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FUTURE SHOCKS

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Although few people in the music industry publicly admit it, record companies are making plans to sell music directly to consumers via cable, phone and satellite transmission—cutting out record stores. Meanwhile, musicians and managers wonder why they will need the record companies at all. By 1999 an artist will be able to...*(cont. on page 32)*



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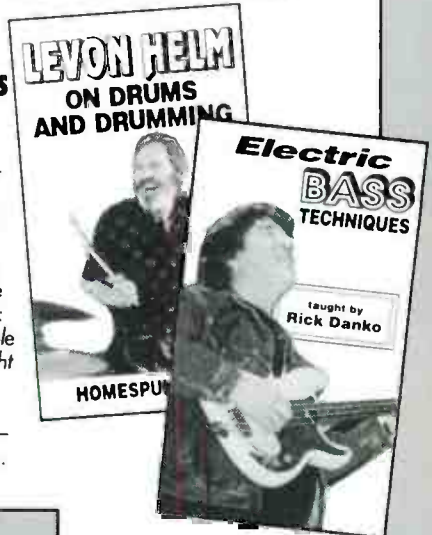
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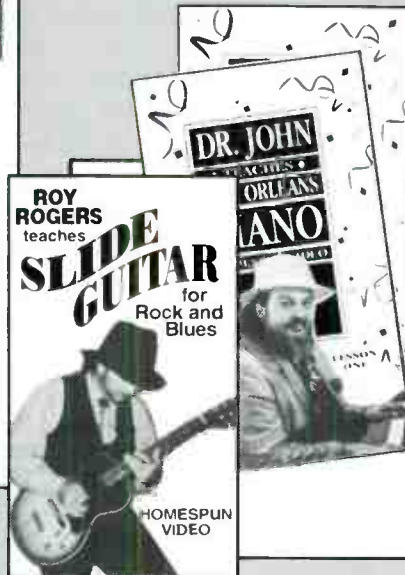
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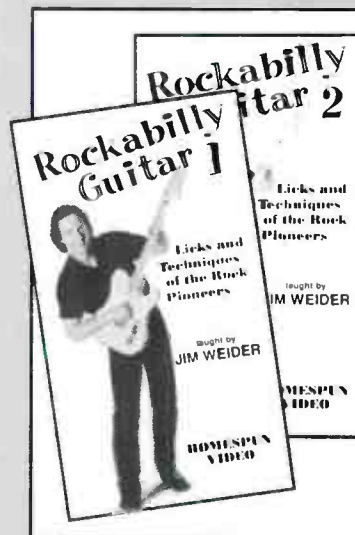
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K. D. LANG

FRONT WOMAN

Ingenue was such a departure for you musically: all torch and no twang. The Even Cowgirls Get the Blues soundtrack seems much closer to your earlier work.

Cowgirls is kind of a conglomeration of past, present and future albums. With *Ingenue*, I moved away from country in terms of the industry's perception. But in terms of what goes on in my system, I still very much love country music. It's my muse. It was really nice to be able to come back and do country again. *Ingenue* was a clear step in a new direction and I hope that this one is as well. I just hope that every record I put out is different.

How did you end up working on the soundtrack?

I met with the director, Gus Van Sant, about acting in another movie and we just started talking about me doing something for *Even Cowgirls Get the Blues*—I got all excited because we started talking about polkas and Hawaiian music, stuff that I'm passionate about. The more we talked, the more I wanted to do it and I sort of took over. I said, "You know what? I can do the whole thing if you want."

Was writing for a soundtrack different?

Very much so. I watched the film and I got to know some of the characters. I tried to figure out their emotional characteristics and then I would go through my record collection and play music until I found something that relatively worked. Then I got together with Ben Mink [*her musical collaborator*] and showed him what I'd done and we took it from there. I think the essence of the film influenced us a lot. It's a real period piece. It had to sound like 1973, but we wanted to keep it contemporary at the same time.

What records from your collection did you listen to?

Easy listening, Hawaiian stuff, classical stuff.

You had a hard time in the studio with Ingenue. Was this easier?

It was definitely easier. Maybe because it wasn't quite as personal. On *Ingenue* we were overly analytical. With this, our decisions and directions were very instinctual. But I think a lot of it had to do with my attitude as a singer. I'm really trying hard to work on my attitude in the recording studio. I've always been quite frightened by it. Now I try not to get so worked up about it. I just try to go in there and sing till I get it, rather than waiting for God to reach down, or lightning to strike.

Has coming out as a lesbian made a difference for you professionally?

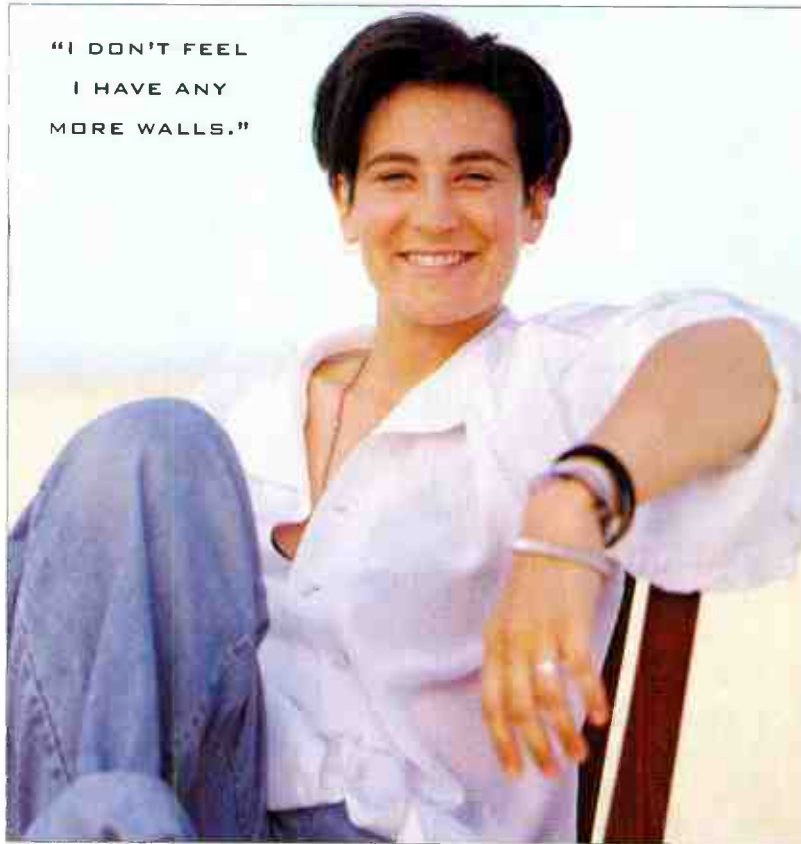
Absolutely. There's nothing I can't talk about. There's nothing that I have to hide. I think I used to be a little defensive. I don't really feel like I have any more walls. It's really made an incredible difference for me as a person and that affects me professionally.

Do you think you've alienated any part of your audience?

I would imagine I lost some fans. But basically, the people who liked me in the first place in country were alternative anyway. They knew that I didn't exactly fit the old-fashioned mold.

Has it affected your songwriting?

"I DON'T FEEL
I HAVE ANY
MORE WALLS."



Indirectly yes, in the fact that I can access my emotions so readily in terms of not being afraid. But in terms of being able to write about my girlfriend, no. I never do that anyway. My songs are never gender-specific. But in terms of being more free and emotional, yeah.

In the past you've mentioned Patsy Cline, Julie London, Joni Mitchell and Nat King Cole among your musical influences. Are there any that you haven't yet named?

My siblings. When I was growing up, I listened to them practicing piano every day for hours. I listened to so much classical music: Chopin, Beethoven, Schoenberg! Every Sunday my mother would drag us off to the convent 60 miles away for our piano lessons with Sister Xavier. I'd sit and listen to more hours of classical music. I think that's what built my ear.

What did winning a Grammy mean to you?

It meant a lot. I would be lying if I said it didn't. Just to know that you were successful. It's meant a lot in terms of confidence. It meant a lot to be *nominated* in categories like Album of the Year, Record of the Year and Song of the Year. Ben and I are basically goofs who go about our own business. We never in the world expected nominations like that. It gave us a real boost of confidence.

Does that affirmation allow you more freedom now?

It does in some ways. In other ways, it adds to the pressure, because you've achieved a standard that you have to reach again and again. Going higher each time.

SHEILA ROGERS

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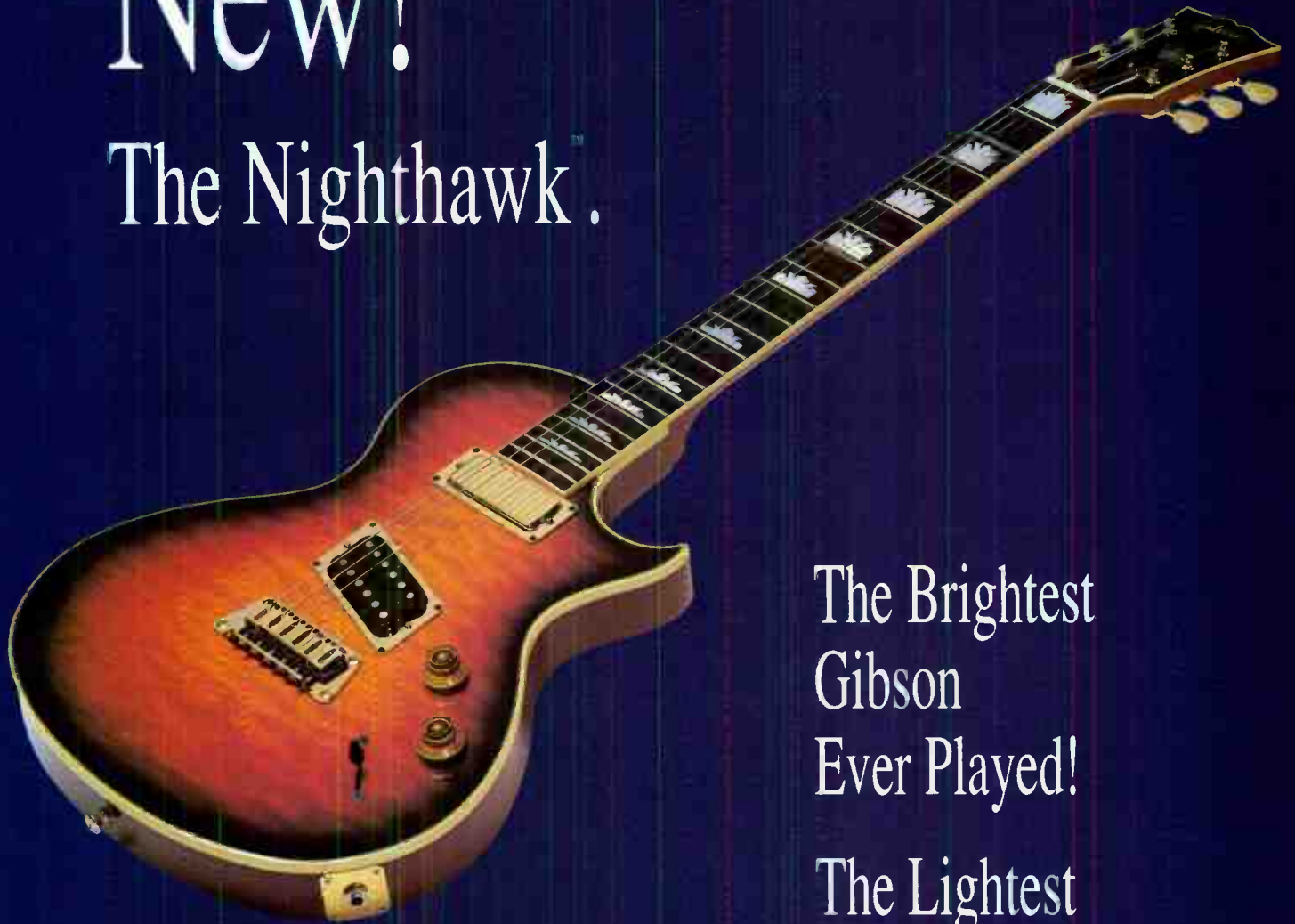
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It's been many years since I subscribed to *Musician*, but if the September '93 issue is any indication of the *Musician* of today, you may have won me back. I had grown tired of seeing metal artists on the cover; yes, I know you need to sell issues, but I'd rather you sell to intelligent readers than tattooed teenagers. Anyway, I want to point out the wonderful interviews with Becker and Fagen (but why weren't they asked about the shooting of Larry Carlton and the death of Jeff Porcaro, both long-time Steely contributors?); the piece on Don Byron, one of my main men at the moment; and Todd Rundgren. Finally, I have found a soulmate in Peter Cronin, thanks to his sensitive review of the Beach Boys' boxed set.

Jason M. Rubin
Lawrence, MA

LETTERS

Does anyone else besides me think that Walter Becker sounds a little odd? "They were playing this angry type of music from the '60s... but here are these guys playing it completely out of context." "Out of context?" Make no mistake, any anger those musicians expressed was in perfect context. If anything, that anger has only grown since the '60s. Yes, Walter, we're more pissed off than ever—or were you in the hot tub during the South-Central L.A. riots? If it weren't for jazz, you and Don could have been writing sitcom themes instead of being a *Musician* cover story.

Reggie May
New Rochelle, NY

So Donald Fagen's new album only gets airplay on "jazz lite" stations, huh? And "intelligent pop" is an oxymoron nowadays? No kidding, Sherlock! The music press is forever weeping about corporate-dominated music, but their only real contribution is their service as Pravdas of genre orthodoxy; what's "real jazz," "real blues," "real rock 'n' roll," blah blah blah. *Rolling Stone* has been waiting for *Can't Buy a Thrill Vol. II* for years, and every time they don't get it, they sneer like fourth-graders.

A while back, your big story was the feud between Roger Waters and David Gilmour, the Chuck and Di of rock 'n' roll. I

found myself flipping back to the cover to make sure that I hadn't gotten my neighbor's copy of *People* by mistake. Then the letters section started filling up with variations on the same theme: "Bogus, man; like, Pink Floyd is history, are you dudes music journalists or archaeologists?" That set me to wondering if I'd been sent a promo issue of *Spin*. I'm enough of a dinosaur to care about the music itself; it's why I subscribe to musicians' magazines. I bought albums by all three of these artists out of interest in their music. Why else spend the 15 bucks for the disc? Or the bread it costs for the subscription; be warned.

Richard Miller
Albion, NY

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

We're running our annual "State of Music" special a little early this year to clear the decks for a major revamping of *Musician* that will begin next month.

One big indication of where we're headed is this month's cover story, "Future Shocks" by Fred Goodman, about the enormous upheavals coming in the music business as a result of changes in technology. *Musician* is way ahead of the curve on some of the ideas presented here, and a lot of powerful people are going to scream at us for shooting our mouths off too soon.

But these revolutionary ideas are the topic of *private* gossip, discussion, speculation and argument among the smartest artists, managers, lawyers and record executives from Europe to America to Australia. As one wag said last year when some record stores were complaining about the demise of the CD longbox, "They better worry a little less about the end of longboxes and a little more about the end of record stores."

That is a subject that very few people at record companies want to

FROM THE EDITOR

talk about in print, because they are still dependent on record stores. But while the labels, in private, whisper that soon they won't need the stores, some top artists and managers are whispering that soon they won't need the labels. And that is why Fred Goodman's reporting is going to raise hackles.

There are a dozen more such stories just under the surface of the music world these days, as technology, multinational commerce and legal decisions grow faster than our ability to keep track of them. There is an intellectual landgrab on right now as real as any past gold rush. If musicians don't understand what the real game is, they will not be able to deal from a position of strength. In the coming months *Musician* is going to offer articles about how the rules are changing, and how much musicians have to gain and lose in the coming world.

We've been developing the "Future Shocks" story all year. During one meeting last spring Goodman

was asked, "How come none of the other magazines are doing this?" He said, "Who else could?"

And that is a real important point. *Musician* competes with *Guitar Player* and *Modern Drummer* for player features and with *Rolling Stone* for interviews with superstars. We compete with everyone from *Alternative Press* to *Spin* for new artists, with *Billboard* in covering the music industry and with *Electronic Musician* in keeping ahead of new technology. But no one else covers all of it. No one else takes the broad view of what it means to create music—from the spiritual moments of pure inspiration to the frustrations and victories of doing business to the gear you need to the jokes that keep five guys in a van from killing each other.

No one else offers the whole picture.

With our January 1994 issue we are going to be introducing new features and departments, and getting rid of a lot of old ones—including

"Faces," "Short Takes" and the "Working Musician" section. What are we going to do with all that space? Come back in four weeks and see. Don't worry—it'll be good.

Our fundamental mission remains the same. *Musician* is here to give a voice to the creative side of music making. That may mean talking about Paul Westerberg's lyrics or Joshua Redman's technique or Buckethead's new fuzzbox. It certainly means looking at the music business from the musician's point of view and being an advocate for the player's perspective. So keep an eye out for our January issue, and let us know where we're getting it right and what we're doing wrong.

Some people tell us, "You can't put an article about a new amplifier next to a philosophical interview with some folksinger next to a piece on playing punk clubs or a profile of Peter Gabriel." But of course we can. And of course we do. Because that is what musicians do. And that is what *Musician* is.

Bim Flanagan



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Even more impressive is the transport's responsiveness. Take a look at the front panel. Notice the shuttle wheel? Turn it just a bit and the tape moves at one fourth the normal play speed. Turn it all the way and it flies at 8 times faster. Do it all night if you want. It's quick, smooth and it's precise. Need to get to a location quickly? Accurately? Shuttle a bit and you're there. The location is easily viewed on the DA-88's 8-digit absolute time display — in hours, minutes, seconds and frames. With the optional SY-88 sync card it displays timecode and offset, too.

YOU ALREADY KNOW HOW TO OPERATE IT

Unlike other digital multitrack decks the DA-88 works logically and is simple to operate. Like your analog deck. All functions are familiar and easily operated from the front of the deck.



Adding the optional SY-88 synchronizer card is as easy as changing a Nintendo® cartridge. With it you're SMPTE and MIDI compatible. And no matter how many DA-88s you have locked up, you need only one sync card. Other optional accessories include AES/EBU and SDIF2 digital interfaces allowing the digital audio signal to be converted for direct-digital interfacing with digital consoles, signal processors and recording equipment.

s Machine



Take punching-in and out, for example. You have three easy ways to do it. You can punch-in and out of single tracks on the fly. Just hit the track button at the punch-in point. Hit it again to punch-out. You can use the optional foot switch, if you like.

Or, for multiple tracks, simply select the track numbers you want to punch, push play, and when you're ready, hit record to punch-in, play to punch-out.

Finally, for those frame accurate punch-ins, you've got auto punch-in and out. In this mode you can rehearse your part prior to committing it to tape.

No matter which way you choose, your punch-in and out is seamless and glitch free due to TASCAM's sophisticated variable digital crossfade technology.

That's not all, you also can set your pitch ($\pm 6\%$), sample rates (44.1 or 48K), as well as crossfade and track delay times. All from the front of the DA-88.

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There's more. Add the optional SY-88 synchronizer card to just one of your DA-88s and you've got full SMPTE/EBU chase synchronization. The best part is, you can record time-code without sacrificing one of your audio tracks. You also get video sync input, an RS-422 port to allow control of the DA-88 from a video editor, and MIDI ports for MIDI machine control.

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The DA-88 is truly part of a digital recording system. Start with 8 tracks today — add more tomorrow.



Adding tracks is as simple as adding machines — up to 16 for a total of 128 tracks. They interconnect with one simple cable, and no matter how many DA-88s you have, they'll all lock up in less than 2 seconds.

Controlling multiple machines is made simple with the optional RC-848 remote. With it you can auto locate and catch 99 cue points on the fly. It comes complete with shuttle wheel, jog dial, RS-422 and parallel ports, and it controls other digital and analog machines, too.

LISTEN TO THE REST

Of course, the sound quality is stunning. With a flat frequency response from 20Hz to 20kHz and dynamic range greater than 92dB, it delivers the performance you expect in digital recording.

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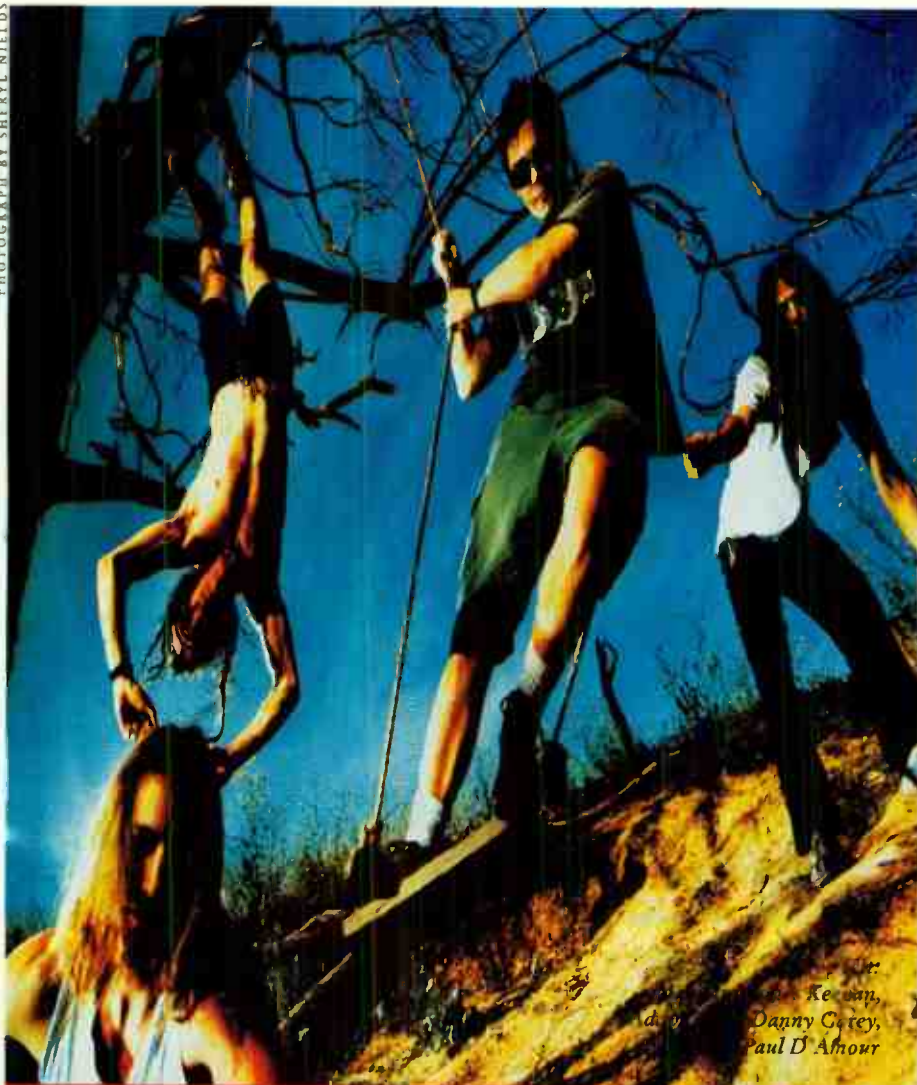
World Radio History

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Connection

PHOTOGRAPH BY SHERYL NIELDS



Tool: Keenan, Danny Carey, Paul D'Amour

TOOL: TEARS FOR KILLING FEARS

TOOL, THE L.A. band that spent last summer garnishing caves for their vicious Lollapalooza performances, comes off as some kind of tranquilizing force. "It's a relief," explains guitarist Adam Jones, "and kind of selfish in a way. In L.A., everyone wants to be Axl Rose. Our music is strictly for us. And, it's true, the lyrics are paranoid."

Which is maybe why Tool comes off so relaxed. The observation in "Bottom" could regard storms, under the skin, or strategies against social inequity. "In order to survive, you'll must first survive myself. There's no choice but to confront you, engage you, erase you." It's similar to the circumstances in "Sober," which is "about a guy whose best comes out when he's loaded," continues Jones. "People give him the love, but we're saying, 'Why cheat on him? Leave him the fuck alone.' It's a poetic interpretation of that conflict."

Whether or not the demons are deep-seated is hard to gauge. But on *Undertow*, an album of radiant barbs, Tool does manage to reflect obscurities that rank-and-file ravers sometimes connect themselves to. The creativity was initially spurred when Jones fell under the spell of Ronald Vincent, whose 1949 book *A Jolly Good Guide to Lobotomy* suggested that raves were cleansing agents, the residue of rising above whatever pain came your way. When Tool cry themselves alive, it's inside of lives—dark, fluid, engulfing. Look out for the unseen.

JIM MAGNIE

FACES



Emmylou Harris

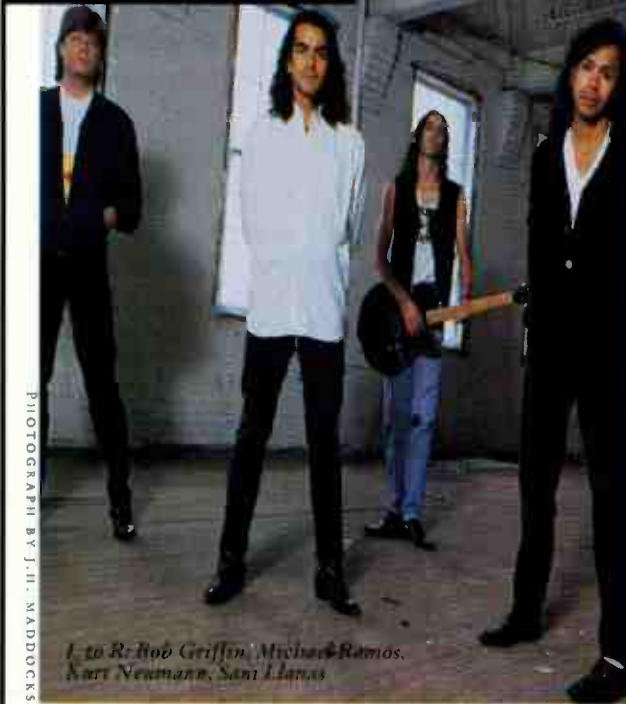
I'M A MINER, just digging for those nuggets," says Emmylou Harris. "Music should move you... when you hear something, it should change you in a tiny, tiny way. The things you're looking for at 21, though, are different than what you're looking for at 41—and that search is what it's all about."

With the voice of a broken-hearted angel, the silver-haired songstress has romped, stomped and sighed her way through aching ballads, turbo-shitkickers, pop, rock, bluegrass and gospel. Indeed, eclecticism has made Harris the pilot light of today's neotraditional movement. And she's still searching, as her recent *Cowgirl's Prayer* attests. Drawing on songs by Tony Joe White, Leonard Cohen and Jesse Winchester, Harris crosses great musical divides in the name of her muse.

"I still operate in my own small circle; it's like my career's happening on another planet," she observes. "But careers, like records, are built song-by-song. And, to me, the best place to start is how it makes me feel. Because a good song will carry you so very far."

HOLLY GLEASON

FACES



PHOTOGRAPH BY J.H. MADDOCKS

L to R: Bob Griffin, Michael Ramos, Kurt Neumann, Sam Llanas

THE BODEANS



WE GOT CAUGHT up in trying to make something we thought would sell, and ended up chasing our tails," admits BoDean Sam Llanas. "Now we're just trying to please ourselves and we're better for it."

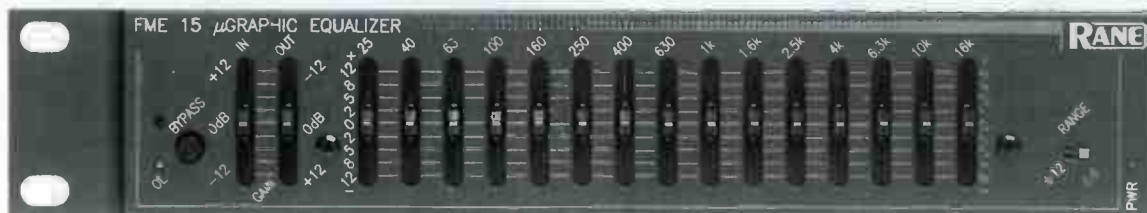
He's engaging in the usual new-album hype, of course, but Llanas tells no lies. The Wisconsin band's fifth record, *Go Slow Down*, is the best since their first, largely because they regained artistic control after submitting to Paisley Park producer David Z. for the disappointing *Black and White*. "The new one's very homemade," he says. "We stressed to the label that we wanted to make it in Milwaukee by ourselves, and they were up for that because it's a lot cheaper."

Llanas and partner Kurt Neumann stuck to basic rock 'n' roll in the tradition of Creedence, emphasizing the upbeat. "Closer to Free" was inspired by Eddie Cochran, while "Something's Telling Me" will provoke comparisons to the Everlys, nothing new for the BoDeans. "That's flattering, but we always thought we sounded more like Springsteen and Steve Van Zandt. Kurt and I both have weird voices, but somehow they work together."

They'll be hard-pressed to escape the shadow of their debut *Love & Hope & Sex & Dreams*, although Llanas doesn't care much for the album's high-pitched singing. "It may get your attention, but it annoys me. I don't know why someone didn't slap me and say, 'Stop that.'"

"We always thought our small audience would grow. Our motto has been 'Expect the worst, hope for the best.'" JON YOUNG

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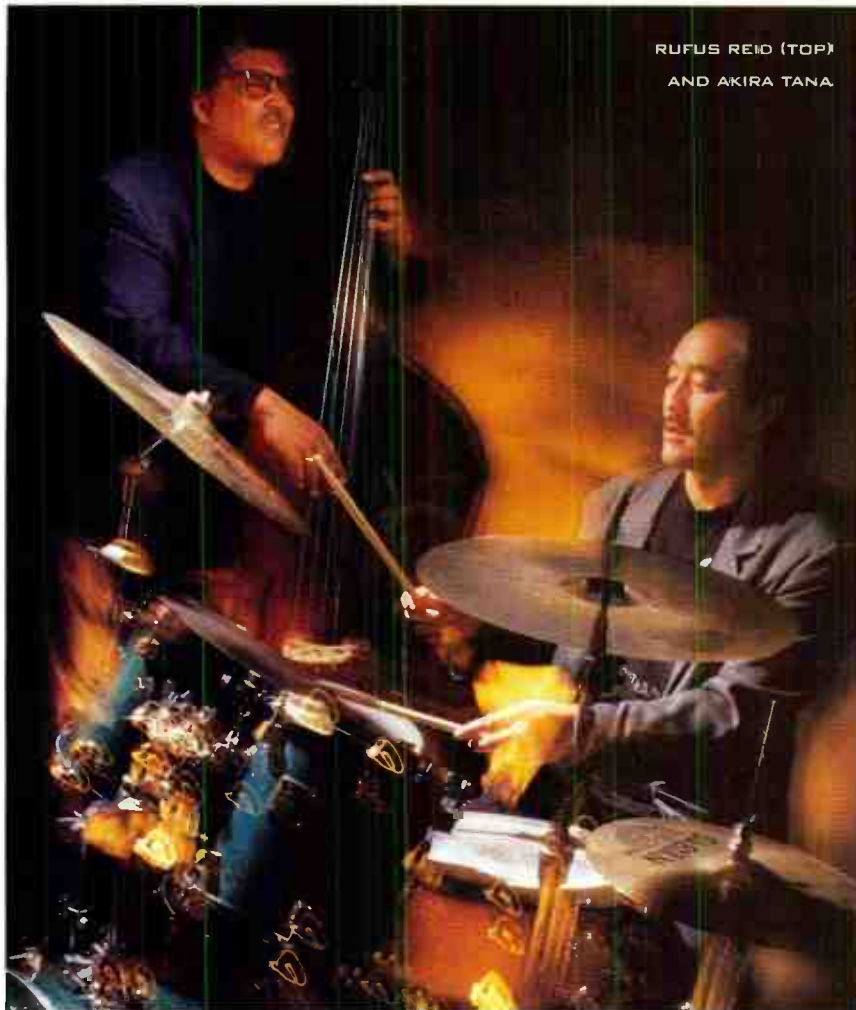
*ABOVE:
Cesar Rosas (electric and acoustic guitars) mans the Mackies during a session in Los Lobos' garage studio.*

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TANAREID: RHYTHM POWER



RUFUS REID (TOP)
AND AKIRA TANA

requires a "name" attraction and even club owners don't trust musicians over 30.

Making that concept succeed is precisely the kind of challenge these two veterans of countless nights in the trenches enjoy. They're sitting in a neighborhood Cuban/Chinese restaurant near the Upper West Side office that doubles as their studio, talking about the jazz record executives who wouldn't listen to their tape because they "weren't 22 years old" and about promoters wary of booking the band because of its relatively unknown personnel. Tana and Reid are not leaders all the time—as members of the New York jazz elite, their services are in constant demand. Tana toured the world with Manhattan Transfer earlier this year, while Reid, who has appeared on over 200 recordings and was Dexter Gordon's longtime bassist, is scheduled to tour Japan with J.J. Johnson in coming weeks. But after years of being

*Two veteran
jazz sidemen grab hold
of the reins*

required to meet any request and adjust to any situation, they're happy for a chance to set the main agenda.

Says Tana, "It's great to be able to tell the horn players to play *one* chorus. How many times have we worked for leaders"—he extends his arms to play air saxophone—"who expect us to be enthusiastic about something we might feel is the saddest shit going?"

Adds Reid, "In our past experiences, we've been handcuffed with the strongest chains you can imagine, and we've also been given enough room to choke ourselves. Yet we've rarely gotten the chance to decide on things for ourselves."

As leaders, Reid and Tana seem to favor acoustic improvised music that touches on Ellington, the Miles Davis '60s quintet, Stan Getz's bossa and a few other eras without stopping too long in any one place. Emulating the Ron Carter/Tony Williams model of assertive-but-empathetic support, the leaders frame their arrangements around a disciplined swing, and a sense that the basic timekeeping duties are to be shared by all hands. "So often the rhythm section becomes just a backdrop, where in Miles' groups, it was an integral part of what Miles was trying to present," Reid points out. "There's nothing worse than playing a hundred choruses

EVER WONDER WHAT GOES THROUGH THE MINDS OF JAZZ RHYTHM sections as they slug out 20 consecutive choruses of "Green Dolphin Street" behind a wailing saxophonist? Bassist Rufus Reid, one of the more patient giants of jazz, hit his breaking point with this type of work a few years back. He was playing in a Dizzy Gillespie all-star band on the European festival circuit, and he couldn't help thinking about the band of young, well-dressed jazzers who were next on the bill. "Here we were, all happy to see these guys having success, but I was also saying to myself, 'Why are *these* guys on the festival?' I'd been doing the sideman thing too long."

So Reid, 49, joined with drummer Akira Tana, 41, and developed a quintet setting that might be called "Revenge of the Workhorse Rhythm Section," in which bass and drums do more than just mark time for soloists. Tanareid—which features pianist Rob Schneiderman and saxophonists Craig Bailey and Dan Faulk—replaces jam session blow-to-exhaustion macho with crisp arrangements, and emphasizes "ensemble" over all else. It's an ambitious concept in the all-star '90s, when every record

BY TOM MOON

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of some standard—the kind of stuff we're writing is what's most satisfying for a rhythm section to play."

This philosophy informs all that Tana and Reid are involved with—and as Tana has become more active as a producer for Japan's King label, the pair has provided backbone for the Asian-American Jazz Trio and for the two-volume *Project G7: A Tribute to Wes Montgomery*, issued last summer by Evidence. On *Blue Motion*, the Tanareid quintet's third album (due in January, on Evidence), originals such as "Blue Motion" and jazz perennials like Gillespie's "Con Alma" have arrangements far more intricate than the average blowing-session fare. The music is a leap forward for this still-young band, and Tana and Reid are equally proud of the way it was made: The two handled every aspect of the release themselves. "We both do enough record dates to know how much time gets wasted," Tana says. "For this, we knew we'd only have two days to record, so we spent two weeks getting the material ready, just playing."

It's a DIY gospel Reid also preaches at William Paterson College in New Jersey, where he's been director of jazz studies for 11 years. Reid says his students are following his every musical move, because he's doing what many of them hope to do someday. Indeed, he and Tana often find themselves in mentoring roles with their own sidemen, who have far less experience. They'd like to treat other members of their band as equals, but part of leadership is the responsibility to shape individual contributions.

"The nature of the music is to be democratic, but you have to keep the roles clearly defined," Reid observes. "A lot of the young kids don't understand that, just because they can play, they can't do whatever they want. You know, Dexter Gordon was loose about some things. But when I was with him, you always knew where you were." 

REEDS

RUFUS REID plays a German bass he estimates is 175 years old. He uses a Walter Woods bass amplifier with an SWR Goliath Jr. speaker cabinet. His pickup is made by Barbera Transducers. Depending on the situation, he'll supplement the direct sound by miking the bass with an Audio-Technica AT-35. He uses Eudoxa "Oliv" strings for the G and D, and Thomastik "spiral core" strings for the A and E.

AKIRA TANA plays Yamaha drums and Sabian cymbals. He uses Vic Firth sticks.

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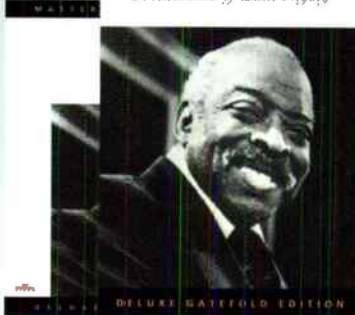


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RICK DANKO ON THE BAND



AFTER A 15-YEAR DROUGHT, FANS OF THE BAND ARE IN FOR A GOOD hard rain. Levon Helm's autobiography, *This Wheel's on Fire*, is just out. So is another history, *Across the Great Divide: The Band in America* by English writer Barney Hoskyns. Capitol is preparing to issue a boxed set to coincide with the Band's induction into the Rock and Roll Hall of Fame in January. That box will contain early sessions from the days when the Band called themselves the Hawks, previously unreleased basement tapes and other rarities. There is talk of Columbia finally putting out a live album from Bob Dylan and the Hawks' legendary '65-'66 tours as part of the *Bootleg Series* project. Rykodisc has just released in the U.S.A. a lovely album Rick Danko made with Eric Andersen and Norwegian musician Jonas Fjeld in 1991.

But the biggest news is that Danko, Helm and Garth Hudson have actually put out the first Band studio album since 1976. It's called *Jericho* and if it is not as great as *Music from Big Pink* or *The Band*, it is stronger than *Caboots* or *Islands*. Consider

BY BILL FLANAGAN

ering that this version of the Band is operating without singer Richard Manuel, who died in 1986, or guitarist/songwriter Robbie Robertson, that's a pleasant surprise. Then again, considering that Danko, Helm and Hudson are three of the most original musicians rock 'n' roll ever produced, it's a wonder it took this long.

A few years ago Sony Music offered them a new record deal and they headed up to Woodstock, New York to get material together. To replace Manuel they brought in Stan Szelest, a piano player who sounded like Manuel and fit like Manuel because—remarkably—Manuel had joined the Hawks as Szelest's replacement in 1961. Now that Richard was gone, Stan had a second shot at the chance he missed. The songs that came out of those sessions had the loose, funky feel of *Stage Fright*. Full of renewed optimism, the Band brought the tapes to Sony—and Sony said, well, gee, maybe you guys should

*New albums,
old wounds*

think about covering something by Paul Simon.

Some of the heart went out of the project then. A lot more went out when Stan Szelest admitted that he'd been having chest pains through the recording. One night they got bad, and Stan died. Danko, Helm and Hudson cut some covers for Sony, but were unhappy. Eventually they secured their release from the label and took their tapes to Great Pyramid Records, a small Tennessee record company where no one's going to tell them what to do.

At Sony, explains Rick Danko, the Band's singer/bassist and sometimes fiddler/guitarist, "there was a big indifference in the *art* department, in terms of what they thought was a '10' or a '5.' We're too old to be *groomed*, you know. We are the Band. I'm 50 years old. I play my music. I do what I do. There's no danger of us becoming a heavy metal act or something that we're not, so we kind of fell out. Although we did put [Springsteen's] 'Atlantic City' on the album from those [Sony] sessions. Also, we retained the masters, so we do have some fine outtakes that I'm sure will break the surface eventually. Time is on our side."

One of the best songs on *Jericho* is a rocker called "Move to Japan." Asked what inspired it, Danko laughs, "Well, we were joking about all this money that Sony had given us."

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The impediment to a reunion between the current Band and Robbie Robertson is not, as many fans imagine, Robertson. It is Helm's contempt for Robertson. In his book, Levon blames Robbie for trying to take over the Band in the early '70s, and then blames him for abandoning them with his *Last Waltz*. An insider who knows all the players in this complex cast once compared Helm's attitude toward Robertson to the old joke about the unhappy ladies at the Catskills hotel: "The food here is terrible!" "Yes, and such small portions!"

Helm's book draws blood with his allega-

tion—long rumored but now made public—that Robertson took advantage of some of the Band members' financial or chemical troubles to buy away their rights to the Band's songs. On the other hand, nasty comments about Robertson's singing seem petty, and Helm's belief that the Robertson-conceived *The Last Waltz* was junk is just nonsense. Helm's central claim is that the soul went out of the Band when Robertson started believing in the myth the Band created, and in his own press.

Danko says, "I think Levon's book hits the nail on the head about where Robbie and [man-

ager] Albert Grossman and some of those people went wrong and when the Band stopped being the Band. This is truly a new Band record and you can tell the difference. I'm truly friends with everybody but, hey—it could happen to Levon, too. When people take themselves too seriously and believe too much in their own bullshit, they usually get in trouble."

Neither Helm's nor Hoskyns' book reports that a couple of years ago Geffen Records, Robertson's current label, floated the possibility of the Band signing to Geffen and doing an album and tour with Robertson. Helm refused. One imagines that Danko (who, like Hudson, has guested on Robertson's [cont'd on page 30]

JACKSON BROWNE
I'm Alive

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Produced by Jackson Browne and Scott Thurston
Two tracks produced by Don Was, Jackson Browne and Scott Thurston

ON ELEKTRA COMPACT DISC AND CASSETTES

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"I'LL BRING OVER MY FENDER"

For basses, RICK DANKO has four Gibson Rippers with different pickups (from Ripper to Fender Jazz to Precision) and a Mark Dan custom-made hollowbody bass with Olympic pickups—"a great bass. One of the greatest basses that I've ever had, till I went to Norway and they gave me a Workshop bass with two different kinds of Olympic pickups; it is by far the best bass I've ever had in my life. It's made by the Norwegian Workshop Guitar Company." He also has his Ampeg fretless with Jazz pickups, and an Ampeg "Baby Standup" bass.

For guitars, Danko plays a Jumbo Guild from 1969 and a '44 Guild Dreadnought. "I have an old Gibson guitar I love and a Takamine they gave me in Japan when I was playing with Ringo. My newest toy is a Yairi guitar I was given in Denmark. I heard K. Yairi's a great Japanese guitar maker. I can get a vibrato by shaking the neck. The neck is that sensitive. I fell in love with it immediately. It has a saddle bridge." His amps are a 1959 Fender Bassman and an Ampeg SVT, "but Fender's about to give us a whole line."

Danko does not play any five-string basses. "I never got used to the balance. I take my four-string basses and tune them down, as low as from an E to a C. When I play guitar on my solo shows I tune down one full step, from an E to a D. I have the sound man exaggerate the bass a little, and it sounds like there's not only a guitar player but a bass, too."

"I use medium-gauge guitar strings. They vary from Martin Marquis to D'Addario to Homespun." Danko's bass strings are round wounds, sometimes quarter wounds. He doesn't know which brands.

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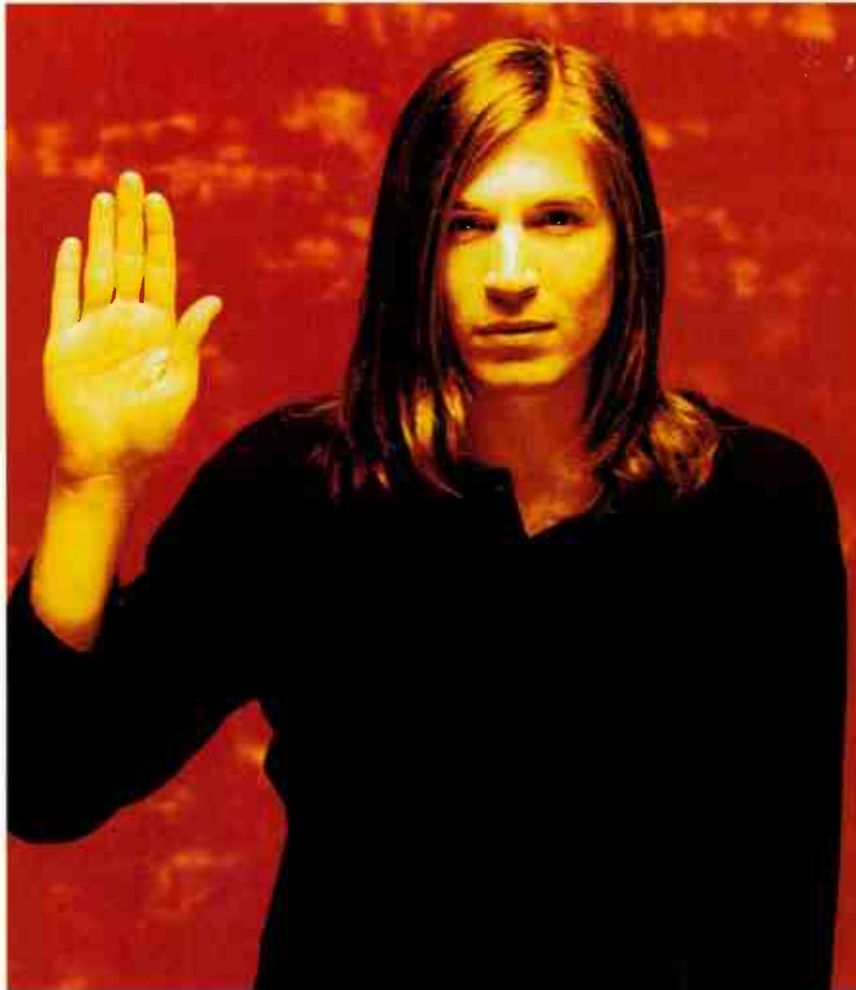
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LOOK OUT, YOU LEMONHEADS!



AFTER A RUN OF INDIE RELEASES IN THE LATE '80S, AND A BARELY noticed big-label debut in 1990, the Boston-based Lemonheads finally bounced beyond their college cult last year with a grunge-pop remake of "Mrs. Robinson" and the album *It's a Shame about Ray*. As lead Lemonhead Evan Dando became alternative music's cover boy of the year, the threesome won over radio, MTV and concert crowds from L.A. to London to Sydney. So with their new album *Come On Feel the Lemonheads*, the band certainly has reached a milestone.

"Good morning, The Milestone," chirps a woman at the front desk of a London hotel, named for a historic mileage marker outside its front door. She confirms Dando is registered and a short time later the lanky singer is bounding outside and across the street for a chat in Kensington Gardens.

Dando is the first to admit that he's gained as much attention in the past year for his charming looks and slacker manner as for the Lemonheads' effervescent rock 'n' roll. All struggling young bands should have such problems. "I'll go along with

people telling me, 'Do this photo shoot, it'll get your music heard,'" he says. "So I do it, then it ends up just getting my picture looked at."

The Lemonheads' shifting lineup (which included former Blake Baby Juliana Hatfield playing bass on *It's a Shame about Ray*) has always centered around Dando, his pithy, power-pop songwriting, and jangly guitar attacks inspired by bands from the Byrds to Big Star. However, with bassist Nic Dalton of Australia's Hummingbirds joining Dando and drummer David Ryan, the Lemonheads are "more of a band than we've ever been. We went out and played for a year straight and then went into the studio and made a record."

There's nothing like success to help make new friends, and *Come On Feel the Lemonheads* features a fair share. Belinda Carlisle (who shares management with the band) duets with Dando on the Go-Go-ish "I'll Do It Anyway."

Sunday in the park with Evan

Slide/steel guitarist Sneaky Pete Kleinow of Flying Burrito Brothers fame adds a country-rock lilt to an anti-gay-bashing ballad "Big Gay Heart," while allowing Dando to play Gram Parsons for a Day. And Rick James lent his funky vocals to the loopy "Rick James Style," one of two album versions of the song "Style," about indecision and mind-altering substances—two topics of interest to Dando lately, as it turns out.

Dando worked on more than half of the new album's 15 tracks in Sydney, Australia with collaborator Tom Morgan, a friend of Dalton's. After the Lemonheads toured Down Under in 1991, Sydney became a favorite retreat, where Dando could drink from the same well as like-minded rockers such as Hoodoo Gurus and the Saints. He and Morgan hit it off.

"The key thing is one guitar between the two of us," he says of their songwriting style. "We have a couple of riffs between the two of us and we fuse 'em together, sort of grabbing the guitar back and forth between us. I think if we both had a guitar we'd be lost."

With four-track demos in hand, Dando and his bandmates returned to Cherokee Studios in Los Angeles where they had recorded *It's a Shame about Ray* with the Robb Brothers—Dee, Bruce and Joe—at the board. The Robbs had been recommended to Dando the first time around by

BY THOM DUFFY

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DISCOGRAPHY:

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

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Atlantic Records production coordinator Martha Schuiz and the band's A&R man, Tom Carolan.

"It was a completely blind date," says Dando, who was unaware the Robbs once backed up '60s rocker Del Shannon. The brief guitar quote from "Runaway" in "I'll Do It Anyway" makes it clear he later found out. "I sort of feel an association with Del in a way, like I'm the new friend they make music with," he says of the Robbs. "They're seriously no-bullshit people."

If only the same could have been said of Dando during the sessions for the new album.


"I was depressed and nervous about making

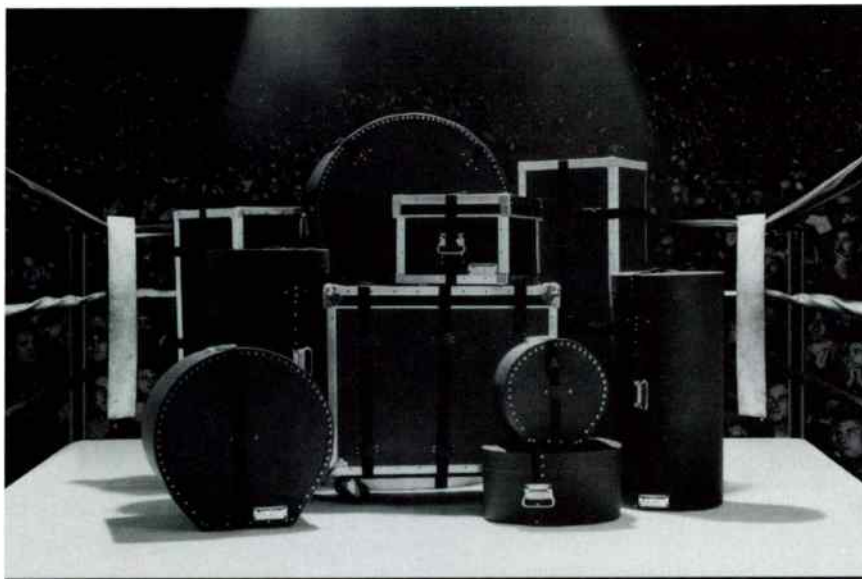
the record," he admits, "and I thought I could escape it with drugs. And it didn't work." The sessions in the L.A. studio alternated with sessions smoking crack with unnamed musician pals, and brief tastes of low-grade Mexican heroin. "I just dabbled a little bit," he says, emphasizing that he now has even quit smoking cigarettes.

As if that wasn't bad enough, however, Dando also broke the press silence that normally protects such dumb pop-star exploits. Because his adventures screwed up his voice, Dando spoke to a few journalists about his bender—British journalists at that. "I was, like,

'What have I done?'" he recalls, smacking his forehead. "So since I'd blown it, I had to be completely frank. And it's an annoying domino thing. It's going to come up a lot.

"But I have nothing to hide. I'll talk about what I've done. The only thing I'm worried about is giving the wrong message to kids. I don't want people to think it's cool to take drugs. You overdramatize your predicament when you take drugs and it just gets worse and worse." Sure, just ask Dando's musical hero Gram Parsons.

"It's all about learning to relax, for me," adds Dando. "It's really hard for me to relax in the studio and get a good performance... Someone might even tell you how to do that, but you wouldn't really learn it until you figure it out for yourself. That's what I did, and I'm glad I came through it. You know, that's usually my style. In the last minute, I come through." 



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LEMON SQUEEZERS

play a '67 Gibson Heritage," EVAN DANDO says of his favored acoustic guitar, used for songwriting demos as well as recording and playing live. His standby electric guitars are 1984 and 1986 Gibson SGs with two humbucker pickups and he also packs along a '74 Les Paul on the road, all normally strung with D'Addario strings. For effects, he uses MXR's Distortion Plus and also the Big Muff pedal made by the Russian company Sovtek, and runs the guitars through a Marshall JCM 80 Lead Series split-channel amp. He uses a Shure SM58 microphone, "the chicken soup of vocal mikes." Bassist NIC DALTON plays a brand-new G&L SB2 with D'Addario strings and carries a spare Fender Jazz bass, plugging them into an Ampeg SVT head with an 8x10 cabinet. Drummer DAVID RYAN has a kit from Drum Workshop—a 22" bass drum, 16" floor, 12" rack and 14" snare. He likes his snare double-miked, uses Rockcrusher sticks from Vic Firth, and confesses to playing with his sticks upside-down for a juicy, heavy-ended wallop.

DANKO

[cont'd from page 26] solo recordings) might have said, "Oh, come on, Levon, let's let bygones be bygones and go back to the big time." Surprisingly Danko says no—nothing against Robbie but he's with Levon on that one.

"There is more to life than money," Danko says. "I live a comfortable life—as do Robbie and Levon. It's just got to add up to something, you know? There's more to life than a big payday. I guess if I were homeless, if we were des-

perate, it might be different, but thank God for those CD windfalls. Thank God for the half million dollars that Sony just swept under the table and said, 'Go ahead, boys!' I'm very thankful that I have a following—I can go out and play music and keep a petty cash flow that way.

"I'm an optimist. I just want everybody to do their part and not be something that they're not and not be led on by other people thinking that they're something they're not. Everybody knows that they have their own contribution to make. The Band was always a very unique thing. The Band was never one person. There isn't a boss or leader. To go back out and make another Robbie Robertson record..." Danko's voice trails off and then he says, "After the first two Band albums it really wasn't a band anymore. We were on somebody's ego trip. Success can be a very strange thing. It can rear its head like an ugly beast.

"But like I said, time has a way of allowing poetic justice to prevail. I'm in no hurry. Of course I would like to see all the right things happen. But in the meantime I'm not sitting around waiting for it. We all have our lives to live and it's amazing. I foresee good things for the future." ❧

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MUSIC BUSINESS FOREVER BY FRED GOODMAN

Wolfgang Pichler

FIFTEEN YEARS FROM NOW, YOU ARE SITTING AT HOME ON A COLD, RAINY Thursday night. You're mindlessly flipping through the 427 cable channels (and, of course, there *still* isn't much to watch), when you notice one of the music channels showing a video for a tune off the new duet album by Evan Springsteen and Neil Young. Wow, Neil's really starting to look kinda old...but that last album of his was all right. Y'know—the one that was a sort of followup to *Trans*. It wasn't bad. Neither is this. In fact, it's pretty damn good and you'd like to buy the album. But who wants to go out on a crummy night like this? Luckily, you don't have to. Instead, you dial up a shopping number through your TV's computer modem and pick the title off a menu of new album releases. The digital recording is immediately transmitted to your computer, where it is



Phoning It In

How Fiber Optics Will Transform the Recording Process

THE ABILITY to buy the latest hit records over the telephone may be a few years away. But the ability to *make* records over phone lines is here now. Fiber-optic telephone services have been used for years to transport the huge amounts of data generated by the financial industry. Filmmakers and producers of broadcast advertising began using them for audio during the late '80s. Now, with improved services and lower rates, record producers, studios and labels are using digital phone lines to erase the distances between artists, facilities and executives.

One early convert is producer Phil Ramone, who has been making intensive use of digital dial-up since last April, especially in the recording of Frank Sinatra's upcoming album *Duets*. "I was at Skywalker Ranch, LucasFilm's Northern California facility," he recalls, "and I heard they were using fiber optics to deliver picture and sound to their studio in Los Angeles. I was interested because I had been flying people from all over the world to play on Gloria Estefan's album *La Tierra*. We were about to start on her Christmas record, so I decided to test it."

What Ramone discovered has revolutionized the way he works. "By the time I finished," he says, "I had recorded a full orchestra in Los Angeles, a vocal in Miami and a rhythm section in New York, shipping the music around the country, adding to it. I guess I've become the magic user of this technology."

The magic of fiber-optic audio transmission has a variety of applications in music production. Notwithstanding the unavoidable delay of current systems, which is at least two frames, the signal travels fast enough to enable real-time interaction among musicians who may be

downloaded onto a blank compact disc. You load a sheet of laminated, pre-creased cardboard into your laser printer, and out comes the printed sleeve, complete with credits, lyrics and thank-yous. The price of the album is automatically charged to your American Express card.

Although few people in the record industry are willing to say this is the way people will be buying recorded music 15 years from now, the technology already exists. All of it. And not just recordable CDs through telephone delivery to computers. How about digital music through cable or satellite? And again—recorded onto a blank, digital medium. Kind of makes the idea of a CD manufacturing plant obsolete, doesn't it?

Of course, if we don't need CD plants because people can make the disks at home, will we still need record stores? That's a question that's generating a lot of foot-stomping and finger-pointing in the record industry these days. But here's a question that's just as logical that's *not* being asked publicly: If this is the way music is sold in the not-too-distant future, who needs record companies?

continents apart, saving both time and travel expenses. Overdubs, revisions, approvals and the like can be completed without regard for the relative locations of the parties involved. Masters can be transported to pressing plants in the time it takes to play them back. Dubbing safety copies and transporting them to a safe location can be accomplished in a single step. As Ramone puts it, "This allows me to do the things that I would do if I could be in five places at once."

Fiber-optic phone services such as Switched-56, ISDN and T1 replace satellite transmission, a costlier and less reliable method of transporting audio that has been used in film and advertising since the mid-'80s. Using fiber optics, digital information is converted into pulses of light, which move from one end of the cable to the other virtually instantaneously. (Standard copper phone cables are capable of carrying digital audio, but at much slower rates. Using a 9600-baud modem, transporting one minute of music takes about four hours.)

The key to transporting full-bandwidth audio in real time is data compression/decompression (*codec* for short). The bandwidth of even high-quality phone lines is far less than 44.1kHz, the standard sampling rate for digital audio, so the amount of data must be reduced at the transmitting end and restored at the receiving end. The phone companies provide only the line, not the codec. Companies such as Entertainment Digital Network (EDnet) provide the missing link.

According to EDnet's founder and president, Tom Kobayashi, the company leases digital lines from the telephone companies wholesale, then installs them along with proprietary codec, synchronization and data-encryption equipment. Installing hi-fi audio service costs between \$10,000 and \$15,000, depending on quality; video costs another \$10,000. Any number of simultaneous tracks is possible, Kobayashi says, although six is as many as he has seen in use. The per-hour charge for two bi-directional tracks is \$100—plus studio time on either end, of course. One satisfied customer is Capitol/EMI, whose newly-installed T1 lines allow executives to approve or reject new records virtually as they're being created. (It's a fair bet that the system that pipes music in to EMI executives eventually will be used to send it out to consumers. Kobayashi reports that Capitol/EMI is looking into digitizing its entire archive.)

As might be expected, those with a big stake in the old world are wary of the new one. In the eyes of veteran New York studio owner Howard Schwartz, president of the Society of Professional Audio

Several giant hardware and entertainment companies spent a whole lot of money during the last five years to acquire the world's leading record companies. One of the most appealing notions driving those acquisitions was the belief that in coming years the profit boom afforded by compact discs would be duplicated several times with new technologies. But consumers haven't been all that quick to show much interest in additional hardware systems like DAT, Philips' DCC or Sony's Mini-Disc—in fact, they haven't really shown *any* interest in them. And CD player penetration in this country and Great Britain is still below 35 percent—a far cry from the kind of popularity LP turntables enjoyed.

There is a growing belief in the record industry that there will not be another significant turn in prerecorded music hardware—at least, not until some kind of home delivery system is entrenched. "It's fair to say the hardware/software paradigm banded about for so many years is now being replaced by the delivery system/software paradigm," says Al Teller, the chairman of MCA Music.

Recording Studios (SPARS), this technology contributes to an unhealthy decentralization. "If the right tackle were at his house, the left tackle at his, the quarterback at his and the center at his, it would be really tough to play as a team," he observes. "In the old days, all we wanted to do was jam. You know, 'Watch my eyebrows. I'm going up!'"

But Phil Ramone feels otherwise. "Most of the time I'm sitting in one room and the musicians are in another," he points out. "There's glass between us, and the lights may be on or off." In fact, digital dial-up can actually preserve spontaneity, that precious quality so often lost in the recording process. "It goes back to something I heard Paul McCartney say back when I was working as an engineer on *Ram*," he recalls. "He said, 'Dammit! When I get up in the morning, singing around the house, I sound so much better!'" Ramone, who already has a digital line at home, dreams of having them installed at the homes of a number of his favorite artists in order to capture just that sound.

Digital dial-up is likely to become much less expensive in the near future, making it available even to players of lesser means. According to David Porter, president of Music Annex in San Francisco, this may spell the end of the recording studio as we know it. "It empowers the home studio, or project studio, to have access to sound resources anywhere in the world. And that's a very big deal." Major studios will exist to augment smaller studios, renting access to specialty items such as high-end signal processing, live echo chambers, rare instruments and the like over the phone. Porter sees his studio, in the future, as "the hub of a network of smaller desktop-type facilities that will use us as a resource."

Porter worries, however, that the new technology will create security problems. "If CBS is moving masters to a manufacturing plant, how can they be sure that nobody is intercepting them? Wouldn't you like to be the guy from Warner Bros. at the other end of the wire, listening to the next Michael Jackson release before it's even manufactured?"

The future of digital dial-up may include teleconferenced recording sessions in the manner of *Nightline*, or even decentralized bands that perform together in virtual reality. The possibilities depend less upon technology than upon what users are willing to pay for. As Phil Ramone notes, "It's not about how unique or novel it is. It's about calling Toots Thielemans or Eric Clapton and having him say, 'Yeah, I'd love to play on your record. I've got the morning off in London. I'll be there!'"

TED GREENWALD



“THE MOST IMPORTANT ISSUE FACING THE MUSIC INDUSTRY FOR THE NEXT 10 YEARS IS ‘WHO OWNS THE COPYRIGHT?’”

As you can imagine, this is setting off quite a scramble. Do you think the people who paid all that money for record companies are willing to see a future in which they have a diminished—and possibly a significantly diminished—role? Akio Morita, the chairman of Sony, which purchased CBS Records for \$2 billion just a few years ago, might be tempted to pull a line from Slim Pickens in *Dr. Strangelove* (a film Morita acquired when he later purchased Columbia Pictures). To wit, “I didn’t come all the way over here just to drop this baby in the drink.”

That said, what kind of fallout could this technological explosion produce?

DISTRIBUTION AND RETRIBUTION

BACK IN May the record companies got a shock from an unlikely place. Blockbuster Entertainment, the country’s largest video retailer, announced a joint venture with IBM aimed at manufacturing CDs in stores. Although Blockbuster dominates video rentals, it is nowhere near as important in the music business, but its position is increasing. Recent buying sprees have given it ownership of approximately 400 record stores, including Sound Warehouse, Music Plus, Record Bar, Turtles and a stake in the 15 Virgin Mega-stores around the world.

Blockbuster’s announcement was straightforward: Along with IBM, they would sell their system—which would allow consumers to order and receive downloaded CDs in the store after about a six-minute wait—and they would handle all the technical aspects for other retailers, including distribution. That last item is far from a minor point.

Record distribution has traditionally been the province of the record companies—and a defining characteristic of what a record company does. Each of the major record companies—Sony Music Entertainment, the Warner Music Group, PolyGram Records, EMI Music, MCA Music and Bertelsmann Music Group (BMG)—operates a wholly-owned distribution company to handle the sales and marketing of what you call music and they call “product.” Some of them are very good at it, and all of them are firmly entrenched. Of course, as their failed recent attempts to stop the sale of used compact discs show, they are not unbeatable.

Still, along comes Blockbuster—a customer, for God’s sake!—saying that they have a system in-hand that could conceivably supplant the physical shipping of records. No more packing boxes, no more trucks, no more returns. Sounds great—unless you happen to be in the business of doing those things.

Blockbuster didn’t even have to say how much they were going to charge customers, what they were going to charge other retailers who wanted the system, *they didn’t even have to demonstrate that they had actually built a working prototype* before the record companies made it plain what they thought of the proposal.

“The Blockbuster/IBM venture into music distribution...does not

have the support of the Warner Music Group,” Warners said in a press release. The response was similar from other major record companies (except PolyGram, whose parent company has a seven percent stake in Blockbuster). Indeed, there was also a hue and cry of misinformation—including the erroneous suggestion that consumers would be making compilation albums via this system and undercutting album sales the way they did (or didn’t) with the failed Personics in-store taping system a few years ago—that further added to the din.

WHOSE FINGER’S ON THE BUTTON?

NOW, LET’S step back a minute and—for argument’s sake—take a look at this from another angle. Say you are an accomplished composer/performer. The kind that critics love but that almost never has a big hit record. Or say you are a Maori tuba player who, along with the help of a rich and unusually well-educated rock star patron, has recorded a truly wonderful album of traditional South Sea euphonium orchestral pieces. Either way, you’re probably dead meat. Because no chain store with limited space is going to make you a part of their regular stock, and the Harvard Coop—which blows both of these albums out the door whenever they can actually get their hands on them—can’t because they’re “marginal titles” and therefore hard to get from the distributor.

Well, wouldn’t it be great for everybody—even the distributor—to be able to sell every artist through an on-demand system like Blockbuster’s? And Blockbuster has also suggested that this kind of system could be used by stores at night to replenish their stock of popular titles as well.

Record companies admit that a system which gave consumers access to hard-to-find titles *would* be great. And executives at Blockbuster say they’re sure the record companies will come around when they see it won’t cut their business. “We’re continuing to have talks with the labels,” says Blockbuster’s Brian Henley, who adds that the major record companies are all eager to come down to Blockbuster’s Florida headquarters to see the prototype. “There’s been a bit of positioning that’s necessary on their part.”

That’s being optimistic. The record companies might be willing to go with this kind of system, but why would they let someone else own it?

“I think the industry should take the responsibility for developing this technology,” says MCA’s Teller. “There’s no science involved, it’s all engineering. It’s marketing and putting stuff in place. My objection to the Blockbuster/IBM announcement is that here’s someone else who wants to be the gatekeeper. We, as record companies, are already in the distribution business. Why would we empower somebody else to do that? To take over our distribution business? We should own that.”

Teller has been the first record company head to say he’s going to develop his own in-store kiosk for manufacturing CDs. “I’d prefer that our finger is the one on the button,” he says flatly.



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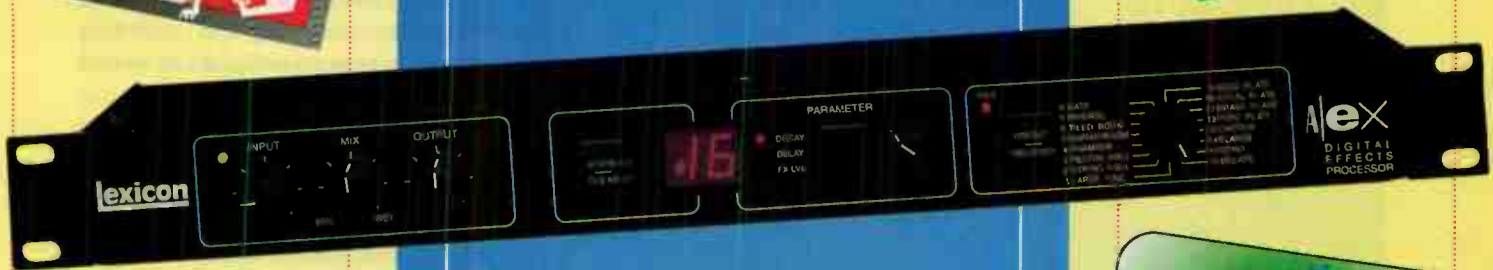
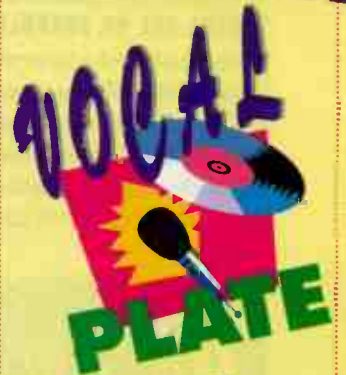
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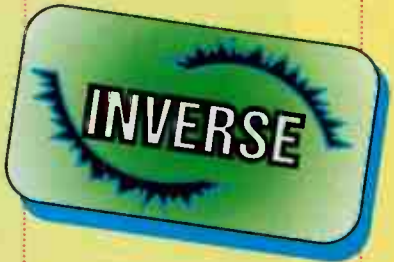
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the converse question: Why do I want to give the record company a piece of this? I've been able to negotiate with the label from increasing strength as my career has progressed. I am now free and clear of my contract obligations, and I own my back catalog. Why am I going to give the record company over 80 percent of the sale price of my next album

when there isn't even a physical piece of product for them to press, package, ship and collect on? The consumer makes it at home, and the cable company or the telephone company delivers and bills for it.

Well, what about marketing? Somebody has got to promote your new release, and the record company certainly knows how to do

that. But so do other people. Advertising firms, notably Lord, Dentsu and Partners, today (and we mean 1993) offer music publicity services. Won't it be a lot cheaper to hire them for a flat fee to promote your new release to press, video and radio outlets? Or how about specialized independent marketing firms, run by former record executives or radio and cable programmers?

And what about the hegemony the record companies enjoy today? If the electronic superhighway that delivers this product to the consumer is the telephone lines, then it's going to have wide access for any would-be vendors. What advantage is Time Warner going to have over Sub Pop or Rykodisc? Couldn't a smart, focused, cutting-edge label freed from the constraints of today's manufacturing and distribution problems take on any major record company? And why would a future U2 or Madonna want to turn over their new album to any record company if they can sell it straight to the consumers themselves?

WHO OWNS THE MUSIC?

THE STORY might be different if the delivery system is cable or satellite. Most entertainment companies have become obsessed with the notion of "gatekeepers"—industry parlance for whoever controls access to the delivery system. To get a foot in the door, product suppliers like movie studios and record companies have been making deals with cable, broadcast and other communications companies. Bertelsmann Music Group, which owns RCA and Arista Records, has hooked up with cable system operator Tele-Communications Inc. to plan a new channel that is part music video, part music-oriented shopping network. Aside from designing such services, the next step for a big company committed to the hardware/software model is an integrated delivery system/software model.

Time Warner is an excellent example of this. They manufacture and own intellectual properties through a record and music publishing company, a film company, and book and magazine publishers. They own distribution companies to handle these products. They also own HBO (which can show some of their own properties), and cable systems

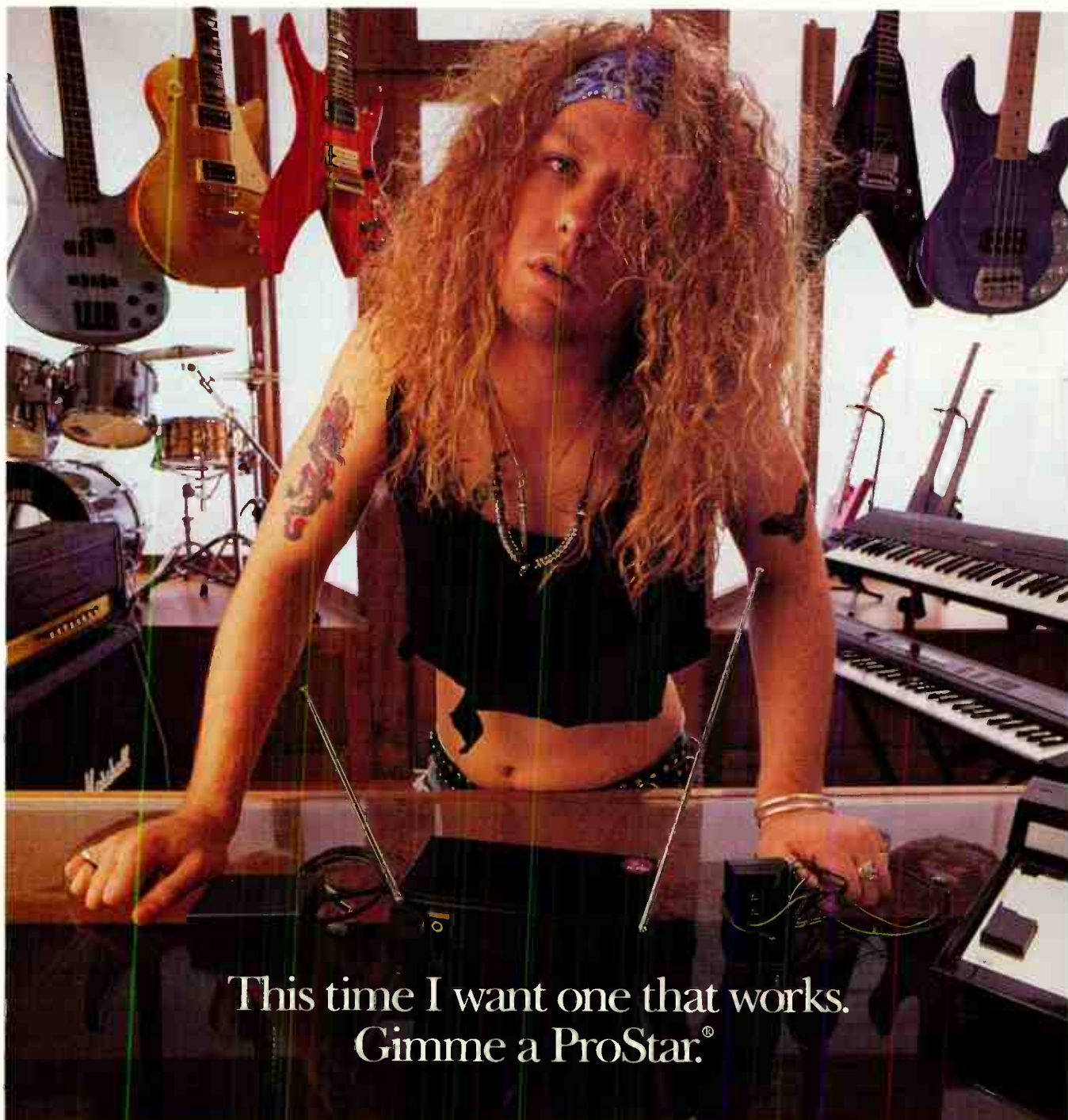
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MOST ENTERTAINMENT COMPANIES HAVE BECOME OBSESSED WITH THE NOTION OF "GATEKEEPERS"—WHOEVER CONTROLS ACCESS TO THE SYSTEM.

for delivering HBO and other programming to the home. Now they've made an alliance with one of the baby Bell phone companies, U.S. West, which means they've covered the table with bets figuring they can win no matter how the dice come up.

Conversely, Walt Disney has eschewed this strategy. Michael Eisner, the company's

chairman, has elected not to spend money on strategic technology alliances, preferring to focus on creating more movies. Disney is confident that it will always have something people want to buy, regardless of how it is delivered or consumed. While Time Warner and other companies have tried to gain a stake in the stadium where their game is played,

Disney is content just to know it has the ball.

If you're a musician or composer, that's worth noting—because you also have the ball. "The most important issue facing the music industry for the next 10 years is 'Who owns the copyright?'" says Ed Bicknell, manager of Dire Straits and a member of Great Britain's new managers' consortium. "Does the creator own it, or the distributor?"

Bicknell's position, which he admits is a generalization, still points to a traditionally nettlesome area between artists and record companies. The answer is "both." Or at least it is for now.

Record companies do hold a copyright on the recordings they release. But what is copyrighted—the performance or the piece of product? And if there is no piece of product—just a digital transmission of a performance—what then?

All labels and most industry attorneys say the copyright is on the performance. "Since 1978 [when the copyright laws were revised to offer record companies protection from bootlegging], the copyright is in the performance on the record," says attorney Michael Sukin of the New York firm of Carro, Spanbock, Kaster & Cuiffo.

But that doesn't mean that concept won't be challenged. "Theoretically," says Don Engel, of the California firm of Engel & Engel, "the copyright in the sound recording is in the physically manufactured product. I've always taught and understood that the sound recording is in the grooves. Now you've got to amend the law. And the artists will say [of the labels], 'They don't do anything.'"

BEAM ME UP, MICKEY

RECORD COMPANIES have already made their contracts remarkably broad and inclusive. The standard contract now goes beyond global rights to *universal* rights. Up until now that's seemed a bit excessive, but when you consider the clause as a possible claim to all future satellite deliveries, it becomes pretty savvy.

Still, entertainment companies entering new areas of technology have to live in fear of having the rug pulled out from under them—or of having past contracts come back to haunt them. A suit brought in the late '80s against Disney by singer Peggy Lee may be

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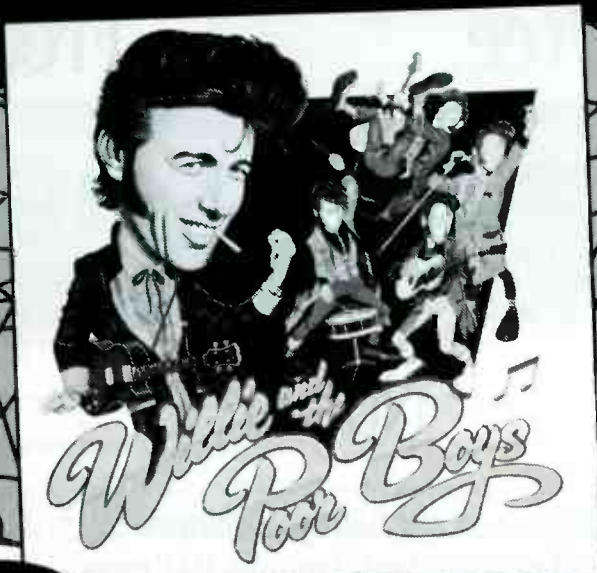


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World Radio History

ters come home with recording agreements, you'd say, "Do not sign this agreement,"" related Bicknell. "One thing they are looking at is the possibility that as a consequence of collusion, artists give up copyrights because they have no choice. Artists assign their copyright to the record company for life plus 50 years. It is playing into the record companies' ability to develop the system."

Bicknell says he and other managers worry that new technology could possibly create a situation where the record companies have a much better understanding of what's coming than artists and managers do, resulting in the labels gaining even greater power than they have now. "People don't understand this stuff," he says of rapid technology changes. "Nobody is quite sure where anyone will be sitting in the future. It's taken 25 years for managers to get to a point of expertise, and now we're going to have the rug pulled. None of us understands where it's going to go. We don't have the benefit of hindsight."

One thing managers do recognize about new digital and home-delivery clauses in artist contracts are attempts by record companies to get artists to agree to a reduced royalty rate. A similar "new technology" clause was used around the roll-out of the compact disc, with artists agreeing to take only half their usual royalty on the new configuration to help it get established. Managers haven't forgotten the huge financial windfall labels enjoyed from the new technology—and were often slow to share with artists.

The new clauses, which cover technologies delivered "through the air," also seek a 50 percent reduction in royalties on such sales. But here's a brilliant move: Some companies want a 35 percent packaging deduction for home delivery. That's right—a packaging deduction for a digital signal. A packaging deduction even though there is no package.

THE NATURE OF THE SYSTEM

SO WHAT can record companies do to ensure they'll still be around even if there's no need for a manufacturer?

First, they take comfort in the fact that even though it is technically possible to see these developments soon, it could take a good deal longer for things to settle out. And that interim period provides other opportunities. "In the record business 20 years is like 72 lifetimes," says Teller. Still, record companies will have to be ready.

"There's no question that people will

begin to question the role of the record company," he says. "Obviously we have to continue to prove our place in the world just like anyone else. That's the nature of the capitalist system. We'll have to continue to redefine our role. It will be marketing clout, artist development clout. It will be the ability to distribute in as many places as possible, the ability to add value to the process. Needless to say, along the way with developing artists, we will continue to renegotiate our deals."

Attorney Sukin, who has spent a lot of time in the music publishing business, can see a day when record companies become more like those publishers.

"Twenty years ago it was important for publishers to produce lead sheets and actually be involved in print publishing," he says. "They don't do that today. What do they do? They own the copyright and license it for use."

Even Teller, who is bullish on the industry's future, says the industry has to be ready to see when technology is bringing massive and basic changes to its business and remain on guard against complacency.

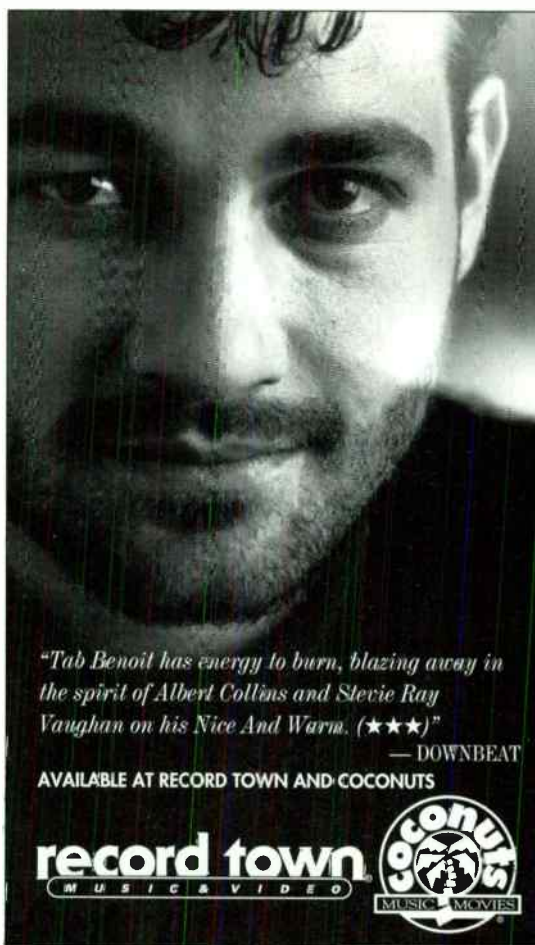
"When people say, 'That's silly,' here's the analogy. And if you'd laid this scenario out in the late '70s, people would've thought you were completely out of your mind:

"Right now there are a couple of guys in their garages in Northern California spending a couple of thousand bucks on a device that, within a decade, is going to bring IBM to its knees.' At that point, IBM probably had an 80-85 percent share of the world computer market. And you would've said, 'This person is completely crazy.' But it's happened."

The host of players who might become new competitors—or partners—isn't limited to system providers and other "gatekeepers." Word around the record industry is that computer software giant Microsoft is nosing around, trying to buy into the business. It is a reminder that in a digital age, when all media becomes information—books, music, photography, even paintings—we're going to have to start thinking very differently about these things.

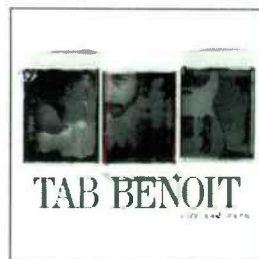
"We are at the start of a radically different way of life when it comes to the concept of home entertainment," says Teller. "All the industries currently in it are going to have to be very nimble-footed to adapt to these advances and realities in order to continue to give viability to what we're about as corporations.

"Otherwise," Teller says, "they'll be added to the pile of corporate corpses." ❧



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ROCK

Getting Past the

1993 WAS WHEN ROCK 'N' ROLLERS BREATHED A BIG long sigh of relief. In a complete reversal of the situation just a few years ago, long-haired, sloppily dressed bands of people playing electric guitars were all the rage and lip-synching, light-pop dancers seemed as old-fashioned as Olivia Newton-John. After a long period when it looked like real rock was becoming a fringe taste, real rock was back on top. And best of all, another new band seemed to break through every month.

Yes, there was a lot of bitching that these new stars were rereading old styles. But come on, back in the early '60s the moldy figs whined that Bob Dylan was just copying Woody Guthrie, the Beatles were aping the Everly Brothers, and the Rolling Stones were a lame imitation of Muddy Waters. And of course, on one level all those accusations were true, but on a much more important level: So what? One of the big myths about art is that innovation and excellence go hand in hand. The fact is that innovators often cook up good ideas but don't see those ideas through to their conclusion, while the great artists often pick up someone else's innovation and refine it, explore its possibilities and test its limits. No doubt there are kids out there who hate the Rolling Stones who love the Black Crowes. Fair enough, the Black Crowes are adding something to the mix that, for those kids, the Stones don't have. Just as the Stones added something Chuck Berry

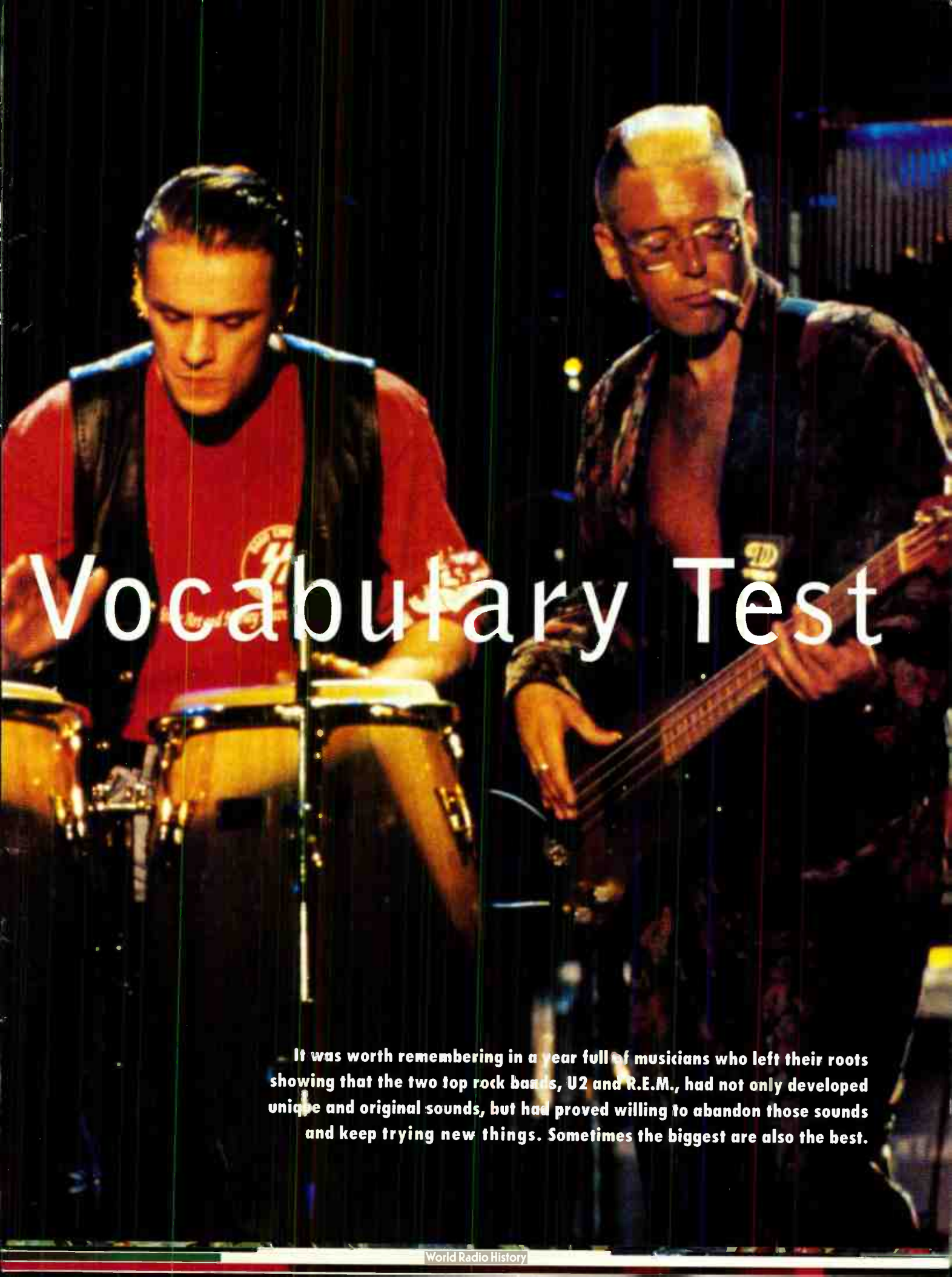
didn't have and Berry added something Fats Waller didn't have.

This is worth talking about because the immediate complaint you hear about the Spin Doctors is that they sound like Steve Miller, the objection to Lenny Kravitz is that he sounds like Hendrix, the dig at Pearl Jam is that they sound like "In-A-Gadda-Da-Vida," Stone Temple Pilots are slagged for sounding like Pearl Jam, and Suede are dismissed as Ziggy Stardust wannabes. As with the old put-downs of Dylan, the Beatles and the Stones, there's accuracy in all those criticisms. But it's the sort of accuracy that misses the truth.

The truth is that for a lot of people under 25 the old Us vs. Them polarizations that defined the struggle between the World War II generation and the '60s generation (and was mirrored in the split over punk, the Baby Boomer's own little civil war) are completely irrelevant. Kids who grew up to a needling chorus of ex-hippie uncles and with-it schoolteachers telling them *how great things used to be/why don't you go backpack around Europe/when I was your age I was at the Moratorium* can have only one appropriate response: "Oh well, whatever. Never mind."

If you're 22 years old in 1993, you've probably been watching MTV since you were 10 or 11. You're used to a certain kind of

BY BILL FLANAGAN



Vocabulary Test

It was worth remembering in a year full of musicians who left their roots showing that the two top rock bands, U2 and R.E.M., had not only developed unique and original sounds, but had proved willing to abandon those sounds and keep trying new things. Sometimes the biggest are also the best.

COUNTRY



RODNEY CROWELL

Last year I fired my management, dissolved my band, let go of my publicist and contemplated retirement. I felt like what I wanted to contribute to country wasn't acceptable. Then, in the stillness and the quiet, I started writing songs again. I thought, "Shit, I'm just starting." I began to pay attention to what was going on in country. I started to get an education about what it is now as opposed to what I thought it might be. Before, I'd felt like it didn't support any kind of experimentation. And it's not like I think that the market does support it now, but what I've learned is that as a

Nashville who feels that way. There're a lot of passionate people in country, but it's not always politically correct to make any negative statements.

TONY BROWN (PRESIDENT OF MCA/NASHVILLE)

Ninety-two was such a banner year because of not only Garth but also Billy Ray and Wynonna. And a lot of acts that were already breaking started breaking big, like Alan Jackson and Brooks & Dunn. There were some major, major breakthroughs. I think '93 was a test of whether we could sustain, or get bigger. We're not getting bigger at a fast rate, but we're definitely sustaining and still growing. I think that we've proved that this is not some passing fad, that country music actually has some substance and depth. The

The Price of Success

format country does offer a springboard for what I call the truth. There's a lot of energy out there, and I want to see if I can succeed in it, doing what I call truthful songwriting.



TRAVIS TRITT

I heard a comment that someone made, that country music hadn't changed all that much, it'd just grown. The influences of some of 1993's shakers and movers were varied: They went from everybody from Waylon Jennings and George Jones and Merle Haggard and Buck Owens all the way to people like the Eagles and Bob Seger and Lynyrd Skynyrd and the Allman Brothers. Lots of different styles there. Until the past several years, many people have said, "I hate that twangy backwoods hillbilly stuff that nobody cares about unless you're a redneck drunk at a bar somewhere." That's changed, and I'm glad. To just sit there and be extremely vague about everything, and just smile and say, "Oh yes, I love everything, every style, every song in the business..." There's not a single artist in

last time it happened, during the "Urban Cowboy" days, there wasn't substance to support the records that made country big, no pool of artistry.



WYNONNA

I can't speak for everyone else last year, but I know what it was like for me. I am very much a free spirit, always have been. My mother has always said, "Wynonna Judd, you are such a weird kid." But weird is good. People like Lyle Lovett? I adore him. He's like a breath of fresh air, and we need to have those aspects of country music. Last night, I got to play for 16,000 people, a lot for a girl. I thought, "Country music is being embraced by a lot of people from all walks of life because people are really searching for the truth, something not packaged with a lot of BS, but that means something to their everyday lives." Country music is feeding people. It's played at funerals. People get married to it.

THE YEAR 1993 IN REVIEW

KATHY MATTEA

I think the success of country music today is well-deserved and it's both a long time coming. However, I think we need to be really careful to stay focused as an industry on the artist and the song. There is danger in believing your own hype.

KYLE LENNING (PRESIDENT OF ASYLUM RECORDS)

Country is in a pretty confusing state. It's been more difficult to define what a country record is than ever. You can't tell from the sound of it, or the lyrics, a whole lot of it sounds like what were considered other genres not too long ago. In the 23 years I've been in Nashville, one of the things we've always said is that we need to open up, not be quite so narrow. And in a way, that's happened, and I'm not so sure. Even like it all that much. It's not that I'm prejudiced against music; it's because there's something about the history and traditions of country that I think is special.

As an industry, we've avoided a difficult mission, which is to make evolutionary country music instead of drawing from genres that we all know how to do. Dwight Yoakam's new record and Vince Gill's work walk that evolutionary balance really well. Other than that, everything seems to be some other format newly dominating in this world of '90s country.

TRISHA YEARWOOD



Anything goes and there are no guarantees here. In the past, if you'd sold three million records, radio pretty much would play whatever you would put out. That's not the case anymore. It's a good thing, because it makes you put out really good records. I think there's conflict now as to what is and what is not country. Since the whole spectrum got bigger and bigger, there are certain factors trying to define country again. I've seen records of mine do well that weren't that country. It's very unpredictable.

GEORGE JONES



I seemed like country music got better with age in 1993. Of course, we have had much better years, with bigger records. But country music couldn't be better. It's been great to me. Every year, it seems like there's a little something that I'm up for, and this really thrilled me. It's not like the big, big years that we had. But still and all, in this day and time, when you get older and all, just one little thing makes up for a whole year of the other things you used to get. It's just wonderful. I have no grudges, nothing to say bad about it. It's been good to me for so many years, and it just keeps on being good. I'm glad I'm part of it.

STEPHEN BRUTON

In 1993, a lot of what I love about country music—the simplicity, the starkness—seemed to be missing, although real country will endure. The heavily produced, formulaic à-la-the-70s production—pop music with steel guitars—that passes for country now, that's going to pass. It leaves the music bankrupt, although it's of course lucrative in other ways. It's a shame that you can't hear George Jones and Buck Owens. That kind of music should be a touchstone. I'm not just being a purist about this: I look other places besides Nashville for country. "Evening Gown" from Mick Jagger's last album? Now that's a country song.

MARY CHAPIN CARPENTER



For me, the most sublime moment in country music 1993 was Aaron Neville singing "The Grand Tour." He moved through so many musical worlds so gracefully. To take the classic George Jones song and inhabit it so completely is a testament not only to the greatness of the song and the genre from which it comes but also to the broad appeal country now enjoys. The most dismal moment, on the other hand, was a network TV special called "Back to the Armadillo." It dragged country music back to at least the "Solid Gold" era. Love those duets! They were scary-bad.

BY JAMES HUNTER

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Hard-Disk Recording vs. Digital Tape

*Limitations, hidden costs
and creative implications*
by CRAIG ANDERTON



what it seems, since both have hidden costs. Let's do a round-by-round comparison and see how they stack up.

Cost. The Alesis ADAT (\$3995) and Tascam DA-88 (\$4499) provide eight digital tape tracks. To get 16 tracks, you strap two units together, which costs an additional \$6000 for either brand due to the optional, but recommended, remote controllers (\$1499 for the DA-88 and \$1995 for ADAT).

As for HD systems, Digidesign's eight-track Session 8 for the IBM (and soon the Mac) is a strong contender. It includes mike preamps, a full-featured mixer, EQ, digitally controlled audio patch bay, D/A and A/D converters and automated mixdown (via MIDI sequencing), all for \$4000. Spectral Synthesis' Prisma (\$4000), which runs on an IBM, consists of a 12-track digital recording engine and software. Yamaha's CBX-D5 (\$3000), a four-track system (expandable to eight), includes digital effects and works with Mac, Atari or IBM software. Akai's DR4-D (\$2000) records four tracks, with no additional equipment required. There are also higher-end systems from Sonic Solutions, Dyaxis, Otari and Roland. Waiting in the wings: ART's low-cost DR/8000 and Creation Technologies' RADAR.

Now, the hidden costs. Eight tracks on a hard disk consume approximately 40 megabytes per minute, so a 12-minute dance mix eats up almost half a gigabyte. A one-gigabyte drive goes for around \$1800. The Digidesign, Spectral Synthesis and Yamaha HD units all require a computer. The Akai doesn't, but having one allows for additional functions. Factor in \$1000 to \$2000 for a decent machine.

Digital tape machines win this particular round—but only by a TKO, since HD systems often include goodies that aren't available with tape, such as the Yamaha unit's on-board effects.

Editing. To edit tape, you either bounce to another tape deck or a hard disk system, then bounce back again—not particularly convenient. However, HD systems excel at editing. You

In the beginning there was analog multi-track recording, and it was good.

Well, it wasn't actually that good. We all accepted hiss, modulation noise, print-through, frequent maintenance and generation loss simply because there wasn't any alternative.

The digital revolution has provided two good ones: digital multi-track tape and hard-disk (HD)

recording. Although both methods digitize analog signals, store them, and convert them back to analog, the similarities pretty much end there. Despite the recent success of eight-track digital tape, the question of whether to commit to a tape- or HD-based system isn't simple. Even the apparent cost parity between the two isn't

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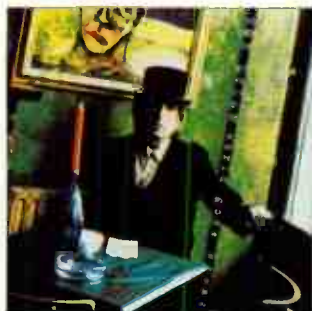
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MY BACK PAGES



BOB DYLAN
WORLD GONE WRONG
(COLUMBIA)

This is Bob Dylan's second album in a row of solo performances of old folk and blues songs. Last year's *Good As I Been to You* was a nice tribute to the master's inspirations, but nothing you would go back to very often. This new one, though, deserves to be considered a major Bob Dylan album, the latest in the series of occasional lightning bolts most recently represented by *Infidels* (1983) and

Oh Mercy (1989). In *World Gone Wrong* Dylan demonstrates that he can say more in someone else's song than most artists can say in their own.

Good As I Been to You was dominated by story-songs, which when sung today emphasize the archaic aspects of traditional ballads. *World Gone Wrong* is mostly first-person narratives of love lost and eternal regrets. Beyond the fact that this gives listeners the illu-

sion of a single trustworthy narrator guiding them on their journey, the song choices emphasize the timelessness of the basic human condition. Rather than dwell on what makes old songs exotic, Dylan finds what makes them universal. Dylan has been saying for a while that there is no need for anybody to write any more songs—there are plenty! This album seems to be his way of illustrating that outrageous point. Had "Blood in

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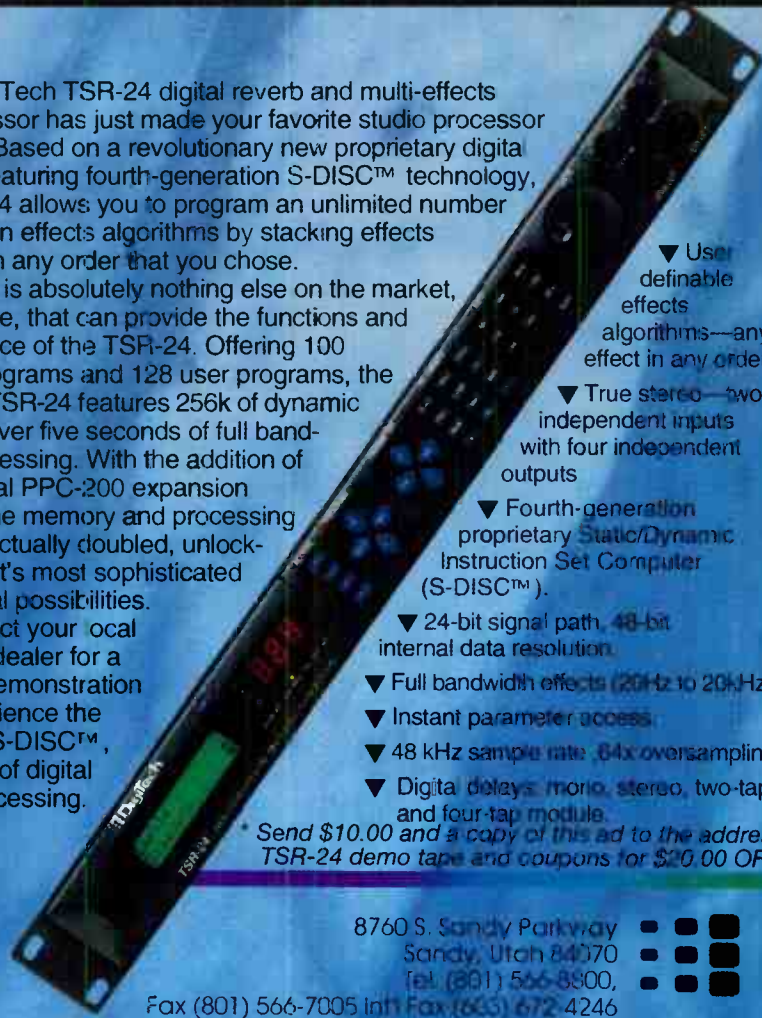
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