way?

VAUGHAN: Not very often. But I go through phases when I can play that way. And it makes more sense to me that way. The highs are on the top and the lows are on the bottom. And I can see patters a lot easier. And I'm not so restricted to my usual patterns.

Larry Coryell, #134, December 1989

HDR-6

DIGITAL 6 TRACK RECORDER

- Digital mixer with 3-band digital EQ
- 4 Aux Sends and Returns built in
- Full editing functions—move, copy & delete
- Synchronize any number of HDR-6 units
- MIDI Sync, mixer control and Auto Mix
- MIDI Machine Control
- Auto Punch In/Out, with undo
- Auto location for instant access
- Real time pitch control
- 2nd internal Hard Disk capability
- Direct Out mode for external mixer
- Easy back-up and loading
- 18 bit A/D conversion
- 20 bit D/A conversion
- Option slots for expansion

The screen shown is a Cubase® mixer map. This may be used with the HDR-6 for auto mixing.

SPECIFICATIONS

- Freq. Response: 20Hz - 22KHz (fs=48KHz)
- Dynamic Range: 100dB (musical)
- Recording time: 10 min (364kb) per track, 30 min (1Gb) per track, 60 min (2Gb) per track
- Analog input: Mic/Line input x 2 (1/4"), AUX stereo in, x 4 (1/4")
- Analog output: Master out L, R, AUX out x 4, or Direct out x 6 (1/4")
- Digital I/O: Optic fiber, wavelength 660nm & Coaxial 75 ohm (S/PDIF)
- Options: 2 input AD board, SMPTE interface, SCSI interface, AES/EBU interface

VESTAX CORPORATION 2870 Cordelia Road, Suite 100, Fairfield, CA 94585 Phone: (707) 427-1920 Fax: (707) 427-2023
*Cubase is a trademark of Steinberg

MANUFACTURED IN THE USA

COMING MAY 25

THE #1
RESOURCE
FOR WORKING
MUSICIANS

★
100% UPDATED

1995

THE
MUSICIANS
GUIDE
TO
TOURING
AND
PROMOTION

SUMMER/FALL EDITION

ORDER YOURS TODAY!

Please send me _____ copies of the 1995 Musicians Guide to Touring and Promotion. Enclosed is check/money order for \$8.95 each (\$9.95 in Canada, \$10.95 overseas). (Price includes all shipping and handling. U.S. funds only please.)

Name _____

Address _____

City _____

State, Zip _____

Send to Musicians Guide, PO Box 2163, Marion, OH 43305-2163

FORWARD



SOUNDSCAPE SSHDR1 HARD-DISK RECORDER

Soundscape's SSHDR1 eight-track hard-disk recorder for the IBM/Windows (\$3250-\$4035 without hard disk drive) offers a flexible alternative to digital tape. Onboard capabilities include MIDI and SMPTE chase-lock; parametric EQ; scrubbing; noise gating; strip-silence and de-fragmentation routines. Up to 16 eight-channel expanders (\$2925 each) can be chained for 128 tracks. Balanced XLR inputs and outputs and removable media capability are optional.

◆ Soundscape, 705-A Lakefield Rd., Westlake Village, CA 91361; voice (805) 495-7375, fax (805) 379-2648, e-mail 74774.1337@compuserve.com



MARTIN CLAPTON GUITAR

Among Slowhand's most prized possessions are a pair of small-bodied Martin acoustics: a 1939 000-42 and a modified 000-28. The two are combined in the 1995 Limited Edition 000-42EC (\$8100 including case, \$8320 with 1935-style sunburst top). The sides and back are made of East Indian rosewood, the top bookmatched Sitka spruce. The ebony fingerboard bears Clapton's signature inlaid in mother of pearl. Limited to 461 instruments, the production run is numbered and signed by Clapton and C.F. Martin IV. ◆ Martin, 510 Sycamore St., P.O. Box 329, Nazareth, PA 18064; voice (800) 345-3103, fax (215) 759-5757.

FAST

GOETZ SNARE DRUMS

Pursuing an ideal of old-fashioned craftsmanship, Goetz builds custom snare drums (\$990–1400) with an extra-rigid “radial stack” design rather than layered plies. This uses less glue, maximizing wood resonance—doubly important given the company’s selection of 34 tropical hardwoods rather than the usual maple or birch. Drums with brass, chrome, nickel, gold or powder-coated plating are available in 13” or 14” diameters. Depths range from 4” to 8”, with thicknesses of 3/8”, 5/16”, 7/16” or 1/2”. Goetz, RR 1, Box 53, Arlington, IL 61312; voice (815) 643-2514.



ddrum NORD LEAD KEYBOARD

A new generation of synthesizers uses a digital technique called physical modeling to simulate the sounds of physical systems such as plucked strings (using a string model) and thwacked drum heads (using a drum model). ddrum’s four-voice Nord Lead (\$2350 rack, \$2750 keyboard, \$750 eight-voice expansion) uses an analog synthesizer model to generate the classic sounds of the Minimoog and Prophet-5 without the brittle character usually associated with digital synthesis. In vintage style, all sonic parameters are available via front-panel controls. ♦ ddrum, 300 Long Beach Blvd., Stratford, CT 06497; voice (800) 882-0098, fax (203) 380-1780.



YAMAHA MU80 MODULE

Equally suited to the desktop and the stage, Yamaha’s GM-compatible MU80 (\$895) wields a surprising amount of musical horsepower. 64 polyphonic voices, dynamically allocated to 32 MIDI channels, can sound 32 simultaneous samples drawn from eight megs of ROM. Four simultaneous effects are available to process not only the internal sounds, but also external signals patched into the stereo A/D input. And there’s an onboard MIDI-to-computer interface! Too much stuff for a tiny box? Not with the icon-driven user interface. ♦ Yamaha, P.O. Box 6600, Buena Park, CA 90622-6600; voice (714) 522-9011, fax (714) 522-9832.

OPTICAL MEDIA SOFTWARE

Need to get audio from a CD into a computer or sampler? You can sample it, converting from digital to analog to digital—or you can pipe it in directly from a CD-ROM drive to your computer using Optical Media’s Disc-to-Disk (\$199) for Mac or IBM/Windows. You can select file format, sampling rate, bit resolution, mono/stereo, start/stop points and data compression ratio. From the computer you can port the sound into your favorite sampler using a utility such as Passport’s Alchemy 3.0. ♦ Optical Media, 180 Knowles Dr., Los Gatos, CA 95030; voice (800) 347-2664, fax (408) 376-3519.



NEW TOYS & NEW TOOLS

GUITARS & BASSES

◆ There are 15 models in Fender's new DG series of acoustic guitars, including dreadnoughts and "classic" body styles. The series includes 12-string, left-handed and cutaway models featuring three-in-line machines and a variety of finishes. **Fender**, 7975 N. Hayden Rd., Suite C-100, Scottsdale, AZ 85258; voice (602) 596-9690, fax (602) 596-1386. ◆ Epiphone's Les Paul Studio Standard and Nighthawk solidbodies and Viola bass are lower-priced versions of Gibson classics. The 24-fret Coronet, FJ-200CE (cutaway with electronics), upgraded Thunderbird bass and El Capitan Cutaway acoustic/electric bass feature refinements of past successes. All-new axes include the PRO-1 (single-coil) and PRO-2 (humbucker-equipped) rock 'n' roll guitars, high-end but affordable Excalibur, plastic-backed Nuevo acoustic/electric line and Epi line of entry-level instruments including both electric and acoustic models. **Epiphone**, 1818 Elm Hill Pike, Nashville, TN 37210-3781; voice (615) 871-4500, fax (615) 889-5509. ◆ The Wrangler solidbody is made of swamp ash with a bolt-on curly maple neck and rosewood or maple fingerboard. The pickup layout is "Nashville-style," with a Tele-style Rio Grande Muy Grande in the bridge position and Rio Grande Vintage Tall Boys in the neck and middle positions. A B-bender is optional. **Robin**, 3526 East T. C. Jester, Houston, TX 77018; voice (713) 957-0470, fax (713) 957-3316. ◆ The SH-55 Seth Lover pickup is a faithful recreation of Gibson's 1955 "Patent Applied For" humbucker, designed in collaboration with the inventor of the original. The cover is nickel-plated nickel silver rather than brass to retain the pickup's high-frequency components, and wax potting is not used. **Seymour Duncan**, 5427 Hollister Ave., Santa Barbara, CA 93111-2345; voice (800) SDU-NCAN, fax (805) 964-9749. ◆ The Stick & Play system consists of precut stick-on labels and markers that make it easy to identify notes and scale patterns on the neck of any stringed instrument. Instructional manual and "backing tracks" CDs are available separately. **Stick & Play**, 460 Jackson St., Bisford, GA 30518; voice (404) 271-7082.

AMPS & SPEAKERS

◆ Epiphone's E series solid-state guitar and bass combos are now available in tweed covering. Models range from the 15-watt, 1x8 EP-800 to the stereo 60-watt, 2x10 EP-SC210, all with multi-

band EQ. Some include reverb, stereo chorus and other extras. **Epiphone**, 1818 Elm Hill Pike, Nashville, TN 37210-3781; voice (615) 871-4500, fax (615) 889-5509. ◆ Orange's U.K.-built Overdrive (with master volume) and Graphic (without) amps are faithful recreations of the psychedelic-era originals. They come in 80- and 120-watt all-tube configurations, equipped with an effect loop and covered with distinctive orange vinyl. Orange speaker enclosures are available with either two or four Celestion G12T-75 12" drivers. RedBear makes affordable Russian-designed tube heads, the 60-watt MK 60 and 120-watt MK 120, with three-band EQ. Matching 4x12 enclosures packed with Celestion GT12T-75s are available in slant-front and vertical cabinets. **Music City International**, 1818 Elm Hill Pike, Nashville, TN 37210; voice (800) 4-GIBSON, fax (615) 889-5509. ◆ The revamped all-tube Fender Twin combo retains the classic qualities of the original model. The two-channel unit delivers 100 watts into 4, 8 or 16 ohms, and includes spring reverb, tone controls for each channel, effects loop and line out jack. **Fender**, 7975 N. Hayden Rd., Suite C-100, Scottsdale, AZ 85258; voice (602) 596-9690, fax (602) 596-1386. ◆ Extending the design philosophy of the SVT-810E bass enclosure, Ampeg offers the ester-equipped SVT-215E 2x15 cabinet and the SVT-481HE with four 8" drivers plus a dome tweeter. The new B2-48 combines four 8" drivers, dome tweeter and extensive tone controls (low, mid, hi plus nine-band graphic) and signal access (XLR line out, preamp out, effect loop). Also, the 1x15 B-3 features extensive tone controls (low, mid, hi plus nine-band graphic) and signal access (XLR line out, preamp out, effect loop). The B-3158 adds biamped power, dedicating 100 watts to a 15" driver and 50 watts to an 8" driver. Dual limiters are included. **Ampeg**, 1400 Ferguson Ave., St. Louis, MO 63133; voice (800) 727-4512, fax (314) 727-8929. ◆ Crest's high-end CA series of power amps now includes the CA2 and CA4, lower-powered models suited to a range of applications. The CA2 provides 250 watts/channel, the CA4 450 watts/channel (both into 4 ohms). **Crest**, 100 Eisenhower Dr., Paramus, NJ 07652; voice (201) 909-8700, fax (201) 909-8744. ◆ The Q10X-D bass cabinet, also known as the John Patitucci model, is built to the bass master's own satisfaction. It comprises four 10" drivers (one a coaxial speaker) plus a high-frequency titanium horn housed in a poplar box covered with red carpeting.

Continuous power handling capability is rated at 800 watts. Also Bag End offers two new studio monitor packages. System A includes two MM-8 time-aligned near-field monitors, two D10E-S subwoofers and an ELF-1 low-frequency integrator. The more cost-effective System B eliminates one subwoofer and substitutes the ELF-M integrator. Both systems feature polarity switching and selectable EQ curves for near- and far-field listening. **Bag End**, P.O. Box 488, Barrington, IL 60011; voice (708) 382-4550, fax (708) 382-4551.

DRUMS & PERCUSSION

◆ Sabian's Thunder Sheets—large rectangular bronze plates—come in two sizes. Response is described as "loud and ominous." For entry-level drummers, there are three new budget B8 models: 10" splash, 14" crash and 18" Chinese. In addition, the Jack DeJohnette Encore series of cymbals now includes crashes in 13", 16" and 17" sizes, which deliver a more explosive sound than DeJohnette's signature series, and the 21" Encore ride with a dry, dark tone. **Sabian**, Meductic, New Brunswick, Canada E0H 1L0; voice (506) 272-2019, fax (506) 272-2081. ◆ Ludwig has reissued the LS-4224-MM, the kit played by Ringo Starr circa 1964. Available in six vintage finishes, the four-piece outfit includes a 14" x 22" bass drum, 16" x 16" floor tom, 9" x 13" rack tom and 5" x 14" wood snare drum with Super Classic maple shells, Classic lugs and disappearing bass drum spurs. The L201 Speed King bass drum pedal is also standard. Also, the Ltd. Edition brass/chrome snare drum series duplicates models sold in the '60s. Sizes include 5" x 14" (LB400B) and 6.5" x 14" (LB402B). **Ludwig**, P.O. Box 310, Elkhart, IN 46515-0301; voice (219) 522-1675, fax (219) 522-0334.

RECORDING & SOFTWARE

◆ The S1 Stereo Imager software is designed to alter, subtly or radically, a recording's stereo field. Functions include rotation, asymmetry, width and stereo shuffler. S1 acts as a DSP plug-in module for Digidesign Sound Designer II or Pro Tools systems on the Macintosh. **Waves**, 4028 Papermill Rd., Ste. 14, Knoxville, TN 37909; voice (615) 588-9307, fax (615) 588-9472. ◆ Running on an Apple Power Macintosh with a SCSI 2 hard disk array, Deck II software delivers 24-track audio playback with no additional hardware. Reportedly, QuickTime movies and MIDI files can be played simultaneously with 24 audio tracks. Conventional SCSI

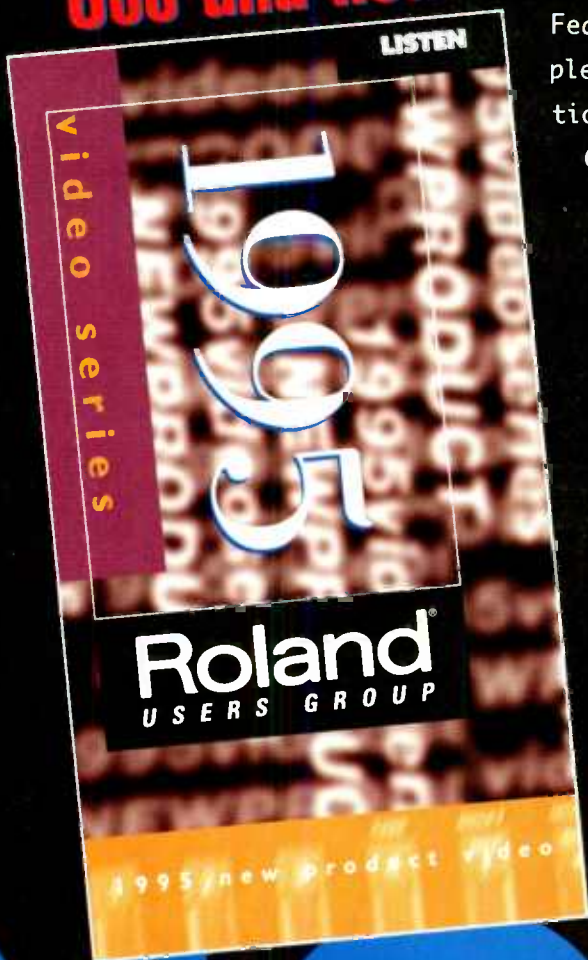
Roland[®]
USERS GROUP

1995 New Product Video

Roland's hottest

NEW gear:

See and hear it in the latest edition of Roland Users Group Video Magazine —



Featuring the best new keyboards, synthesizers, samplers and guitar products, including the revolutionary new VG-8 V-Guitar System. The Roland Users Group Video Series gives you a backstage pass to Roland's newest and most innovative products, as they were presented at this year's Winter NAMM Convention and the Roland MI Dealer Conference. Turn your TV into your own private Roland/BOSS clinic. Get a detailed explanation of Roland's breakthrough new technology: **COMPOSITE OBJECT SOUND MODELING (COSM)**. You've heard about it; here's your chance to fully understand the power of COSM. Killer new gear and exciting performances by the Roland Clinicians, Allan Holdsworth and 'Weird' Al Yankovic.

Just \$9.95

Call 800.386.7575

(U.S. only) to place your order. VISA and Mastercard accepted.

Now available

 **Roland**[®]

Roland Corporation U.S., 7200 Dominion Circle, Los Angeles, CA 90040-3696

World Radio History

drives permit 12- to 16-track playback. **OSC**, 480 Potrero, San Francisco, CA 94110; voice (800) 343-3325, fax (415) 252-0560.

SOUNDWARE & MIDI FILES

◆ The Sound Ideas CD library of sound effects is augmented by four new collections. The updated *General Series 6000* includes over 7500 effects on 40 CDs. Five discs of vintage comedy sounds make up the *Warner Bros.* collection. Likewise, *Universal Studios* has made its archive available in a 1000-sound collection. *SFX on CD-ROM Volume 1* is designed for PC-based multimedia applications,

including four file formats plus CD audio. **Sound Ideas**, 105 W. Beaver Creek Rd., Ste. 4, Richmond Hill, Ontario, Canada L4B 1C6; voice (800) 387-3030, fax (905) 886-6800. ◆ *The Philip Wolfe Rock Keyboards Collection* CD-ROM concentrates on the Hammond B3 and Moog synths in Akai, Kurzweil, E-mu, Peavey and Digidesign formats. *Scott Peer's Sound Engineering Vol. 1* collects various synthesizers and drum machines on a CD-ROM formatted for Akai, Kurzweil, E-mu and Peavey samplers, while the Keith Stafford *Founder's Series* CD-ROM provides action/adventure sound effects from films such as *Vertigo* and *Bonnie and*

Clyde in Akai, E-mu and Digidesign formats. *Marco's Loop-D-Loops* and *John Wilmer's Live Loops* is an audio CD for acid/house/tribal/trance applications. **Greysounds**, 501 Fourth St. SE, Bandon by the Sea, OR 97411; voice (503) 347-4700, fax (503) 347-4163. ◆ *Funky Rhythms You Can't Live Without* (audio) delivers hip-hop raw materials by Digital Kitchen. Larry Washington's *Big Fat: The Beats & Loops Sampler* (audio) presents bass, guitar, horns, vocals and rhythms in hip-hop and R&B styles. *The Definitive Percussion Sampler*, produced by Steve Reid for audio CD and CD-ROM (Akai, Roland and Digidesign formats), collects exotic instruments from around the world. Bruce Henderson's *Legacy Volume 1: The Definitive Analog Sampler* (audio or CD-ROM) collects vintage synthesizer and drum machine sounds, while *Maximum Impact: The Alternative Sampler* (audio) provides industrial, techno and cinematic timbres. Also, new sound disks and cards are available for the Alesis QuadraSynth and Kurzweil K2000. **Eye & I**, 930 Jungfrau Ct., Milpitas, CA 95035; voice (408) 945-0139, fax (408) 945-5712.

◆ The original *Synclavier Sound Library* is available on CD-ROM formatted for E-mu, Akai, Roland, and Kurzweil samplers as well as Digidesign's SampleCell. Volumes include strings, percussion, world and orchestral percussion, keys and guitars, and brass and winds. **Illo**, P.O. Box 3772, Chatsworth, CA 91311; voice (800) 747-4546, fax (818) 883-4361. ◆ *Tune 1000* offers GM-compatible standard MIDI files of past and current hits complete with lyrics on floppy disk. Artists range from U2 to Willie Nelson, styles from Broadway to doo-wop, with several "hits" compilations from various eras. All sequences include a "harmony track" designed to feed a polyphonic pitch shifter for automated background vocals. **Tune 1000**, 7710 Hamel Blvd. W, Sainte-Foy, PQ Canada G2G 2J5; voice (800) 363-TUNE, fax (418) 877-9994.

ACCESSORIES

◆ The Z-Bar is an inexpensive z-shaped aluminum mike stand useful in positioning a microphone in front of a speaker cabinet. It facilitates precision positioning while eliminating the need for a conventional mike stand and boom. **Z Right Stuff**, 762 Inverrary Ln., Deerfield, IL 60015; voice (800) 520-4380, fax (708) 520-4212.

PROCESSORS

◆ The Saturator is a two-channel tube front-end for digital recorders intended to impart the effect of analog tape saturation. Large VU meters are included as well as XLR and 1/4" inputs and outputs. **RSP**, 2870 Technology Dr., Rochester Hills, MI 48309; voice (800) 432-7625, fax (810) 853-5937.

Soundscape
Digital • Audio • Workstations

"Soundscape seems to be a remarkably stable system in that I didn't experience a single glitch, crash, or hiccup during the entire review period. It's a credit to the developers that every operation worked smoothly and as advertised. That is not something you can take for granted."
Dennis Miller. *Electronic Musician* Nov '94

"Soundscape is one of the few digital recorders that permits recording while chase locking without an expensive hardware add on to control its sampling rate. The SSHDR1 currently provides the most cost effective solution for this application."
Jim Aikin. *Keyboard* Nov '94

"The quality of the converters seems particularly high; I couldn't detect any coloration when comparing recorded material with the original. A lot of effort and care has been devoted to this crucial side of the system."
Dennis Miller. *Electronic Musician* Nov '94

"Ever since the introduction of the DAT format, the world has looked for a replacement for the razorblade. Soundscape is a sharp, affordable replacement with extras."
Eddie Ciletti. *EQ* Feb '95

"Everybody reported that their system had never crashed and that they had never found any bugs, not even on preliminary alpha or beta versions ..."
Paul Tingon. *User review for Audio Media* Dec '94

"Soundscape does offer everything that you could want from a professional quality hard disk recording system. It is cheaper, more powerful and more stable than many similar systems. But most of all it is so easy to use, allowing you to concentrate on the music."
Philip Moore. *Australian Digital* Mar '95

"Having used Soundscape for three months in post producing audio for corporate programmes mastered on Betacam SP, it is now unthinkable to return to the old way of working ... Soundscape is reliable, simple to learn, easy to use and produces very high quality results."
Nic Blinston. *Business Video* Mar '95

"Soundscape could well find its way replacing the analog tape recorder up and down the country ... a welcome addition to any studio set up for the sheer freedom it offers when it comes to laying tracks down quickly and easily in order to make the most of that creative muse."
Bob Walder. *Music Technology* Jul '93

"I've been playing around with Soundscape's hard disk recorder this week and feel almost as though I've had a religious experience."
Brian Heywood. *MIDI Monitor* Issue 11

"I wanted to really check out the vari sync mode. I slowed the video down to a crawl, Cubase locked in and the sequenced music was playing slowly ... a bit faster ... and ... yes the Soundscape synced up and was recording. The SSHDR1 has lots of features, creative usage of available power, sounds great, syncs great, straightforward, easy to use and expandable."
John Zulaikha. *Connections* Feb '95

"The next stage of the Digital Revolution starts here."
Bob Walder. *Home and Studio Recording* Jul '93

Need we say more...

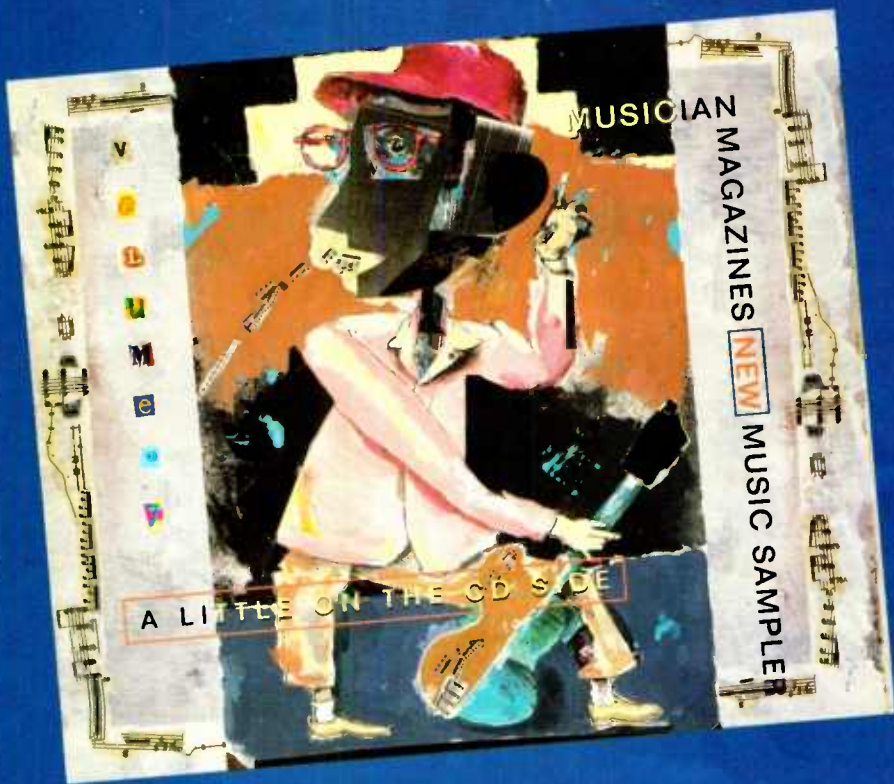
SSHDR1-R*

USA
Soundscape Digital
705-A Lakefield Road
Westlake Village
CA 91361
Tel: 805 495 7375

Canada
Gerr Audio Distribution
2 Thorncliffe Park Drive
Unit 9, Toronto
Ontario, M4H 1H2
Tel: 416 696 2779

SOUNDSCAPE DIGITAL TECHNOLOGY LTD

* Unit shows NEW optional professional drive carriers



ALL NEW RELEASES

- Del Amitri
- Pat Metheny Group
- PJ Harvey
- Sonia Dada
- Wilco
- Jann Arden
- Guy Clark
- The Rembrandts
- Cake
- Robin Lane
- Joan Osborne
- Kevin Gilbert
- Steve Morse Band

A LITTLE ON THE CD SIDE

VOLUME 17

MUSICIAN MAGAZINE'S NEW MUSIC SAMPLER

Spring is here, and the sound of fresh new music fills the air. Must be time for another Musician New Music Sampler and the diverse selection of great new music that comes with it. Order your copy now and be fulfilled. Or you can subscribe to CD Side and preview a minimum of 75 new releases a year.

Please send me _____ copies of **A Little On the CD Side Volume 17**. Enclosed is \$3.99 per disc (\$5.99 foreign-US funds only).

_____ Please enter my **5-CD subscription** to CD Side (a new volume every 3 months). Enclosed \$18 per subscription (\$30 foreign-US funds only). Start subscription with _____ Vol 15 _____ Vol 16 _____ Vol 17.

Please include appropriate sales tax in CA, DC, IL, MA, NJ, TN, PA VA, OH, CAN. Thanks.

Note: All prices include shipping. If the volume you requested is sold out, your subscription will begin with next available volume.

Send check/money order to: **MUSICIAN CD SIDE**, PO Box 99100, Collingswood, NJ 08108

Name _____

Address _____

City _____ State _____ Zip _____

ALSO AVAILABLE

■ **Volume 16**, featuring Joe Jackson, Nanci Griffith, Soul Coughing, Dionne Farris, Nick Drake, Donald Byrd with Guru and Ronnie Jordan, Songhai and 9 more!

■ **Volume 15**, featuring Jeff Buckley, Big Head Todd, Lyle Lovett, Walter Becker, Dag, Orbital, the Who and 10 more!

Please allow 4-6 weeks for delivery.
World Radio History



JONI MITCHELL'S HO

THE STUDIO



WE WANTED to do something special for the Home Studio in our 200th issue and agreed that if we could visit any musician's house, it would be Joni Mitchell's. After posing for a couple of shots in front of her mixing board, Joni informed us that she hardly ever sets foot in her home studio, that since she and her producer husband Larry Klein split the gear is being divided up, and that if we *really* want to know where she creates music we should shoot her in her kitchen, with just her custom-built **Collings Baby**. "It's a magical little guitar," Joni says. "It's got a 14-fret neck and it's as beautifully balanced as a good violin. It has all of the sound of a dreadnought. I bought a **Collings D2H** and this little one, but the little one is enchanted. I had polio and the weight of an electric guitar is hard on my back. Bigger guitars put my back into a position that contributes to its deterioration."

Joni is more interested in finding new sounds by manipulating tunings and sonics at the source than by fiddling with electronic effects. "Maybe at the level of recording I'll do some sonic experimenting with electric instruments," she says, "but at the compositional level I like acoustic instruments."

Joni's main recording guitar has been a **Martin D28**, which she records using an **AKG C12** mike. The mike's output is routed through a **Neve 1073** preamp and **Urei 1176** compressor on its way to her **Trident 70** mixer. She treats vocals the same way except when she records vocals and guitar together, in which case she leaves the C12 on the guitar and sings into a **Neumann U 67**. Joni's outboard gear includes a slew of **Yamaha** effects (**REV7s**, **REV5s**, **SPX90s** and **SPX 1000s**) as well as a complement of compressors and limiters including a **Urei LA-2A**, **dbx 165A** and **dbx 160X**. She tracks to an **Otari MTR-90** through **Dolby SR** noise reduction units, monitoring via **Yamaha NS10s** and **Genelec** speakers. Keyboards include a **Sequential Prophet-5**, **Roland JD-800**, **Roland Juno 60** and **Yamaha** baby grand piano.

Joni explains, "I used to trick myself, I'd say, 'We're going in to do demos,' but the demos were the records. It would take the performance pressure off. It would give you the psychological notion that you had a second chance. I don't work with a producer, I've produced my own records—although when I worked with Klein he suddenly became a *producer* overnight. I hate the term producer. When I think of produce I think of vegetables. I'm a composer of music. Whether that seems pretentious to people doesn't matter. I make no attempt to add things for the sake of being commercial. A producer might have that consideration. I as an artist do not and never have. Producers say, 'Oh, this is what they want these days!' The trends that producers consider is what makes records date. And I don't think mine do."

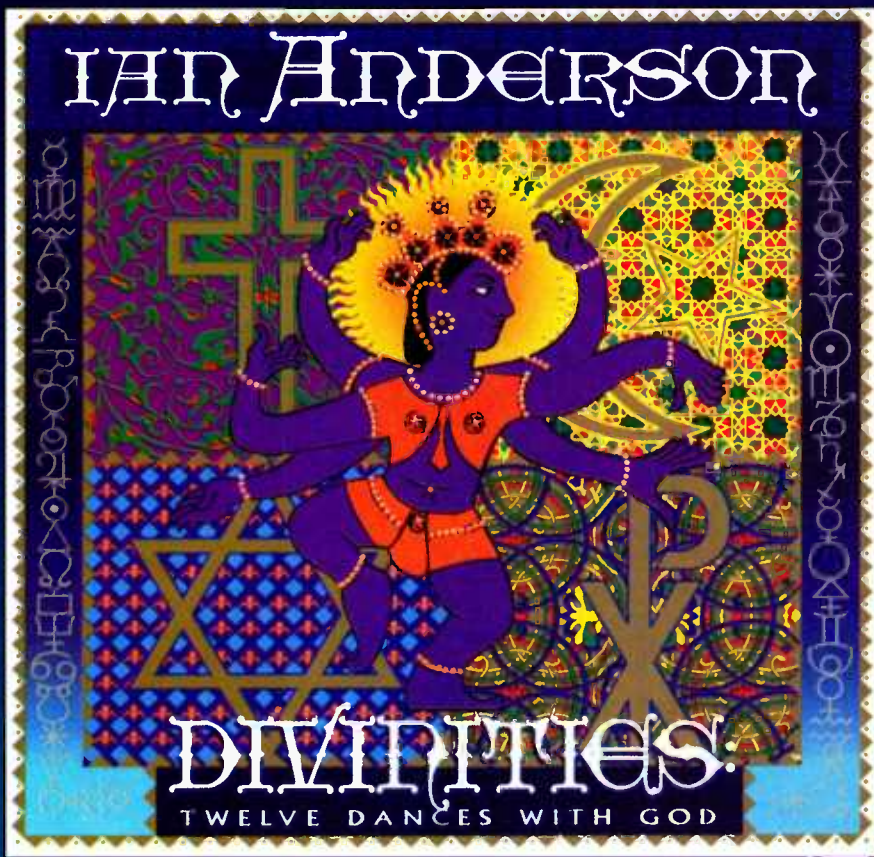
BY BILL FLANAGAN

PHOTOGRAPH BY TED FRIDLIZIUS

DIVINITIES:

TWELVE DANCES WITH GOD

IAN ANDERSON



Ian Anderson, the genius behind Jethro Tull, delivers a dazzling new collection of ground-breaking instrumental music. *Divinities* is a spiritual journey through a tapestry of cultural and religious influences, expressed through Anderson's unique arrangements for flute and orchestra. Mystical... Melodic... *Divinities*.

1995 TOUR DATES

8/1 - Orpheum Theatre/Boston
8/2 - Auditorium Theatre/Rochester
8/3 - Massey Hall/Toronto
8/5 - Beacon Theatre/New York City

8/6 - Tower Theatre/Philadelphia
8/7 - Music Hall/Cleveland
8/8 - Bismark Theatre/Chicago
8/9 - State Theatre/Minneapolis

8/11 - Orpheum Theatre/Vancouver
8/13 - Warfield Theatre/San Francisco
8/14 - Pantages Theatre/Los Angeles
8/15 - Luther Burbank Center/Santa Rosa



TO HEAR DIVINITIES CALL
1 800 5 ANGEL 5 (262)

TOWER RECORDS

TO ORDER DIVINITIES CALL
1 800 ASK TOWER

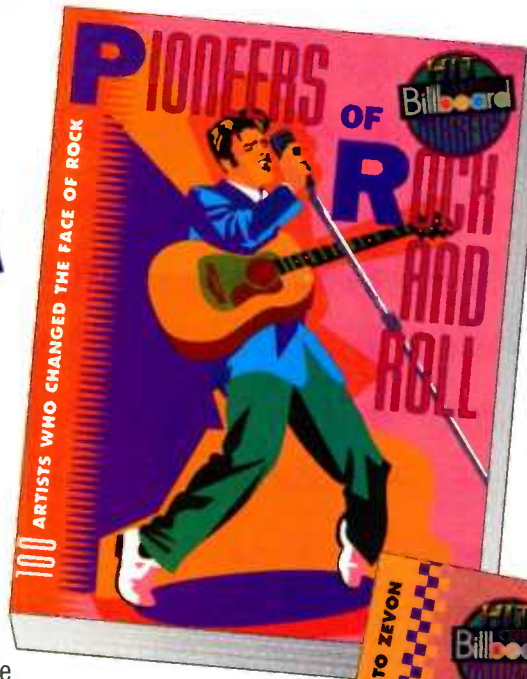


Angel[®]

FROM THE ANGEL WHO BROUGHT YOU 'CHANT' & 'VISION'

World Radio History

Who are pop music's heaviest hitters?



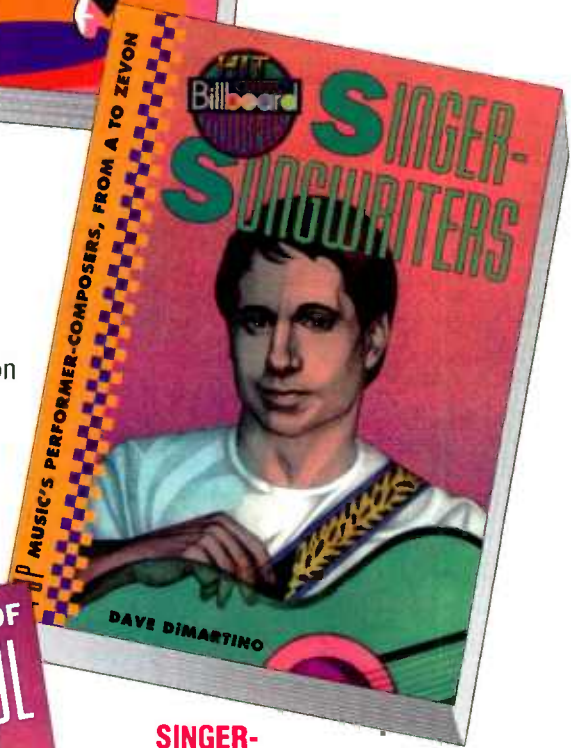
PIONEERS OF ROCK AND ROLL *100 Artists Who Changed the Face of Rock*

By Harry Sumrall. Who are the trend-setters, the trailblazers who set the standards? From the Beatles to R.E.M., from Chuck Berry to the Clash, they're all in *Pioneers of Rock and Roll*, a look at the 100 most influential rock artists of all time. Here are rock's classic acts: Bill Haley, Elvis, the Rolling Stones, the Who, Crosby, Stills and Nash, Eric Clapton, Elton John, Talking Heads, U2, and dozens more—as well as seminal but lesser-known talents. 320 pages. (0-8230-7628-8)

Billboard is the home of the pop charts, the chronicle of commercial achievement in the music industry. But the charts aren't the whole story. Of key importance both in and outside the industry are the artists—the bands, the singers, the songwriters who produce the vast body of work from which chart successes emerge. **BILLBOARD HITMAKERS** is about those artists.

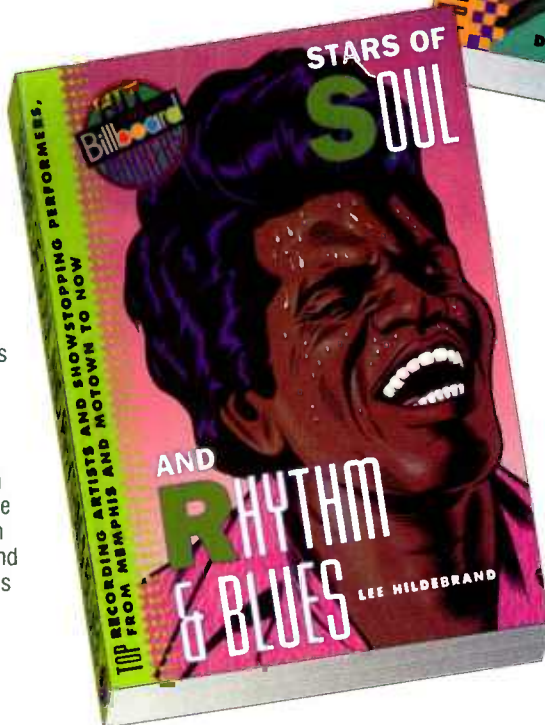
Each book explores its topic in depth and detail via individual artist profiles arranged alphabetically, with the artists selected for inclusion on the basis of how they defined and redefined the music scene. Each profile gives a sense of the artist's impact, offers insights about the music, and places the subject in the grand musical scheme of things.

Each: 100 b&w illus. 7 x 9 1/4". \$21.95, paper



SINGER-SONGWRITERS *Pop Music's Performer-Composers, From A to Zevon*

By Dave DiMartino. Popular music has a rich history of artists who compose and perform their own work. From the protest-oriented songs of Bob Dylan to the new wave of Elvis Costello and the wide-ranging career of Paul Simon, singer-songwriters have made the pop song the definitive means of expression in modern culture. *Singer-Songwriters* explores over 200 of these latter-day troubadours, from superstars to lesser-known but extremely influential writers, providing an insight into the songs that have moved so many listeners. 320 pages. (0-8230-7629-6)



STARS OF SOUL AND RHYTHM & BLUES

Top Recording Artists and Showstopping Performers, from Memphis and Motown to Now
By Lee Hildebrand. Call it soul, call it blues, call it R&B—by any name, the music that can be collectively categorized as rhythm and blues has had a profoundly moving effect on audiences for several generations. *Stars of Soul and Rhythm & Blues* examines 180 of the greatest R&B artists of the past half-century, from the gritty soul of James Brown to the modern funk of Janet Jackson, from the solo vocal heroics of Al Green and Otis Redding to the group harmonies of the Coasters and the Shirelles. 288 pages. (0-8230-7633-4)

Available wherever books on music are sold, or call 1-800-278-8477

BillboardBooks

An imprint of Watson-Guptill Publications
1515 Broadway, New York, NY 10036

MAJOR RELEASE QUALITY SINCE 1969

500 CD's *plus* CASSETTES

Includes professional design, color separations
full color insert printing

\$2840⁰⁰

Hassle Free
Money Back
Guarantee

No Charge
Reference
CD's &
Cassettes

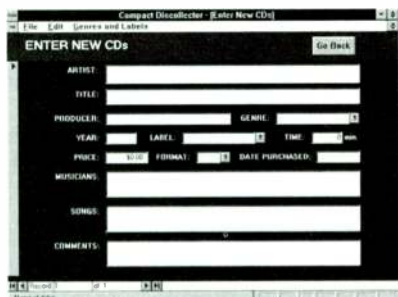
At Your
Service
Priority
Delivery



Call for our **FREE** 1995 Color Catalog
Toll Free
1-800-463-9493 24 hours

WORLD WORLD RECORDS GROUP
908 Niagara Falls Blvd.
North Tonawanda, N.Y. 14120-0260
Phone 1-800-463-9493 Fax 1-800-530-0216
E Mail 75323,2172 @ compuserve.com

Compact Discollector For Windows



Catalog, search, sort and create reports of your collection by artist, title, genre, producer, year of release, label, date of purchase and other categories

Just \$19.95 plus \$2.00 S&H
N.J. residents add 6% sales tax

Send check or money order to:
THE OBSESSIVE COLLECTOR
41 Watchung Plaza - Suite 151
Montclair, New Jersey 07042

Amex/Visa/MC accepted: Send name, card number and expiration date via fax (201-744-3098); E-mail (stuartr@panix.com or stuartr5@aol.com)

OR CALL 1-800-419-9061

Also available for your laser discs:
Laser Disc Collector for Windows
Just \$19.95 plus \$2.00 S&H
Requires Windows, MS-DOS 3.1 or later,
6 MB RAM (8 recommended), 3.5" disk drive, mouse

It is the chance to witness the cultivation of such favorable conditions as much as the resulting improvisations, many of which are flat-out brilliant, that makes the *Plugged Nickel* an essential artifact. By 1965, free jazz was in full cry and saxophonist Wayne Shorter was acclimated to the evolving interaction of pianist Herbie Hancock, bassist Ron Carter and drummer Tony Williams. And the ever-restless Davis was on a mission: to reconcile the tenets of free improvisation with the harmonic discipline of the post-bop era. Within this highly empathetic band, he was able to comment on both worlds, then suggest a common ground. The flexible, intently reactive rhythm section taught free players how to utilize small motifs, not just thunderstorms. The soloists (particularly Shorter, whose work here is full of edge-seeking drama) showed orthodox players how to stretch into more adventurous harmonic terrain. Night after night, Davis and his musicians were abstracting standard tunes and looking for cliché-free ways to do their jobs—a brisk swing would suddenly evaporate into a contemplative interlude, marked by different, more impressionistic chords, and then just as quickly give way to an unhurried medium bounce.

Throughout, from the languid "My Funny Valentine" to the appropriately fiery "Agitation" to an exploration of Jerome Kern's "Yesterdays" (not part of the band's usual repertoire), the transitions between these sections are remarkably seamless, and offer clues as to why a live Miles Davis session that's nearly 30 years old demands attention. Because these musicians valued their instincts and listening abilities more than their capacity to dazzle with chops. Because nothing was prearranged. Because they weren't just switching between styles and tempos in the studio or on selected occasions when the tape was rolling; theirs was a daily enterprise. And as this massive collection also makes clear, the quintet's moments of ecstatic fury and cresting, crosstalking spirit were common, but never ordinary, elements of that quest.

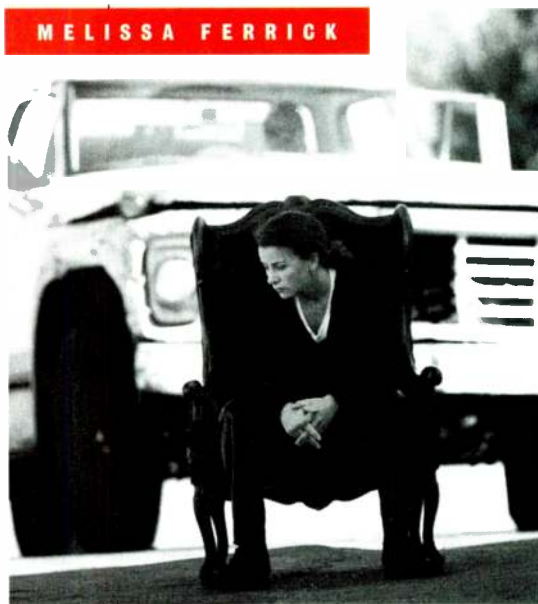
—Tom Moon

MELISSA FERRICK

Willing to Wait
(ATLANTIC)

SONGWRITERS WHO CHOOSE TO GROW up in public may be fools, but they provide

the rest of us with an unbeatable spectator sport. *Willing to Wait*, Melissa Ferrick's memorable sophomore outing, generates some of the most vivid images of a soul in flux since John Lennon's *Plastic Ono Band*. While this Boston native can't match his naked eloquence—not yet, anyway—she shares the burning desire to pour out messy, problematic emotions that



ROCKI PEDERSEN

marked his best work. John would have approved.

Ferrick's *Massive Blur*, which seemed a perfectly respectable debut in 1993, now feels like an unsatisfying compromise next to the taut, relentless *Willing*. Then, she shared the spotlight with a studio band, perhaps unsure how much to reveal. Now, it's primarily just her non-sense vocals and a trusty acoustic guitar, with little to obscure these outbursts of doubt, passion and hope.

Treating the sturdy melodies as incidental, her blunt delivery might prompt some to accuse Ferrick of selling the material short: Indeed, she almost sounds impatient with the limitations of performing, as if even the song format interfered with her urgent need to vent. Most of the dozen tracks suggest different facets of the same situation, reflecting the conflicting impulses of someone who's certain she's fallen in love ("I Am Not"), finds the idea thoroughly unnerving ("I Am Done"), yet bravely offers herself without apology (the title song), and believes everything will turn out fine ("Somehow We Get There").

A mixture of old-fashioned romanticism and steely determination. Ferrick says her "patience is stronger/Than any kiss," promising her significant other, "I will sit here and wait/Until all your fantasies fall behind." On

the flip side of this down-to-earth sensibility, Ferrick plays the dizzy, wild-eyed suitor who's practically deranged. The breathless "Till You're Dead" brilliantly captures the weird hysteria of obsession, depicting a long-awaited lover as a physically disorienting, almost overwhelming force.

In less skilled hands, such intense displays

would be tedious exhibitionism. Ferrick shows her own fallibility when she strays from the confessional mode on "Gotta Go Now," a pedestrian, albeit articulate, indictment of homophobia, racism and other ills. Elsewhere, off the soapbox, her unflinching, reckless self-portrait simply fascinates and amazes.

—Jon Young

SHORT TAKES

BY J. D. CONSIDINE

CHRIS ISAAC

Forever Blue

(REPRISE)

A TRUE CONNOISSEUR of cool, Isaac has always understood how well understatement conveys emotional depth, but here he moves beyond that. It's not just that his stylistic range has increased—though from the John Lee Hooker menace of "Baby Did a Bad Bad Thing" to the *Blue Hawaii* balladry of the title tune, he sure covers a lot of ground—but that he's added to the music's dynamic and emotional range. It's one thing to leap into falsetto, Roy Orbison-style, as the rhythm turns around in the chorus to "Somebody's Crying," something else again to move from whispered hope to full-throated faith as easily as he does in "I Believe." Add in a couple classic laments, like the desperate "Walkin' Down the Street" or the ghostly "Change Your Mind," and *Forever Blue* sounds very hot, indeed.

GENE

Olympian

(POLYDOR)

SMITHS LITE.

ROBERT CRAY

Some Rainy Morning

(MERCURY)

ALTHOUGH PREVIOUS albums have made plain what Cray can do on guitar, he's never really made a point of showing off his vocal skills—until now. This starts off with a "Moan" and builds momentum from there, playing up the pleading side of his voice in "Jealous Love," showing its sweetness in "Little Boy Big" and exploiting its emotional range in "I'll Go On." As always,

the guitar playing is great, from the rhythmic stomp of "Tell the Landlord" to the searing angularity of "Enough for Me," but it's just icing this time.

TERENCE TRENT D'ARBY

TTD's Vibrator

(WORK/COLUMBIA)

WHEN HE'S ON, getting off with D'Arby is no problem—few singers can as convincingly convey both the rhythmic lubrication of R&B and the hip-level thrust of rock. But for all its conceptual smarts and artistic ambition, *TTD's Vibrator* runs out of juice before it finishes the job. Though the sex-spiced "Supermodel Sandwich" is certainly tasty and the Hendrix-as-soulman "Holding On to You" a minor masterpiece, by the time he gets to the flaccid flailing of "Resurrection," it's painfully clear that TTD shot his wad too soon and is not about to come again.

AARON NEVILLE

The Tattooed Heart

(ARM)

JUST BECAUSE he's too good a singer to make a bad album doesn't mean that Neville is guaranteed to make nothing but good ones. *The Tattooed Heart* is well-played and market-savvy enough to ensure that Neville will continue to expand his pop-radio fanbase, and there are some pleasant surprises on hand, like the classic Al Green groove that powers "Try (A Little Harder)" or the country-style blues of "Down into Muddy Water." But when the closest he comes to heartbreak balladry is a B+ rendition of "Crying in the Chapel," Neville fans have cause for a few tears of their own.

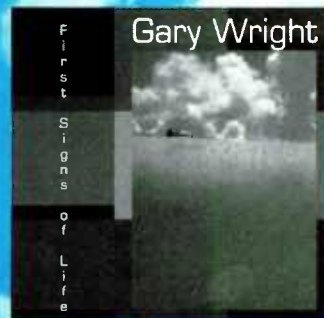
Gary Wright

The Dream Weaver casts another spell. Blending his signature keyboard and vocal style with Brazilian and South Indian rhythms and African choral structures, Gary Wright has produced a visionary world music/pop fusion.



First Signs Of Life

Features the hit single "Don't Try To Own Me" supported by George Harrison on back-up vocals, Terry Bozzio on drums, Steve Farris on guitar and Jimmy Haslip on bass.



Available at fine record stores or to order direct call: 1 (800) 578-4419

Hear and Buy CD's

USE LINE
Call (617) 497-LSTN
ext. TRLK (8755)



TRILOKA RECORDS

©1995 TriLoka Records, 106 Lattini, Santa Fe, NM 87501

INDIE MARKETPLACE

The Power Pop Revolution Begins **HERE!**

THE ROCKS/TWENTY CENT CRUSH

"A Double Dose of Pop" - two bands, two releases on one CD. The Rocks (NYC) expressively channeling The Byrds, Beatles and The Hollies. Twenty Cent Crush (L.A.) deftly weaving a pop quilt from axis powers Big Star, The Who and Paul Westerberg. (CD #1)

SYNPOPHONY #1

"A Compilation From Five of America's Best Pop Bands" - Rockerfellers, The Finns, The Shombls, Martin Luther Lennon, Cherry Twister - 20 celestial nuggets with buzz-buzz melodies. An intoxicating array of hooks that are not melodically stillborn. (CD #2)

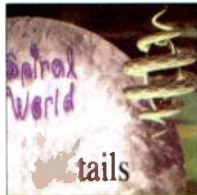
PEZBAND

Chicago's finest pop band ever. An EP of four songs unavailable anywhere till now. Featuring the classic Pezband lineup with Cliff Johnson (Off-Broadway) on vocals. Deluxe cover, too! (7" #1)

CDs \$12 postpaid, each 7" EP - \$3.50 postpaid, each

NOT LAME
AT MUSIC COMPANY

"Pop that's not pop!"
p.o. box 9828, aspen, co 81612 notlame@aol.com



the tails

"...a musical manifesto that somehow manages to meld such seemingly disparate idioms as heavy rock, world music, jazz, and pop into a consummate and organic whole."
Bruce Krauss, *Metro Weekend*

"The best CD release of the summer, 1994."
Anthony Violanti, *The Buffalo News*

"...a triumph of ideas."
Dale Anderson, *Art Voice*

13-song CD \$10.00 plus \$2.50 P&H each item
Check/money order payable to:

DRINK UP DREAMERS PRODUCTIONS

6715 Main Street Buffalo, NY 14221 (716) 633-3421

In 1975 Speedy West & Jimmy Bryant stepped into the studio

FOR THE LAST TIME

Featuring:
Boogie Man
Speedy Recovery
The West Is Calling
and many more

Available now for 8.98 cs. or 14.98 cd., plus 3.00 S&H.
VISA/MC call 800-264-2054 or send check or money order to:

Step One Records
1300 Division St.
Third Floor
Nashville, Tn. 37203

ORDER TODAY!



For the Last Time

A D I N D E X

- Adamas Strings—P.O. Box 507, Bloomfield, CT 06002 2
- AKG—8500 Balboa Blvd., Northridge, CA 91329 (818) 893-8411 4
- Alesis—3630 Holdredge Ave., Los Angeles, CA 90016 (310) 558-4530 21, 23
- American Educational Music Publications—1106 E. Burlington, Fairfield, IA 52556 (515) 472-3100 101
- ASCAP—1 Lincoln Plaza, New York, NY 10023 (212) 621-6000 51
- Audio Classic—8200 S. Memorial Parkway, Huntsville, AL 35802 75
- Audio-Technica—1221 Commerce Dr., Stow, OH 44224 (216) 686-2600 65
- Celestion—89 Doug Brown Way, Holliston, MA 01746 (508) 429-6706 78-79
- Collings—11025 Signal Dr., Austin, TX 78737 (512) 288-7776 6
- Community Professional Sound Systems—333 E. 5th St., Chester, PA 19013 (610) 876-3400 61
- Electro-Voice—600 Cecil St., Buchanan, MI 49107 (616) 695-6831 63
- Epiphone—1818 Elm Hill Pike, Nashville, TN 37210 (615) 871-4500 35
- Fender—7975 North Hayden Rd., Scottsdale, AZ 85258 (602) 596-9690 37
- GHS Strings—2813 Wilber Ave., Battle Creek, MI 49015 (616) 968-3351 57
- Homespun—P.O. Box 694MU, Woodstock, NY 12498 (800) 33 TAPES 80
- JBL—8500 Balboa Blvd., Northridge, CA 91329 (818) 893-8411 87
- Kurzweil—13336 Alondra Blvd., Cerritos, CA 90701-2245 (310) 926-3200 35
- Lexicon, Inc.—100 Beaver St., Waltham, MA 02154 (617) 891-6790 53
- Ludwig—P.O. Box 310, Elkhart, IN 46515 (219) 522-1675 29, 82
- Mackie Designs, Inc.—16220 Wood-Red Rd. N.E., Woodinville, WA 98072 18, 77
- Obsessive Collector—41 Watchung Plaza, Ste. 151, Montclair, NJ 07042 (201) 744-2697 66, 108
- Optek Music Systems—5291 Capital Blvd., Raleigh, NC 27604 (919) 850-9040 89
- Orange Amps/CMI—1818 Elm Hill Pike, Nashville, TN 37210 (615) 871-4500 85
- Passport—100 Stone Pine Rd, Half Moon Bay, CA 94019 (415) 726-0280 51, 93
- Peavey—711 A St., Meridian, MS 39301 (601) 483-5365 9, 91
- QSC—1675 MacArthur Blvd., Costa Mesa, CA 92626 (714) 754-6195 61
- Red Bear Amps/CMI—1818 Elm Hill Pike, Nashville, TN 37210 (615) 871-4500 83
- Remo—12804 Raymer St., North Hollywood, CA 91605 (818) 983-2600 47
- Roland—7200 Dominion Circle, Los Angeles, CA 90040 (213) 685-5141 99
- Sennheiser—6 Vista Drive/Box 987, Old Lyme, CT 06371 (203) 434-9190 116
- Shure Brothers Inc.—222 Hartrey Ave., Evanston, IL 60202 (708) 866-2200 11
- Saundscape—Chricon House, Mount Stewart Sq., Cardiff Bay, Cardiff, Wales 6F16DR 100
- Stedman Corp.—4167 Stedman Dr., Richland, MI 49038 (616) 629-5930 83, 85
- Switchcraft—5555 N. Elston Ave., Chicago, IL 60630 (312) 792-2700 69, 84
- Tascom—7733 Telegraph Rd., Mantebella, CA 90640 (213) 726-0303 12-13
- Taylor Guitars—1940 Gillespie Way, El Cajon, CA 92020 (800) 833-6144 24-25
- Twelve Tone Systems—P.O. Box 760, Watertown, MA 02272 (617) 926-2480 59
- Vestax—2870 Cordelia Rd., Ste. 100, Fairfield, CA 94585 (707) 427-1920 94
- Yamaha—6600 Orangetharpe Ave., Buena Park, CA 90620 (714) 522-9011 116
- Yorkville Sound Inc.—4625 Witmer Industrial Estate, Niagara Falls, NY 14305 (716) 297-2920 3
- World Records Group—P.O. Box 2000, Bowmanville, Ontario, Canada L1C 3Z3 (905) 433-0250 67, 108

C L A S S I F I E D

SINGER WANTED

SWISS ROCK BAND SEEKS Male Vocalist

with professional attitude & personal commitment. Serious inquiries only.

Please send your tape, photo and CV to:
MGMusic • P.O. Box 617 • 5004 Aarau • Switzerland

SONGWRITERS

SONGWRITER PRODUCTS, IDEAS, NECESSITIES! Contracts, Copyrights, Books, Record Co/Publisher/Producer Agreements-Directories, Critiques, 8x10 Photos, Cassettes, Labels, J-Cards, Duplication. "Free Catalog!" Spin, 345 Sprucewood, #MU, Lake Mary, FL 32746-5917, Visa/MC, (800) 487-SPIN.

SONGS WANTED! but many never reach the studio. Problem: Unfinished Lyrics. Solution: THE LYRIC TOOL. MANUAL + YOU = finished lyrics. Send \$9.95 to LYRIC TOOL, 2043 E. Joppa Rd., Suite 340, Baltimore, MD 21234.

TALENT

HEY UNSIGNED BANDS! Get national exposure on innovative label's new compilation CD series! Call 1 (800) 892-1695.

NATIONWIDE TALENT SEARCH '95

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

LENGTH	PRICE (ea.)	TDK PRO SA BULK
C-10	\$0.30	CUSTOM LOADED HIGH BIAS COATED CASSETTES UNLABELLED AND UNBOXED \$25 MINIMUM ORDER
C-20	\$0.36	
C-30	\$0.42	
C-45	\$0.48	
C-60	\$0.58	
C-90	\$0.78	

NOW!
Recording Systems, Inc.

32 WEST 30th STREET, NEW YORK, NEW YORK 10018
TELEPHONE: 212-768-7800 • 800-850-3579

MUSICIAN CLASSIFIED DEADLINES

ISSUE	DEADLINES
Oct. '95	July 7, 1995
Nov. '95	Aug. 4, 1995
Dec. '95	Sept. 1, 1995
Jan. '96	Oct. 6, 1995
Feb. '96	Nov. 4, 1995
Mar. '96	Dec. 1, 1995

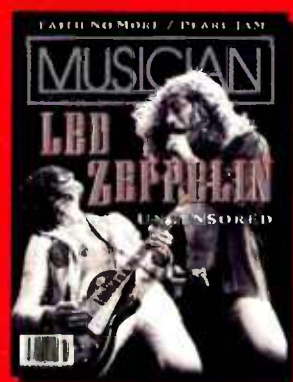
MUSICIAN BACK ISSUES

Choose from **20 YEARS** of incredible interviews and in-depth stories.

- 102 4/87 Robert Gray, 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/Vaclev 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, Fogerty/Duane Eddy
- 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, Microphones
- 164 6/92 Guns N' Roses, Metallica, Genesis
- 165 7/92 Led Zeppelin, Faith No More, A.M.C., T-Bone Burnett/Sam Phillips
- 166 8/92 David Gilmour, Robert Wyatt/Bill Nelson
- 167 9/92 U2, Guitar Special, George Harrison
- 168 10/92 Playing With Elvis Presley, Producer Special
- 170 12/92 Roger Waters, Prince, Bob Weir
- 171 1/93 Best of '92: Extreme, Chili Peppers, 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 Buck, Henry Rollins, Sting
- 175 5/93 World Party, Stevie Ray Vaughan, PJ Harvey
- 176 6/93 Speech/Curtis Mayfield, Soul Asylum, Chris Isaac
- 177 7/93 Getting Signed, Pete Townshend, Primus
- 178 8/93 Steve Vai, Guitar Special, 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 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, Ricki Lee Jones/Leo Kottke, Bjork
- 188 6/94 Decline of English Rock, James, Perry Farrell
- 189 7/94 Branford Marsalis, Jazz Special, Smashing Pumpkins
- 190 8/94 Danzig, Glyn Johns/Don Was, Me'Shell, A&R report
- 191 9/94 Bootleg industry, Sheryl Crow, Phish, Green Day
- 192 10/94 Records That Changed My Life, Bob Mould, Inside MTV
- 193 11/94 R.E.M., Jazz special w/ Pat Martino, Bootsy Collins
- 194 12/94 Led Zeppelin, REM pt. 2, Mazzy Star, Beach Boys
- 195 -1-2/95 Revolutions of '95, War at Warners, Joni Mitchell, Pavement
- 196 3/95 Slash & Eddie Van Halen, Veruca Salt, Youssou N'Dour
- 197 4/95 If I Knew Then... (career advice special), Henry Threadgill
- 198 5/95 Pearl Jam's Stone Gossard, Des'Ree, Ginger Baker
- 199 6/95 20 Years of Punk: Clash, Offspring, Green Day, Steve Albini



IF I KNEW THEN... 197



LED ZEPPELIN 165



NIRVANA 180



END OF THE MUSIC BUSINESS 182



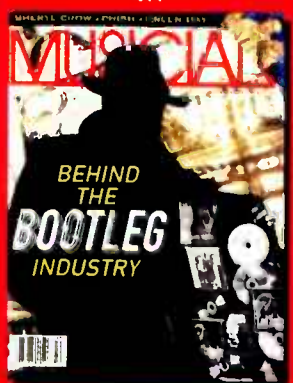
GETTING SIGNED 177



STEVE VAI 178



NEIL YOUNG/PETER BUCK 174



BOOTLEG INDUSTRY 191



FRANK ZAPPA 184

SPECIAL OFFER

1 issue \$6 each ■ 2 or more \$5 each ■ 5 or more \$4 each
(all prices include shipping and handling!)

Please send me the following issues (state issue #s).

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

COUPON

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

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):
1x1/1" \$163 per, 6x1/1" \$152 per, 12x1/1" \$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 Low Cost. Instantly Available Background Music from Original Standard Recordings Does Everything Karaoke does. Betterland gives you the Thompson Vocal Eliminator. Full Feature & Demo Tapes. LT Sound Dept MQ 7988 LT Parkway Lithonia, GA 30058
24 Hour Demo/Info Request Line (404) 482-2485 • Ext 20
When You Want Something Better Than Karaoke!



FACTORY DIRECT CASES

Call now for our catalogue or quote:

Roadie Products, Inc.
1-800-645-1707
(516) 367-1181 (NY)
(516) 367-1390 (fax)



Custom or stock sizes: our prices can't be beat

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

EMPLOYMENT

BASS, PIANO, VOCAL—JOB/AUCTION NOTICE
Air Force Band program. Heritage of America Band, Langley AFB, VA. Auditions scheduled June-Sept. To obtain audition information booklet call (804) 764-2931 MSgt Janice Bengtson.

MUSICIANS NATIONAL REFERRAL—Professional musicians seeking bands—bands seeking professional musicians. Bands register free. Call now for information. 1 (800) 366-4447.

PROFESSIONAL DOUBLEBASS FUNK/FUSION drummer available. Please! No metal or rock, pro \$ only. Road cased, ready to go. William, (301) 839-4626.

BOOKS/PUBLICATIONS

VINTAGE INSTRUMENT CATALOG. Call or write for our monthly catalog of over 1,000 new, used, and vintage instruments. We BUY, SELL, TRADE, and ship worldwide. Written APPRAISALS available, \$20 per instrument. GRUHN GUITARS, 400 Broadway, Nashville, TN 37203 (615) 256-2033, 255-2021 FAX.

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

BOOKS/PUBLICATIONS

HOW TO LOCATE AND KEEP REHEARSAL SPACE

This step-by-step guide teaches the techniques developed over ten years and includes Prospecting and Locating, Approaching the owner, Rebuttals, Trades and Upgrades, Maintenance, and Contracts you can use. This guide will show you where to locate the hundreds of places within a half-hour of where you live to find the ideal spot to write, record, and rehearse and will eliminate this fundamental problem permanently. Send check or M.O. for \$25.00 plus \$3.00 for S. and H. to:

G.S. Publishing Co.
P.O. Box 3243
Manchester, NH 03105-3243

Makes a Great Gift. Allow 4-6 weeks for delivery.

MUSIC BUSINESS 101. Musicians, get informed. Topics like copyrights, trademarks, demos, press kits. Dirt cheap, only \$5.95. Send check or money order to Music Business 101, P.O. Box 6301, Penn Ave., Wyo., PA 19610

CUSTOM IMPRINTING

BANDS, PRODUCERS, RECORD LABELS. Max your profits and exposure with CUSTOM IMPRINTED CLOTHING. Your Art or Ours, Full Color Graphics, Great Prices, Fast Delivery, No Minimums! Digi-tech, 1 (800) 344-3832.

INSTRUCTION

WANTED: TRAINEE FOR 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.

ATTENTION: KEYBOARDISTS. Beginners to pros. FREE Report reveals how to sound like your favorite keyboardists on recordings. (800) 548-5601 24 Hrs. FREE Recorded Message.

JAZZ GUITAR MASTER LESSON—Chord Progressions, Scales, Improvisation Tips Not Found in Books. Send \$14.95 (Check or M.O.) to PMI Music Services, P.O. Box 51282, Philadelphia, PA 19115.

Radio Announcer
Recording Engineer
Photographer
Journalist
or...???

ON-THE-JOB TRAINING IN LOCAL RADIO STATIONS, RECORDING STUDIOS, PHOTOGRAPHY STUDIOS, NEWSPAPERS & MAGAZINES. No experience required. Part time. Nights. Weekends. Free brochure and recording tells how.
1-800-755-7597 CAREER CONNECTION
Employer-Trained Alternative Education

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
2258-A Union St. Suite H, San Francisco, CA 94123



FOR SALE

ACOUSTIC FOAM!



EVERY ROOM NEEDS IT AND YOU CAN FINALLY AFFORD IT!

Ours absorbs up to 60% better than other name brands, yet costs up to 80% less! Wide range of colors; passes California firecode. Available in 1, 2 & 4" thicknesses in sheets up to 4'x8'. Bass traps, adhesives & barrier material, too. Call now!

Check Out These Clients:

AT&T • Sony • Ford • Hitachi • 20th Century Fox • Toshiba • Beavis & Butthead (MTV) • P. Duke (Voice of McDonalds & Miller Brewing) • MPI (ABC News, Apple Records) • Kodak • US Gov't • Warner Bros. • Editel • Dennis DeYoung (Styx) • NJJ (NFL on Fox, ABC Sports, Coke) • Rockwell • G. Welsh (WallMart, TBN) • M. Wanchic (J. Melencamp Band) • Universal Studios • P. Woodland (Late Show w/D. Letterman, Disney) • Maury Povich Show • Opryland USA • D. Meniketti (Taco Bell, Levi's, Mattel, PineSol) • D. Ervasti (Voice of NFL on Fox) • Innovative Edit (ABC, NBC, ESPN) • Baldwin

USA Foam • Box 20384 • Indianapolis IN 46220
Information (317) 251-2992 • Fax 24 Hrs. (317) 257-2872

1-800-95-WEDGE

100% Cotton T-shirt
Black shirt/Aqua ink
Design on Back
Pocket front

Hear it Feel it Wear it

NOW IN USA

Only \$18.95 each
Free Shipping
Canada +\$6
Specify: M/L/XL



Send CK or MO to:
Mind-Body-Music
408 Davis Lk Rd
Lapeer, MI
48846

INSTRUMENTS

1936 HERMANN HAUSER ICI ASSICAL, 1958 lefty ES335. SUBSCRIBE NOW to our monthly used and vintage instrument list with hundreds of quality instruments at down-to-earth prices. \$12.00/year (\$25.00 overseas). Current issue free on request. ELDERLY INSTRUMENTS, 1100 N. Washington, POB 14210-DV5, 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) 682-0639, FX: (404) 682-1710.

MUSICIANS

RELEASE YOUR OWN CD'S!

500 CD's 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 7763

Attention Singers Songwriters Musicians
Music Business • Information • Resources • Contacts

Nashville Guide Line
1-900-420-2500

\$2.99/minute 18+ 24hrs
Speak live with the Nashville Guide
Hear recorded information Topics
Demo • Copyright • Publishers
Producers • Travel • Events

NGL
Nashville, TN Helping You Along the Trail of Dreams

AFFORDABLE NATIONWIDE MUSICIANS NETWORK, as low as \$5.00 monthly. Access to unlimited musicians searching for you PLUS we locate players, singers, soundtechs with your specifications—\$2.00 each! For info and profile form send \$3.00 to AMERICAN MU-Z-CALL, Box 605, Sylvania, OH 43560.

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.

MUSIC LOVERS—Free brochures on cassettes and CD's. Affordable prices. Write The Music Box, 32 Joyce Place, Parlin, NJ 08859.

TONY LEVIN SOLO CD—"World Diary" by mail only. \$15 plus 2.50 p&h. (NYS add \$1.44.) Papa Bear Records, P.O. 498-M, Woodstock, NY 12498.

REPAIR SPECIALISTS

DAT TECHNIQUES—WE REPAIR all pro and consumer models. Fast turn-around at reasonable rates. 1-800-203-2152.

SERVICES

PLUG PRODUCTIONS—CD, cassette and vinyl manufacturing and distribution in U.S. and overseas. (803) 750-5391, 273 Chippewa Drive, Columbia, SC 29210.

**DUPLICATION
COMPACT DISC
AUDIO+VIDEO
CASSETTE**

At WMB, we offer the highest quality Compact Discs, 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.

WMB, INC.
WORLD MEDIA GROUP

8472 Brookville Road
Indianapolis, Indiana 46239
317/353-1113 Fax 317/353-0760

SERVICES

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 CD's at \$1.55 w/Jewel Box, Shrink Wrap, Insertion. 2500 at \$1.50. Glass Mastering Free with 2500+ CD's.

CD BOOKLET PRINTING...
1000 4-Panel Booklets at \$0.37/ea
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 309 E. 90 St. -B NY, NY 10128
(800)344-4361 (212)369-2932

TOLL FREE 1-800-835-1362

Complete Full Color CD Packages:
500 CD's \$1099.
1000 CD's \$1649.

Complete Full Color Cassette Packages:
500 Cassettes \$564.
1000 Cassettes \$765.

CD Package includes color 2 page booklet color traycard, 2 color on CD printing, pre master & glass master, jewel box, shrinkwrap, insertion of graphics. Does not include film or typesetting

HEALEYdisc
Manufacturing

CD'S .85
each based on 1,000

- Inserts(Std) \$.25 Jewel Box \$.27
- Graphic Art \$25hr. Packaging \$.40

Way-To-Go! Music 1654 Cahuenga, L.A. CA 90028
(213) 466-1661 tel (213) 466-7230 fax

**Producing Your Own CD
Shouldn't Make You Scream**
your music is a masterpiece...our prices are a steal.

**500 CD's and \$2195
500 Cassettes** with B&W Inserts complete

design • duplication • mastering
call for our FREE brochure!
1-800-916-9900
(714) 241-8801 • Fax: (714) 241-0951

**The Record
Factory**

MASTERING • MANUFACTURING • PRINTING

DIGI-ROM™

FOR COMPACT DISCS • CD-ROM
REAL TIME & HIGH SPEED AUDIO CASSETTES

COMPLETE PACKAGES • COMPETITIVE PRICING
GRAPHIC DESIGN STUDIO • PERSONALIZED
EXPERT SERVICE • FAST TURN-AROUND

CALL (800) 815-3444
(212) 730-2111

130 WEST 42ND STREET • NEW YORK, NY 10036

SERVICES

*** COME JOIN THE ***
MUSIC INDUSTRY AUDIO SHOWCASE
NEW AND EXCITING FOR INDEPENDENT RAPPERS, SONG WRITERS, SINGERS, MUSICIANS AND PRODUCERS. CALL NOW TO LEARN HOW TO GET YOUR DEMO ON THE SHOWCASE AND FIND MORE INFO ABOUT HOW TO GET A RECORD DEAL TO HELP A RECORD LABEL FIND YOU. CALL —

1-900-740-6800 **CODE 22**
ALL TYPES OF MUSIC. MUST BE 18+. 7-Tone req'd. \$2.99/MIN. OFFER

OTHER TOPICS: DEMO PACKAGES & THE INTERNET.
To Order a Booklet & Video on CD ★ To Order 411 Directories on CD & receive TWO FREE Guides: Independent Music Distributors & Master Tape Preparation from —

Send Check or M.O. for
\$9.95 Booklet (\$24.95 BONUS)
\$19.95 Video (BEST BUY!)
\$45 A&R Directory (Updated Monthly)
Plus \$3.00 S/H each (Add \$9 for AIR) to P.O. Box 265, Wilmington, DE 19899. DELIVERY 2-3 Weeks

IMAGE ASSOCIATES, INC.
AUDIO SHOWCASE
for the Independent Music Industry.

DIGITAL FORCE

MASTERING — REPLICATION
PRINTING — TOTAL PACKAGING
GRAPHIC DESIGN STUDIO
POSTERS
PERSONALIZED EXPERT SERVICE

COMPLETE CD AND CASSETTE

The Power of Excellence™
212 - 333 - 5953

330 WEST 58TH ST. NEW YORK, N.Y. 10019

PRODUCTION

\$1.45 a CD!

WAVE

Digitally Duplicated Cassettes
Graphics - Printing

1-800-928-3310
World Audio Video Enterprises

MEDIAWORKS INTERNATIONAL, INC.
10 MUSIC CIRCLE SOUTH
NASHVILLE TN 37203

The one you need to call!

Compact Discs, Cassettes, and Vinyl Disc Manufacturing, Graphics, Printing, and Packaging.
Best Quality Competitive Pricing Fastest Turnaround Time
Call (615) 726-1982

Audiomotion

Lowest Prices
CD & Cassette Manufacturing
1-800-375-2060

**FOR COMPLETE COMPACT DISC,
CASSETTE & RECORD MANUFACTURING**

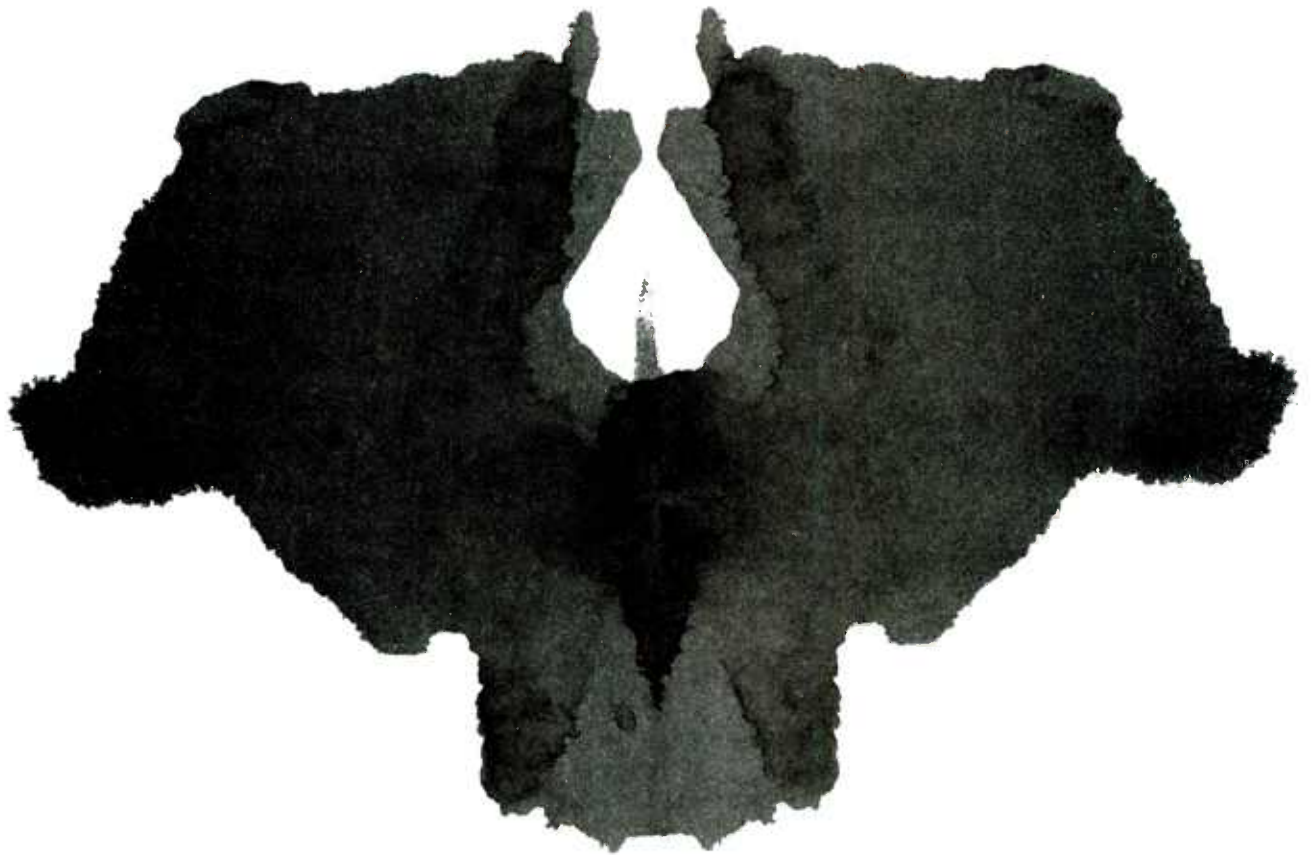
QCA (800) 859-8401

QCA, INC. • 2832 SPRING GROVE AVE. • CINCINNATI, OH 45225
(513) 681-8400 • FAX (513) 681-3777

[cont'd on page 110]

THE MUSICIAN INK BLOT TEST

Someone told us about the legal trouble a rival music mag got into when they tried to get permission to administer an uncensored Rorschach test to one of our more complex rock stars. It occurred to us that it would be more (1) expedient, (2) productive and (3) cheap to just make up our own ink blot and then make up all the answers. So come on, let's see what your subconscious tells you some of your favorite musicians would say if asked what they saw in this picture. Come on—concentrate, concentrate, you are getting sleepy...



- **Ron Wood:** "Is that the back of Keith's head, then?"
- **Shane MacGowan:** "Quick! It's spilling!"
- **Pete Townshend:** "I know what it is! *You* don't know what it is. I was *there!* You weren't there! If you think that is just an ink blot then you *fucking* don't know what you are *fucking* talking about and I will be fucked if I will sit here and correct you!"
- **Bruce Springsteen:** "It's a bus."
- **David Gilmour:** "That effect cost us 150 grand."
- **Trent Reznor:** "Would the guy who did this like to direct a video?"
- **Robyn Hitchcock:** "Ah, this would be the Shadow of Mort, an ectoplasmic symbiote describing a perfect parabola between the domain of Lord Kevin, last laird of the ectomorphic kingdom, and the dreaded Loto, the deadly slug who

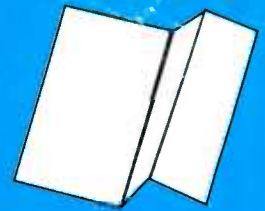
dwells in the Fissure of Epidermy, beneath the skin of the boyish but brooding Prince Morris."

- **Laura Nyro:** "A beautiful menstrual flow."
- **Jerry Lee Lewis:** "I'd say that was made by a thirty-aught-six at about 12 yards."
- **Richard Thompson:** "B minor sus 5."
- **Tom Waits:** "Oh that reminds me of the stain Rudy the Trout left on the piss-colored shag rug in Ethel's trailer after he found her riding the ass pony with Toothless Svenson when she was supposed to be down covering Lucky Lupo in the third race at the Seekonk Dog Track. Terrible shame about Ethel, she made a hell of a mulligan stew."
- **Ted Nugent:** "A gentle young fawn."
- **Al Green:** "Hot grits! Look out!"

WHAT'S GOING ON
BEHIND CLOSED
DOORS AT THE
SENNHEISER LAB?

HERE WE ARE WITH OUR COOL SENNHEISER INTERACTIVE AD

Deep inside Sennheiser's design laboratory, dozens of specialists are working to put the finishing touches on the MD 735, the vehicle that will propel the entire audio world into the 21st century!



FOLD PAGE EXACTLY LIKE THIS!

A ▶

◀ B FOLD PAGE SO "A" MEETS "B"



PRIORITIES IN ORDER, SENNHEISER PREPARES TO FORGE NEW TRAILS, LEAVING NOTHING TO CHANCE MINING THEIR VAST KNOWLEDGE OF ELECTRONIC DESIGN, SCIENTISTS FINALIZE THE DEVICE THAT WILL REIGN SUPREME IN THE NEXT MILLENNIUM!



A ▶

◀ B

SENNHEISER ELECTRONIC CORPORATION,
6 VISTA DRIVE, P.O. BOX 987, OLD LYME, CT 06371 - TEL: 203-434-9190 FAX: 203-434-1759
IN CALIFORNIA: 4116 WEST MAGNOLIA BLVD., SUITE 100, BURBANK, CA 91505 - TEL: 818-845-7366 FAX: 818-845-7140
IN CANADA: 221 LABROSSE AVE., PTE-CLAIRE, PQ H9R 1A3 - TEL: 514-426-3013 FAX: 514-426-3953



WHEN YOU HOLD
A FINE HANDCRAFTED
GUITAR, YOU FEEL
A RICH APPRECIATION
FOR ITS AGED WOOD.
A PROFOUND RESPECT
FOR THE LUTHIER
WHO SPENT MONTHS
CRAFTING IT.

AND A DEEP
SADNESS, KNOWING
THERE'S NOT A
SNOWBALL'S CHANCE
YOU'LL EVER BE ABLE
TO AFFORD IT.

DON'T DESPAIR. YAMAHA LW HANDCRAFTEDS WON'T BREAK YOUR HEART OR YOUR BUDGET. STARTING AT \$599,* THEY OFFER CRAFTSMANSHIP YOU'D EXPECT FROM GUITARS COSTING TWICE AS MUCH. LIKE SOLID SPRUCE TOPS. FINE GRAINED WOOD. SCALLOPED BRACING. AND PRECISION FRETWORK.

BUT THE MOST IMPORTANT THING IS HOW BEAUTIFULLY THEY PLAY. AND THAT, YOU NEED TO HEAR FOR YOURSELF. STOP BY A YAMAHA HANDCRAFTED DEALER AND TEST PLAY AN LW. AS FAR AS WE KNOW, THAT DOESN'T COST A CENT.

FOR THE DEALER NEAREST YOU, CALL 800-879-1131, EXT. 430.

YAMAHA[®]

*MSRP ©1995 Yamaha Corp. of America, Guitar Products, P.O. Box 6600, Buena Park, CA 90622-6600, (714)522-9011