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World Radio History

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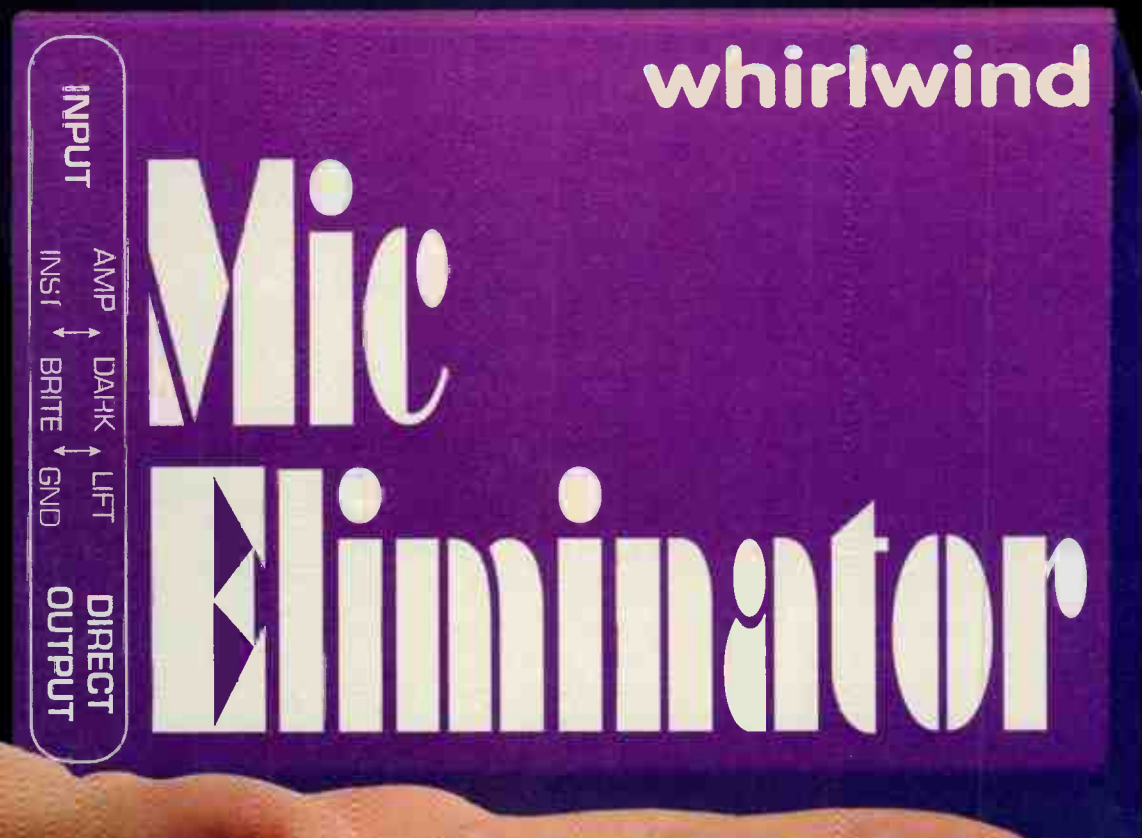


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Your latest album, *Monkjack*, features you on piano and Bernie Worrell on organ. Why did you restrict yourself to so spare an instrumentation?

It's something I've wanted to do because I do play a bit of keyboard. On the last record I did for CMP, there was one little piano piece at the end, and a lot of people liked that. So I thought, "I'll give it a shot." It was actually my first instrument.

But why not expand the lineup with synths and other keyboards?

Well, once you start doing that, it's difficult to stop. I could have put bass or cello on, but the discipline of just having the two instruments was what I wanted.

You even seemed to be limiting Bernie's Hammond registrations. There wasn't a lot of contrast in his textures.

I think Bernie understood immediately what we were doing. It wasn't so much about duets as about piano and voice, the voice being like a horn and the piano accompanying it. It was slightly more angled toward the piano than the organ.

like to notate as if I'm doing it on paper, because it's so much fun.

What else do you have in your studio?

I've got an old Akai S900; I've put a lot of my own samples into it, like my cello. I've got a Roland S-760 sampler and a Tascam DA-88. I've got various keyboards.

Which one do you prefer for writing or playing?

The Ensoniq EPS, because I prefer the sounds. The sounds of the American instruments are vastly superior to the Japanese. The EPS is crunchy; it's more like playing a real instrument. I use a Korg X3 too; it's got millions of interesting sounds, but they're a bit more fizzy than the American ones.

Have you ever MIDIed your bass?

I did years ago, but it didn't really work. To be honest, I've even got reservations about guitar synthesizers. Allan Holdsworth is a master of the guitar synth, but when I hear his band I'm not sure who is soloing and I think, "What's the point?"

The bass is still your main axe, though.

It's my first love, simply because it's given me a pretty good living. I'm still

Jack Bruce

"Playing the bass is like work. When I play the piano, that's sheer enjoyment."

Were you and Bernie reading your unison and harmonized parts from lead sheets?

I wrote everything out through [Coda] Finale. I'm quite happy with it, although I'm finding it rather slow now as I've improved on the Mac. I have it MIDIed up, but I don't use MIDI when I'm writing. I

using the Warwick basses I've used for a number of years now, and I've got a very early Fender Precision and a Gibson EB-1, which I used with Gary Moore and Ginger Baker last year. And I've always used SIT—Stay In Tune—strings; they're so great that once I found them I never used anything else. But I have to say that playing the bass is like work; it's my bread-and-butter thing. When I play the piano, that's sheer enjoyment. Normally, I'm the kind of guy at the recording session who's sitting at the piano when he shouldn't be, trying to work out some chords or something. So being allowed to do the whole gig on piano is like, "Wow! And I get paid for this too!" —ROBERT L. DOERSCHUK

When you first hear a song, what do you listen for to develop a drum part?

Just about any song you hear has been done before in terms of form, so it will usually fit into a formula. Beyond that, it depends on how much you're listening to. In a way, it's a shame that the demos people make now are so complete. Not much is left to the imagination. In the late '60s and early '70s someone usually just sang and strummed along on a guitar. You didn't really know what they were thinking and they would try and explain it to you through a haze of dope. Nowadays, they just start the sequencer or put on a beautifully produced DAT and everything's there.

Once we're ready to play, I have to have the right sound to play the right style. It's not a problem now, but in the early '70s the studios were dead-sounding and getting a bit of reverb was a luxury. It was great for playing funk or reggae, but you'd turn up for a heavy metal session and it sounded like a jingle for Maxwell House. It used to drive me potty. These days, if you want it to sound like Madison Square Garden, no

problem. You can dial up a "Garden Reverb" setting.

What's the difference between being hired for a specific recording or tour and being an actual member of the band?

There is no difference. When I'm hired for a session, my attitude is that I join the band for that day and play what's right for the song.

When you first joined Toto, did you ever

"When I'm hired for a session, my attitude is that I join the band for that day."

Simon Phillips

feel obligated to play like Jeff Porcaro?

Never. The whole point was that they didn't want a session guy to come in and emulate Jeff. But with a song like "Rosanna," there's no other way to play it than the way Jeff did it.

It took awhile for the guys to get used to some of the things I do that are kind of "out," like playing over the barline. One night in Australia in '92 we were playing an instrumental called "Jake to the Bone" and my right bass drum batter head broke. I switched to the left and carried on, but when we got to the end of that section I thought the song was over—forgetting that we were supposed to go to another section. So I stood up and started signaling to my tech to switch drums, and the band kept playing. A couple of the guys were laughing their heads

off, but Steve Lukather didn't even look around. He was thinking, "Wow, that's *really* out. Simon's actually stopped playing!"

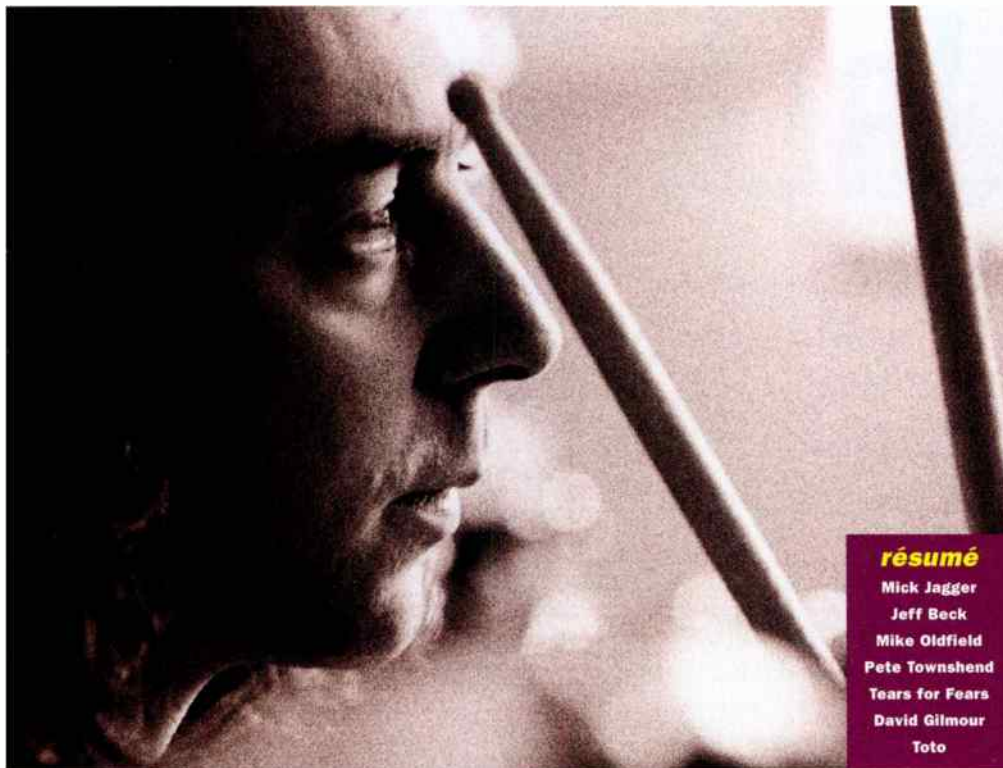
You didn't do the fall Toto tour because of health problems. What exactly was wrong?

It was a combination of things, including back trouble and blood poisoning, compounded by trying to do too many things like finishing up both my own album [*Symbiosis*] and the Toto album. I was getting better, but when I started rehearsing for the tour it was too much too soon and I had a relapse. So I had to face the fact that I needed to take a couple of months off to let my body heal.

What's the secret to getting good musicians to play at their best?

Give them something challenging to play. I don't mean technically challenging, but structurally challenging, so they have to think carefully about where the song is going and how they're going to play it.

—RICK MATTINGLY



résumé

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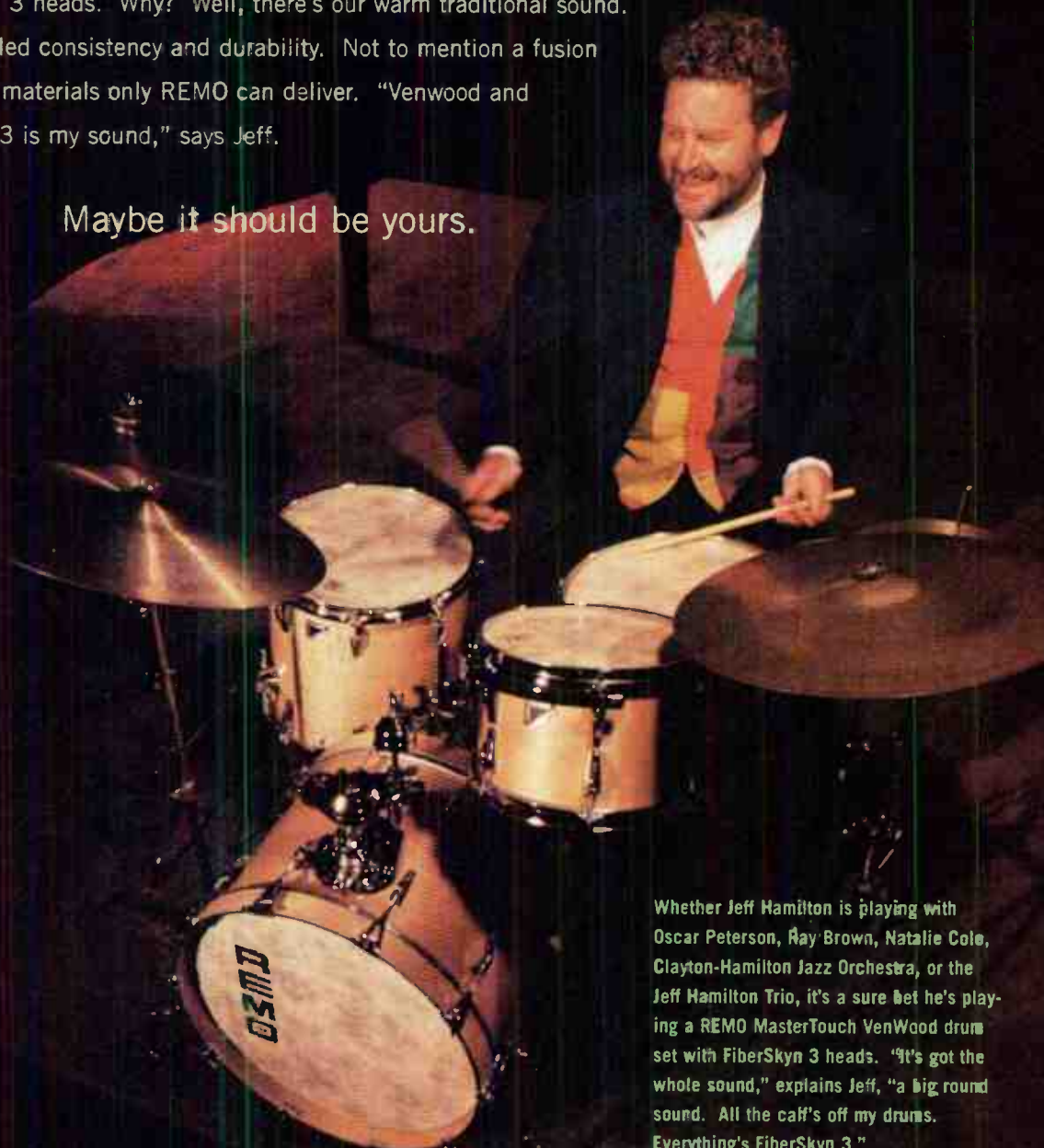
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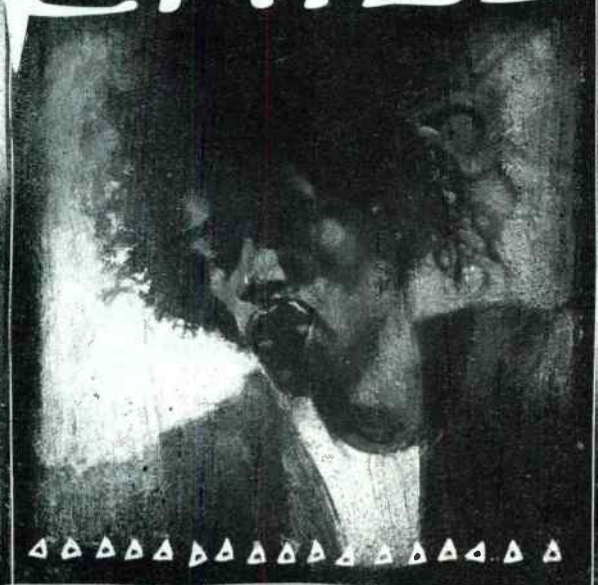
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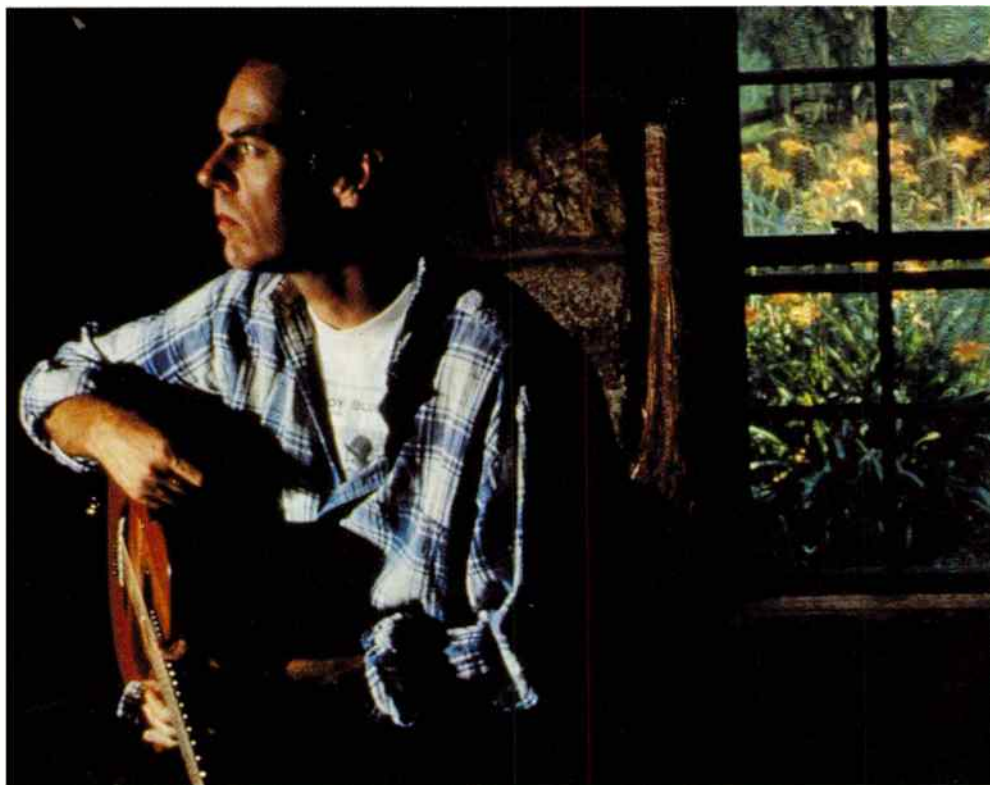


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A. Russell

How I Wrote Those Songs

by **John Hiatt**

I wrote most of *Walk On* on the road. Generally I tour for six months or so and then come home and write songs, but last time we were out touring for so long, 14 months on and off, that it was sort of born of necessity—just fighting boredom. I quit setting aside time for songwriting quite a while ago. I had an office for a year; I was trotting down to Music Row every day trying to get something going. I've employed every device and discipline to try to trick the muse into showing up over the years, and I've arrived back at "why don't you just pick up the guitar and see what happens?" Before you know it, you've got "Old Jed's a Millionaire."

I almost never have a lyric idea when I start strumming. More often than not, the content is invoked by the feeling the melody is giving you. When a melody is emerging I'm just making sounds or singing "scrambled eggs" like Paul McCartney. But once you get an opening

line, then it's like you're strapped into the spaceship: "Houston, let's go!" And it's so cool because you don't know where you're going. It's one of the most exciting feelings.

For "Good As She Could Be," I started out with a run-of-the-mill poor little rich girl; I didn't know that she would wind up being sort of like the prodigal daughter returning home unrecognizable to her father. I never saw that coming. "Shredding the Document," that's just a rant. I started thinking about Ricki Lake and Montell Williams, and wound up ranking on the Eagles for charging \$100 for something they said they'd never do again.

"Ethylene" was from one of those adopt-a-highway road signs. Apparently our tax dollars no longer pay for that sort of thing, so it's up to the civic-minded among us to keep litter off the roads. This couple adopted a little strip, I don't remember where it was, but her name caught my eye: Ethylene. And I thought, I know this woman. I've met her—or I

want to. Or I don't want to. Just the name conjured the whole package. Afterwards I looked at it and thought, "Oh my God, I've described Ted Nugent's dream date!" So you never know where it's gonna lead.

I used to reach a little harder for that musical twist. Like, here's the three chords but I'm gonna throw this little dinky-doink in here just to fuck with you. I don't do that anymore. I go with the three I know, and I drive hard to the basket. I used to go, "You can't do that, it's so dead dumb simple." Now I go, "This is so dead dumb simple—I really like that." I always felt there was something missing. Now I feel maybe it's something that you can't get anywhere else.

I had that whole riff to "The River Knows Your Name" for a couple of days. We were in Austin and our hotel was parked right on the bank of the Colorado River. So by the river I got that riff, and it wasn't 'til the third day that I decided the riff *was* the melody and that the song was about the river I'd been sitting next to. It was practically saying it out to me.

This little lady [cont'd on page 95]

rou

by **Tim Hyde**

The good news is that alternative music is growing immensely. The bad news is that alternative music is growing immensely. Programmers are looking for quick fixes, from novelty tunes (Beck) to big hooks (Alanis Morissette). It can make listening to your local station exciting, but forget about developing a career. Labels want hits now because their catalog sales have slowed down.

So if you're in a band, make your own CD and promote it to radio. If you're a new music fan, tune into the specialty shows in your area and write to

John Hersey

Know the Business Before You Sign On the Dotted Line

by Gerald Levert

Like most performers, if you're serious about becoming a recording artist, you've spent years and years dreaming of "making it." You know what kind of music you want to do, how you want to look and so on. But after ten years of being a performer, songwriter and producer, I've finally learned that the music business is more than just recording an album and making lots of money. It's a constant push and pull with the record company president, the person who ultimately controls your career. This is how the process works:

Step 1 - You negotiate your contract. You want to be a star so bad you don't care what the contract says. Later you find out that it's the worst contract ever made.

Step 2 - The marketing department gives

you an "image." They want to dress you as a hip-hop artist, when in actuality you're an R&B artist. You're able to overlook all this in order to achieve your dream.

Step 3 - It's time to go into the studio. You've prepared all your material under the impression that you'll be in charge of what you'll be recording. On the other hand, the record company has something else in mind for you. They've hired outside producers to produce the whole album. You consider this to be very disconcerting but figure on your *next* album you'll be able to do what you want.

Step 4 - The album is recorded, your pictures are done and you're preparing to do your first music video. Unbeknown to you, all these costs are being applied to your "account," which must be recouped and repaid in the end.

Step 5 - Finally, the record company



Ruven Afanador

chooses your first single. Even though it's not the one you wanted, you are proud anyway. There are so many things you want to do, but the record company president decides that you shouldn't because "it's not in the budget." Your single debuts on the charts at a 97 with a bullet, the record company president tells you it's going to be a Pop and R&B smash.

However, the next week [cont'd on page 95]

High mix

those DJs. Radio people love to hear from listeners

Sometimes stations look for outside help to shape the image and sound.

Many of these consultants just about killed album radio by being too conservative in regard to new artist airplay, but Jacobs Media is fairly open-minded about representing indie acts to alternative outlets.

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for fairly mainstream pop, with hip/hard bands like Silverchair, Bush, and Foo Fighters sprinkled in.

WNEW, 102.7 FM, 888 Seventh Ave., 10th

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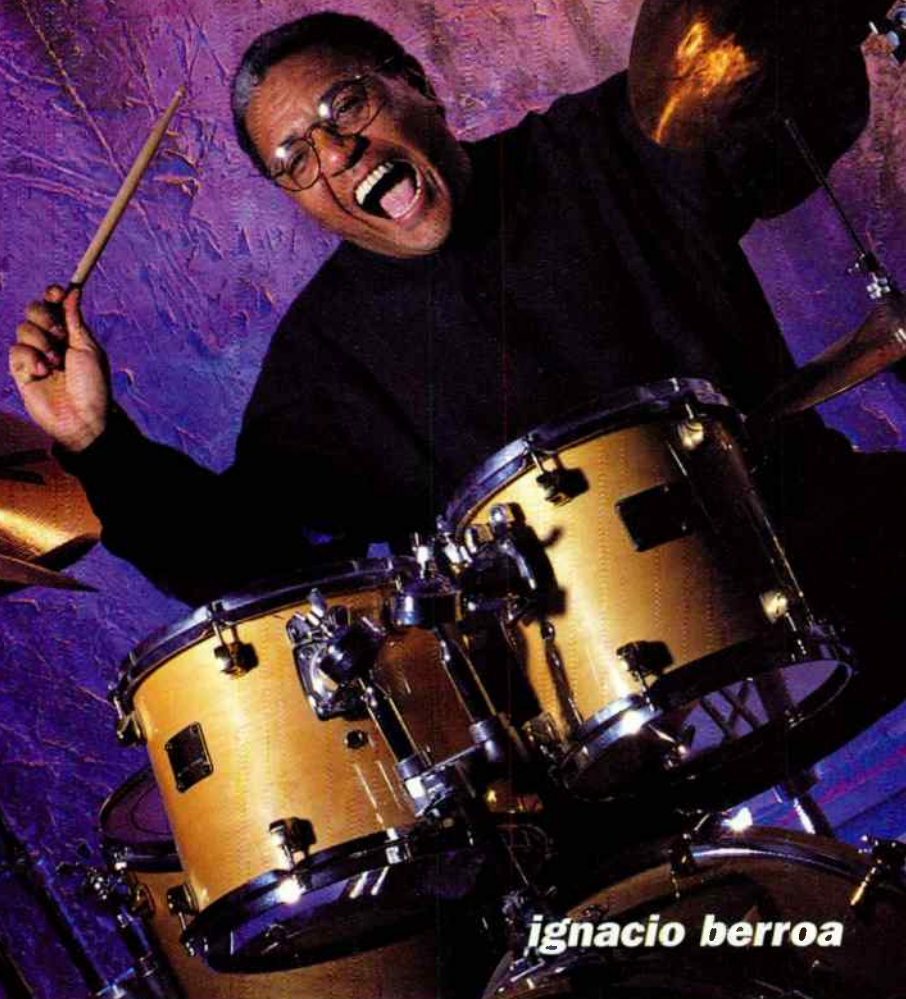
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Send questions to Tim c/o Musician or via e-mail to 103067,2025@compuserve.com.

rough mix



ignacio berroa

Benny Millares

Afro-Cuban Drumming video, he clears up the past 20 years' fusion-funkified Latin debacle, deciphering such elusive rhythms as *bembe*, *cascara*, *abakwa*, *danzon* and *montuno*. Look behind Steve Gadd's stylized *mozambique* or Dave Weckl's slick *songo* and you'll hear the traditional rhythms Berroa so eloquently performs.

"When people play Afro-Cuban music, they usually play too busy," says Berroa. "My goal is to teach drummers they don't have to play so much. In the old days, Art Blakey or Philly Joe [Jones] would play a rhythm that would fit and drive the music."

The *montuno*-based ride cymbal pattern in Ex. A is familiar to most jazz drummers, but Berroa adds a sparse bass drum figure that alludes to the bass player's pulse, not the overused *songo* or *bayonne*. "This is what I might play on Dizzy's vamp in 'Night In Tunisia.' Something very simple, yet the foundation of Afro-Cuban rhythm."

Ex. B modifies the cymbal and tom pattern slightly while dropping most of the bass drum notes. This gives the beat more of an edge while lending urgency to a bridge or an out section. In Ex. C, a samba bass drum is added to the *montuno* pattern, while the snare drum plays a loose clave (the heartbeat of Afro-Cuban music).

"You can play the rhythms any way you want, but you have to understand the foundations of the rhythm. Then if you want to funkify it, that's cool. If someone thinks a beat is too Afro-Cuban, then you can add a different flavor to it. No one is going to kill you for stretching out a bit."

private lesson

Afro-Cuban Cool

by ken micallef

When Wynton Marsalis recorded *Jazz with a Latin Tinge* for a recent program on National Public Radio, he posed a question to drummer Ignacio Berroa. "Why do Americans sound so funny when they try to play Latin music?" Berroa, ten-year veteran of Dizzy Gillespie's band, replied, "If you don't have the right rhythm section, the music will sound corny."

"That's something I have always criticized," explains the Cuban native. "If jazz musicians would call the right cats, they'd get the real thing."

On Berroa's *Mastering the Art of*

The diagrams show rhythmic patterns on a five-line staff. Fig. A is for Ride Tom Click and Bass Drum. Fig. B is for Ride Tom Click and Bass Drum. Fig. C is for Snare.

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EQ, August 1994.*Greg Rule, Keyboard Magazine, April 1995.



Denver-based trio 16 Horsepower makes fine music for weeping. The band's earthy, folk-tinged songs render liquored-up moments of despair, lonely breakdowns, and crippled romances in stark detail. The music's vaguely mysterious vibes are underscored by the band's instrumentation—wailing slide guitar or keening concertina set atop pulsing stand-up basslines and parade snare syncopations.

David Eugene Edwards, who functions as the band's master of guitar, banjo and concertina (actually a turn-of-the-century

bandoneon), says that 16 Horsepower's dusty melancholia is a reflection of the members' love of traditional musics. "We've listened to Bob Dylan and Leonard Cohen, but the real common

bond is in traditional music," he says. "The thing I like most about that kind of music is that it speaks plainly—it's very truthful. And usually the truth is pretty sad."

Conversely, the tale of 16 Horsepower is a happy one. Three years ago, working as a carpenter in Los Angeles on Roger Corman film sets, Edwards encountered fellow woodworker Jean-Yves Tola, a Paris transplant and a jazz-trained drummer. The two discovered musical compatibility, and before long had relocated to Denver to pursue their muse in a town with lower rents. There they teamed with Keven Soll, who not only worked with wood but built

16 HORSEPOWER

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his own basses. Within a month they were playing in clubs.

"Our sound happened quickly—it just seemed to come out of the kind of instruments we were playing," says Edwards. "We got a really good response when we played out, but it wasn't the typical rock show response. People wouldn't scream and go crazy—they'd just kind of stand there drop-jawed, staring at us like, 'Are you guys for real?'"

In the crowd one show was Jamie Fraser of Ricochet Records. He picked up a 16 HP demo and upon his return home insisted that Jeff Suhy, a friend in the A&R department at A&M Records, give it a listen.

"He rarely ever stops in and makes me listen to something," says Suhy. "So when he did, I knew I needed to pay attention. It was pretty obvious that they weren't of the moment. They were doing something soulful, with much deeper roots. Frankly, I was blown away. They happened to be opening for Rev. Horton Heat the next weekend, so I flew to Denver, and as much as I enjoyed the tape, it was totally unexpected how amazing the show was. After a couple of conversations with the guys, I knew this was a band I wanted to deal with."

Suhy's enthusiasm convinced the band that he was the right A&R man as well. "I guess it's a little like some movie," chuckles Edwards, "where the label guy hears the tape, makes the call, and jumps on a plane. But it didn't feel odd to us. It felt like that was the way things were supposed to work. We had a ton of other people call us right after that who just seemed to be dragging their feet. We liked Jeff's initiative, and we really didn't want to talk to anybody else because he's the one who made the effort."

The band also appreciated the initiative of producer Warren Bruleigh (Violent Femmes), who, after seeing a show, called the band just before Suhy did to offer his services if the band ever got a record deal. Sure enough, Bruleigh was behind the boards when the band cut *Sackcloth 'n' Ashes* at Ardent Studios in Memphis. "It's almost beyond belief how easily everything came together for this band," laughs Suhy.

The only difficulty they've confronted so

far is that the album, finished last April, has been held up by the label's release schedule. But that potential morale-sapper was resolved last August with a self-titled EP that was recorded at A&M but released by Ricochet. "Loaning out a band for an EP would have been considered insane at one time," says Suhy. "And it did get some raised eyebrows from our legal department.

But not only did it return a favor to Jamie, it was also a good way to get word out about the band and it gave them something to work with while touring. As it turns out, they've been selling 60 EPs a night at shows and having people ask them to sign their arms and their clothing. That's not normally what happens for a band that no one's heard of."—*Chuck Crisafulli*

talent

mem shannon Driving a cab can give anyone the blues. But Mem Shannon makes the best of it by turning the toil, travail and human comedy of hackwork into soulful, witty blues originals. The New Orleans singer/guitarist/songwriter combines mainstream urban funk with the rich tradition of Crescent City on his debut album *A Cab Driver's Blues* (Hannibal). Shannon's inspired performance is interspersed with candid conversations recorded in his cab, as everyone from disgruntled hookers to naive tourists bends his sympathetic ear. "That idea came to me after I had cut the album," Shannon explains. "I recorded about 50 hours of chit-chat with my passengers on a cheap little mono cassette player, and then I picked out the best stuff."

Songs like "Play the Guitar, Son" may well emerge as contemporary blues standards. And if that happens, Shannon can abandon his checkered career and make music full-time. "My goal," he says, "is not to be a cabdriver a year from now."

—Ben Sandme!

seven mary three They may resemble the crunch and crash of Pearl Jam, but this Virginia quartet takes a less blatant

approach, both instrumentally and lyrically. Building songs with poetry and sparsely powerful arrangements, *Seven Mary Three* reach beyond tormented navel-gazing to illumined self-discovery. "I think our music goes places that are very different from Pearl Jam," says lead vocalist and songwriter J. Ross. "There's no inner tribulation



or tragedy that makes us want to build a wall between us and our listeners. What you hear is what you get."

Originally signed after a Florida radio station was deluged with calls after playing the single "Cumbersome," the group recorded *American Standard* for Mammoth. "There are themes on *American Standard* that stroke the outer surfaces of forgiveness," says Ross. "It's about trying to have compassion for people who are truly alienated from society, the real outcasts. That's

Patti Perret

talent

entirely different from self-alienation where you isolate yourself from everyone."

Their varied style depends on both tradition and experimentation. "People are trying to peg us as the traditional rock band. We're



seven mary three

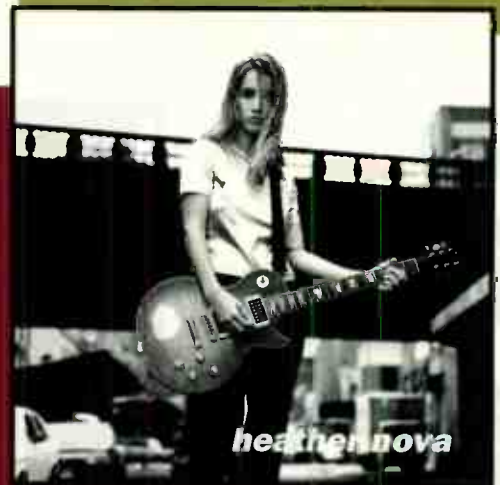
not struggling to define our sound, but everyone so quickly wants to define it for us."

—Ken Micallef

heather nova "When I was seven, my parents came into my room in the middle of the night, because they'd heard a noise," recounts Heather Nova. "I was sitting up in bed, asleep, holding a table lamp like a guitar. I said, 'Daddy said I could go on tour.'"

Nova's dream is coming true. *Oyster* combines gritty content with elegant pop textures, using sophisticated tunes and savvy players, including a cellist, to tell candid stories of lust and abuse. "It's easy to write clever songs and sound good. The hard thing is being real."

Raised on a sailboat in Bermuda and educated at the Rhode Island School of Design, Nova did time on the London club scene, releasing a live album and an LP of home recordings prior to *Oyster*. Though



heather nova

Kwaku Aiston

brimming with confidence, Nova professes surprise at finding an audience. "It's weird—you write these little songs in your living room and thousands of people end up relating to them."

Delusions of grandeur haven't seduced Heather Nova yet, however. "When I started, my goal was to make an album. Now, I wanna make another album." —Jon Young

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10

BANDS YOU NEED TO HEAR

In a world awash in formula pop, in a business where image is too often a viable alternative to talent, these ten acts, chosen by the arbitrary but well-informed seers at *Musician*, deserve more attention than they have gotten so far from the public at large. With next year lurking around the corner, we're hoping that our top ten will break in a big way. By checking them out now, you can tell your friends that you beat the curve—with a little help from *Musician*.



I'm just a little kid with a really big mouth," laughs sampling artist extraordinaire Tricky. "And I'm in the best business possible for a kid with a big mouth and a sampler."

For exhibit A, there's his debut album, *Maxinquaye*. Packed full of playfully seductive rhythms and engaging layers of sonic texture, the record handily explodes the genre cubbyholes around rap, hip-hop, techno, and acid jazz, and offers some of the year's most heated lyrics ("I fuck you in the ass, just for a laugh") as well.

"It was a demo album really," shrugs the 27-year-old Bristol, England native, who previously worked with that town's dance-hop unit Massive Attack. "Just me working at my place with a Mackie 1202, an Akai S1000, and a few effects. I tried to re-do a couple of tracks in a 24-track studio and they just didn't work. The vibe that gives me that corny, funny feeling in my upper body just wasn't there. So we put out the demos."

One of *Maxinquaye*'s most successful cuts is an ingeniously reimagined cover of



TRICKY

Public Enemy's "Black Steel In the Hour of Chaos." With Tricky's vocalist partner Martine casually purring Chuck D's rage-drenched words, the producer fills out the track with a mix of mutated tabla rhythms

and perky, B-52's-style punk guitar. "I knew it was going to work," says Tricky. "I fucked around with some Indian religious music to make that beat up, and I'd had it for ages. As soon as Martine sang it, I knew we'd gotten it right. And Chuck liked it. He came up to me at a party and said 'Thank you' and all I could say was 'Thank you.'"

Tricky started his career crashing dance parties in Bristol and fighting for the mike, but he's now a busy, much-in-demand talent. He's produced tracks for Björk, done remixes for Stevie Wonder and Yoko Ono, and released pseudonymous singles and EPs at a daunting clip. Recently, he completed a new Tricky album in a three-week binge at his home studio. Still, he is determined to keep intact his happy-kid approach to the world at large.

"I don't want to learn too much," he laughs. "I can't pretend to know what I've been doing so far, but it's worked out quite nicely. I certainly don't want to start growing up now. I figure growing up is not my greatest strength—being naive is."

—Chuck Crisafulli

Deverell Weekes

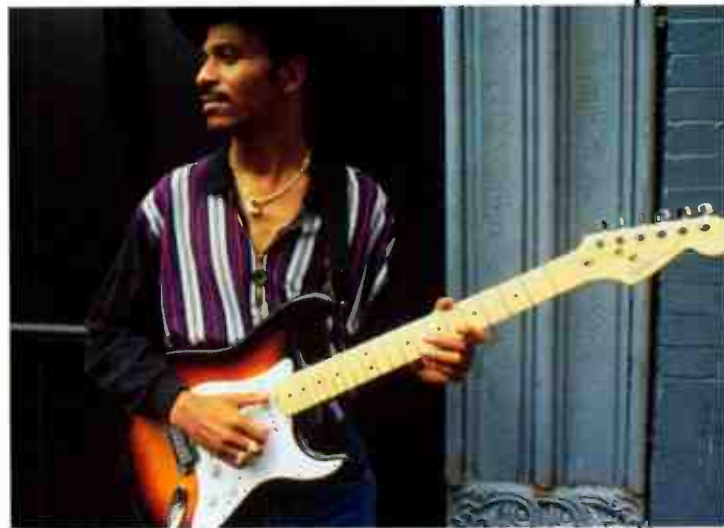
Blues singer/guitarist Dave Thompson's brawling sound has been bred in venues off the beaten track. Like Booba Barnes' Place, a Greenville, Mississippi juke joint operated by Thompson's former employer, a fellow bluesman.

"It's a rough place," says the plain-spoken Thompson. "Nelson [Street, in Greenville] is a rough scene anyway. All the clubs on that street, the run-down places and stuff like that, just bad joints. They ain't no up-to-date clubs."

The oftentimes violent life in those joints is sublimely captured on Thompson's debut *Little Dave and Big Love*. The album, released by Fat Possum Records, has established Thompson as the latest in a line of fiery down-home blues artists whose harsh, exciting music has been skillfully documented by the small Oxford, Mississippi label. At 25, Thompson is the thrilling young lion of the bunch.

Thompson has been playing guitar practically since he was old enough to hold

one: His father, a guitarist and drummer himself, bought Little Dave an instrument at the age of nine, and schooled him in the music of Jimmy Reed and Muddy Waters. By his early teens, Thompson was backing up gospel groups like the all-female quintet the Greenville Letts. At 15, he began playing with Booba Barnes in some of the less exclusive joints of Mississippi.



DAVE THOMPSON

Recruited by Fat Possum as a featured performer on the debut album by Junior Kimbrough's son David Malone, Thompson stepped out on his own with *Little Dave and Big Love*, which showcas-

es his sizzling single-string and slide playing, bluntly moving songs, and impassioned singing.

Thompson's immediate goals remain humble. "I want to do well in life, as far as havin' things. Just bein' able to live comfortable, and to be able to do somethin' for somebody that needs somethin'." —Chris Morris

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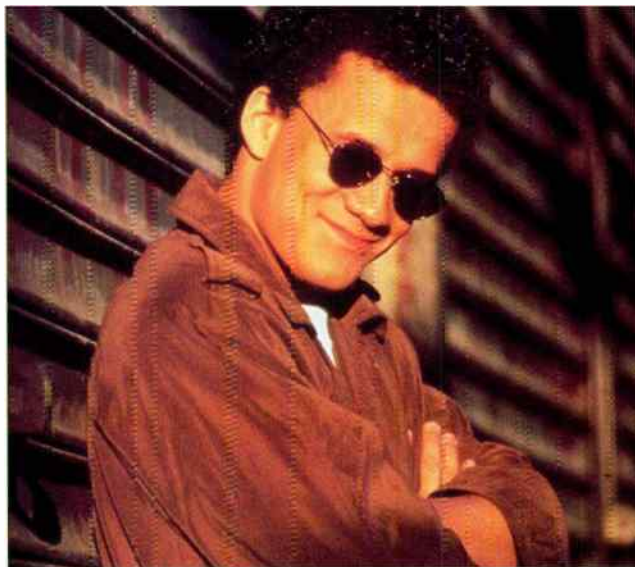
Jazz is a serious business, an art form to be approached with caution and sobriety . . . *not!* One imagines Jacky Terrasson deflating the academics, dousing the guardians of the pure flame, with a deft melodic tweak and a playful paraphrase from a Disney theme.

Since winning the Thelonious Monk Jazz Piano Competition back in '93, the 29-year-old Berlin-born virtuoso has torched the club circuit and heated up the charts with two trio albums on Blue Note. The first, *Jacky Terrasson*, released in January '94, ran several standards through some of the cheekiest arrangements they've ever experienced, including an astonishing *accelerando* and *ritard*

on the front and back, respectively, of "Bye Bye Blackbird." Terrasson's latest release, *Reach*, out this February, tackles another truism: the virtues of subjecting small groups to unnaturally antiseptic recording conditions. Rather than cut himself off from bassist Ugonna Okegwo and drummer Leon Parker with baffles and listen to

his partners from afar through headphones, Terrasson elected to record the group with a grand total of two microphones and unplug the cans.

"Everything came out great," Terrasson insists. "You really capture the air; you hear the band playing in a room. We set up close, just like we do onstage, so it was like doing a live gig in [engineer] Mark Levinson's place."



JACKY TERRASSON

Like his more established colleagues, he feels that the public could pay a little more attention to jazz. He does, however, admit that his generation needs to take some responsibility for the difficulties of survival in a rock 'n' roll world.

"Jazz is still considered an old thing by the general public. The problem is

where young musicians who really should try to do some new stuff are being too conservative. A lot of that comes from how Wynton Marsalis promotes the music. But just because he does that doesn't mean that he should encourage young players to be like that too."

What's the answer? Terrasson smiles—playfully. "Three words. Buy my records."—Robert L. Doerschuk

Jim Vartelle

On their *Aphroklubist Improvisations Vol. 9* album debut (Moonshine), Bay Area beatniks the Broun Fellinis blend scratchy samples, pert saxophones, slithery bass, atonal keyboards and jarring spoken-word vocals into a neo-jazz pastiche that's tough to pigeonhole.

Lyrically, much of *Aphroklubist* was inspired by outspoken beat-spawned artists like the Last Poets and Gil Scott-Heron. Although reedman Black Edgar Kenyatta and new bassist Kirk the Redeemer are well-schooled in traditional and fusion jazz, the trio shuns such handy nomenclature. According to percussionist Kevin Carnes, who slaps skins under the pseudonym Professor Boris Karnaz, "I try and avoid getting into that jazz or acid-jazz mode and just play music."

One thing's for sure: the Broun Fellinis have, almost overnight, become skoodle-ee-doo-wah coffeehouse



BROUN FELLINIS

cool. At each show you might see punks, poets, rastas, yuppies, maybe even a few

beret-and-Rayban revivalists, all swaying side by side to the group's trippy, blissful groove. The band has created a mythology to accompany the music—they claim to hail from Boohaabia, a dreamworld floating off the coast of Madagascar, equidistant from the Phat Temple, the Ministry of Imagination, and the Oasis of Surprise. Philosophies taught there? "All areas are to be roasted thoroughly," quips Carnes.

How does one visit Boohaabia? Professor Karnaz waxes an eloquent purple: "The drum will get you there. A few B-flats in the proper sequence will get you there, and the Redeemer just might let you climb in through his bass cabinet, if you've brought him some cashews. And if you can just let yourself go, you'll feel that place, feel that color, feel that sound, and pretty soon, your chair will be six inches deep in sand and there'll be giraffes all around you, ready to take you anywhere you want to go."—Tom Lanham

Christopher McCann

One of the most appealing things about the pop music that's come out of New Zealand over the past decade has been its straightforwardness. No big production, few frills, just plenty of three-minute songs, verse-chorus-verse, performed sweetly and succinctly. The Bats, arguably the finest surviving practitioner of New Zealand pop, have put their folksy spin on the style, but over the course of four full-length albums, they've kept it pretty simple too. So what's with *Couchmaster* (Mammoth)? From the infinite-sustain guitars of "Afternoon in Bed" to the pulsating six-minute drone of "Crow Song," the Bats' latest release is full of sonic surprises. More a collection of mood pieces than a pop record, it suggests a band interested in creating a sound beyond the basic interplay of lyrics, chords and melodies.

Head Bat Robert Scott confirms this impression. "We were definitely going more for atmosphere this time," says the band's guitarist, singer and main songwriter. "I'd been listening to a lot of ambient music, mainly German bands from the '70s like Faust and Can, while we were working on the songs. I don't think you could necessarily guess that from any particular track, but it affected the writing and recording in some ways.



"I've gotten a lot more confidence on guitar in the last couple of years," says Scott, who started out as a bassist and only took up guitar after several years holding down the low end for seminal NZ outfit the Clean. "If you listen back to the old Bats records, the playing's quite rudimentary. Now I'm experimenting more with chords and tunings, and I like to stretch out a bit."

Oddly enough, the better the Bats' music becomes, the less their homeland seems to care. "All the New Zealand bands that came up, as we did, on the Flying Nun label are on the margins now," Scott reports. "Most people here are more interested in dance music." No matter. As long as the Bats continue making albums like *Couchmaster*, they'll be welcome just about anywhere.

—Mac Randall



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Don't let the name put you off. The music of Screaming Headless Torsos is in fact highly approachable. Just be careful as you approach—otherwise you may find yourself in the middle of a dangerous genre collision. As their self-titled Discovery debut demonstrates, the Torsos are masters of the sudden stylistic shift. “Word to Herb” veers from bop to rap to rock and back again; Miles Davis’ “Blue in Green” gets a reggae treatment, then abruptly goes metal. It all should sound jarring, but thanks to the players’ knack for finding solid hooks in unlikely places, it doesn’t.

The current New York-based Torsos lineup—guitarist/leader David “Fuze” Fiuczynski, vocalist Dean, bassist Fima Ephron, drummer Jojo Mayer and percussionist Daniel Sadownick—has been



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together for over three years, but the band has existed, as a concept at least, since 1984 (a couple of earlier units played around Boston during Fuze’s time at the New England Conservatory). “The original idea for the Torsos was a combination of punk rock and reggae with an opera singer, because I was into both Bad Brains and Nina Hagen at the same time,” Fiuczynski recalls. The opera singer’s long gone now; in her place we have Dean, who can glide effortlessly from smooth R&B stylings to punky shrieks and snarls. (He’s a mean yodeler too.) Ephron, Mayer and Sadownick make a mega-rhythm section, never straying far from the funk even when they’re tackling nasty time signatures. And Fuze’s playing and writing brilliantly blend jazz knowhow with a love for heavy riffs.

“I’m not a composer,” says Fiuczynski. “I’m more of a hunter-gatherer. I like certain grooves and certain harmonies that you don’t usually hear over those grooves, some wild singing and playing, and some exciting spices. The



harmonies we're using are nothing new; just listen to Jack Walrath, Billy Hart or George Russell. You probably won't hear those kind of harmonies in a house tune, though." And there lies the beauty of

HEADLESS TORSOS

Screaming Headless Torsos: When *they* play a "house tune," as on "Cult of the Internal Sun," it's a feast of complex extended chords worthy of Bill Evans. Not only that, but the groove is in 15. All this cleverness would make little difference, of course, if the result didn't rock royally. But if it didn't, why would we be telling you about it?—Mac Randall

Tarnation is a band, sort of. "The current lineup is the third group to work under the name Tarnation," notes singer/guitarist Paula Frazer, leader of the San Francisco combo, adding philosophically, "You can't expect other people to follow your vision."

Indeed, the Tarnation responsible for the stunning *Gentle Creatures* split before its release on 4AD last summer. Unfazed, Frazer recruited "more dynamic" Tucson natives Alex Oropeza (guitar), Bill Cuevas (bass, lap steel) and Joe Byrnes (drums), who also have their own thing going as Broken Horse, to fill the void. "They're into a lot of the same things as me, which I didn't share

with the previous band," she says, citing Nick Cave and Ennio Morricone.

Frazer's music is a deceptively complex blend. She readily acknowledges the influence of Hank Williams and Jimmie Rodgers, evidenced by her blue yodel, not to mention Roy Orbison and Patsy Cline, but also grooves to everything from Led

Zeppelin and the Pretenders to Joy Division and Massive Attack. Anything except modern country.

TARNATION

"I can't listen to it, even for fun. Country music used to be all emotion, but now it's just surface. Today, it seems like you get booted out of Nashville once you hit 30." The daughter of a Presbyterian minis-

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Greg Allen

ter and piano-teacher mom, Frazer grew up in rural Georgia and Arkansas. She drifted to San Francisco in the early '80s, where her dues paying encompassed both punk rock and a 16-woman choir.

Along the way, Frazer found a day job in archaeology, "writing numbers on tiny pieces of rock" before graduating to lab work and on-site digs.

She'll have to kiss that glamorous career goodbye if more people discover Tarnation's wonderfully moody tunes. "My songs might not be punchy enough for mainstream radio," she says blithely. "Although Tarnation may not be another Alanis Morissette, I can see doing as well as k.d. lang, possibly."

—Jon Young

Yes, they do have a much higher profile than our other nine picks for '95. Scoring a smash hit with your debut single can't help but raise your recognizability quotient. But the fact remains: That single—1993's "Creep"—is still the only major commercial success Radiohead's had. That's bound to mystify anyone who's heard the Oxford quintet's latest release, *The Bends* (Capitol), which opens with the heavily echoed piano chords of "Planet Telex,"

closes with the moody guitar arpeggio of "Street Spirit," and is damn near flawless in between. If music like this doesn't lead to superstardom, then the world's in even worse shape than we thought.

As is so often the case, the singer's gotten all the attention. And no doubt about it, Thom Yorke's a fantastic frontman; his

RADIOHEAD

droopy eyes and manic antics make him a stage magnet, while his sinuous vocal style perfectly conveys the depths of bitterness and longing in the band's songs. But what really makes Radiohead special is their skill as arrangers. A three-guitar band can easily become a trainwreck. That this one doesn't is a testament to the value of listening. Jon Greenwood, Ed O'Brien and Yorke aren't

Danny Clinch



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out to blow each other away. Instead, they're interested in devising parts that fit. The result: intricate textures that continue to reveal new layers each time you listen.

Coming off nearly a year and a half on the road, Radiohead entered the studio for the *Bends* sessions with newfound confidence and a willingness to experiment. Aiding in the experimentation was producer John Leckie, best known for his work with the Stone Roses and XTC's

psychedelic alter egos the Dukes of Stratosphair. "He demystified the whole process of recording," Greenwood recalls. "That helped us realize how to use the studio. Most studio people are reading science magazines about sound; ask them what music they like and they give you a blank look. It had always been hard for us to be musical in that environment. This time we found ourselves." It's a discovery that all can enjoy.— Mac Randall

A lot of times people have said to me, 'I was at your show and hearing this really wild guitar playing and I was looking at this guy and then I realized it wasn't him playing—it was you!'"

It's a mistake Rosie Flores can shrug off these days. Years of charismatic live performances have won her a cult reputation as the queen of the south-of-Bakersfield sound. And with *Rockabilly Filly*, her most recent offering for High Tone, more of the mainstream is taking note of Flores' talents as a hot-shot guitarist, an engagingly personal songwriter, and a vocalist whose jazz phrasings and understated soulfulness bear comparison with the best pop singers.

Flores' beloved Fender Strat includes a

ROSIE FLORES

vintage back pickup with two newer ones up front, a mid-range boost, a shaved neck for easier hand movement and a lightweight body Flores lifted off a cheap Squier Strat, "because the original was so heavy it made my shoulder ache. It's a bit of a mutt but I wouldn't trade it for a million bucks."

Her axe is a good metaphor for Flores' musical style, which pulls together strains of classic country (check out her Pete Anderson-produced Warner Bros. debut, a collector's item slated for reissue in '96), the original folk-rock songs and arrangements which pepper *After the Farm* and *Once More with*



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contemporary recording glut, I was skeptical. For me, the presentation of music has always been a distinctly personal — not corporate — endeavor. But I was curious. So, I met with Steve and Martin and was soon convinced that they meant to do something real...and very hip. They impressed me with their desire to create a vehicle that would appeal to people who complain about having no way to learn about new music; who have given up on radio's boring formats but



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(Continued on next page)

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approached programming my radio show for 27 years).

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rollers won't dig her. (Oh, I know you get the point; it seems so obvious — but you would be surprised how few people in the music industry understand that age and taste are relative concepts.)

■ **Think of GROOVES as an adult alternative radio program that comes in the**

mail rather than over the airwaves.

Imagine we're like that music junkie you know who's always making tapes of his/her current favorite songs and sending them to friends. We approach our mission here with the same zeal and fervor that attracted us to music in the first place. GROOVES is, above all, a labor of love.

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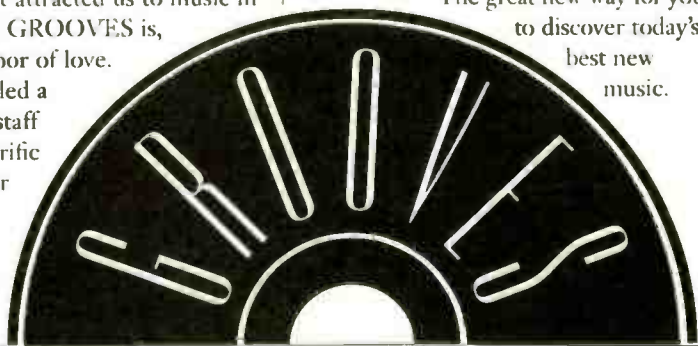
recycled paper and we've designed a package that allows you to store the magazine and compact disc together, in a size and shape compatible with the other CDs in your collection.

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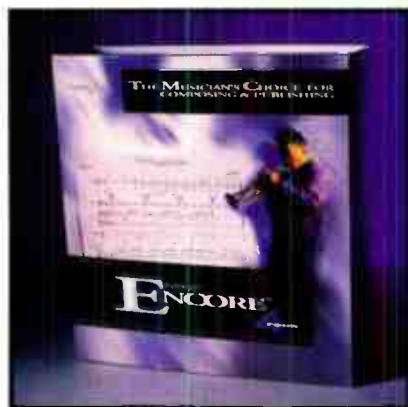
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Feeling, and the inspired electric swing of *Rockabilly Filly*—a career arc that coheres naturally, even as it defies easy category. That's the way Flores likes it, and if her way hasn't proved the quickest route to stardom, she's discovered deeper rewards.

"Somebody asked me the other day, 'Don't you want to be a big star?' And I said, 'Well, I'm a little star in a big sky.'"—Mark Rowland

There's something scary about the kind of momentum John Medeski, Billy Martin and Chris Wood build together. Other groups mix elements of jazz, hip-hop and neo-punk too, but where most of the

time the results feel like oil and water, these guys make it more like oil and fire. It's not about blending styles; it's about banging them head-first and watching them bleed.

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mix, though Medeski's Hammond B-3 lines are about as close to Jimmy Smith as Coltrane is to Boots Randolph. No stranger to the blues, he often ditches the chicken shack for more mutant hangouts, from an avant-tango dungeon in "Last Chance to Dance Trance (Perhaps)" to a day care center for children of the deranged on "We're So Happy," both on *Friday Afternoon in the Universe* (Rykodisc).

This fusion of retro gear and John Zornesque attitude finds its reflection in Wood's string-snapping style on a 75-year-old Pfrechtner acoustic bass. Meanwhile, Martin struts his street beats on a Rogers kit with old Zildjian cymbals and a bunch of found percussive objects, including a piece of metal that fell into his Brooklyn loft from Manhattan Bridge one providential night.

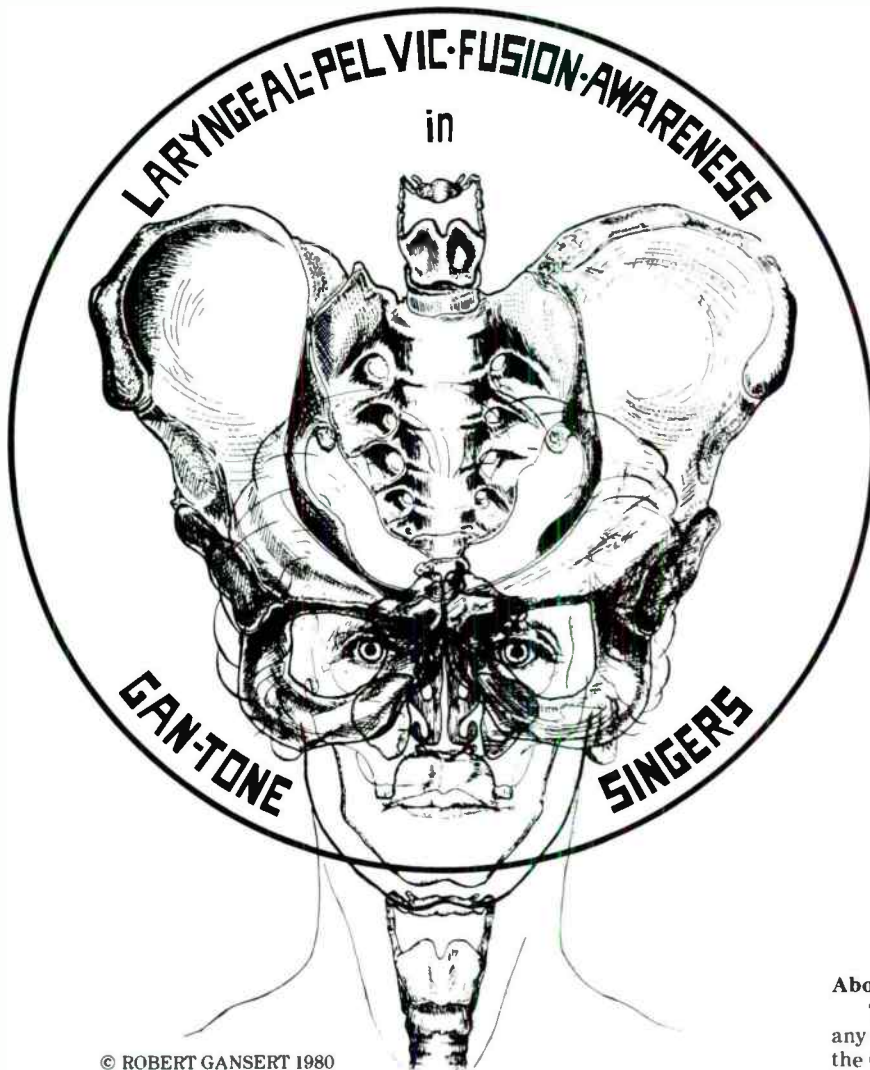
In the end, the odd parts fit together perfectly. "We'll play one groove for an hour, just to find one bar of melody," Medeski says. "It's pretty much how a composer writes by himself, but since there's three of us, it just takes a little longer."

—Robert L. Doerschuk



Martin Gallina Jones

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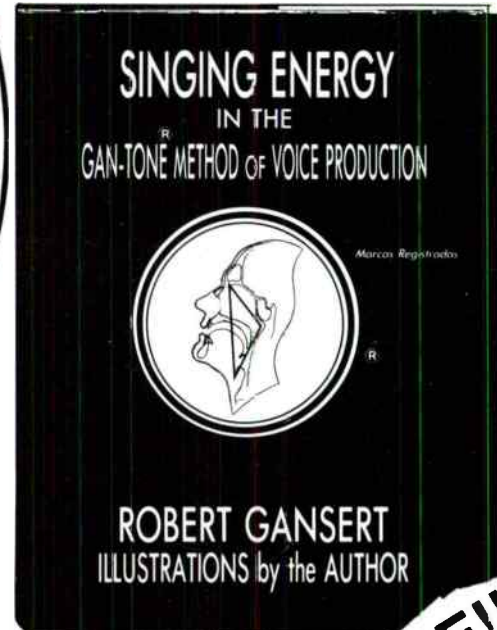
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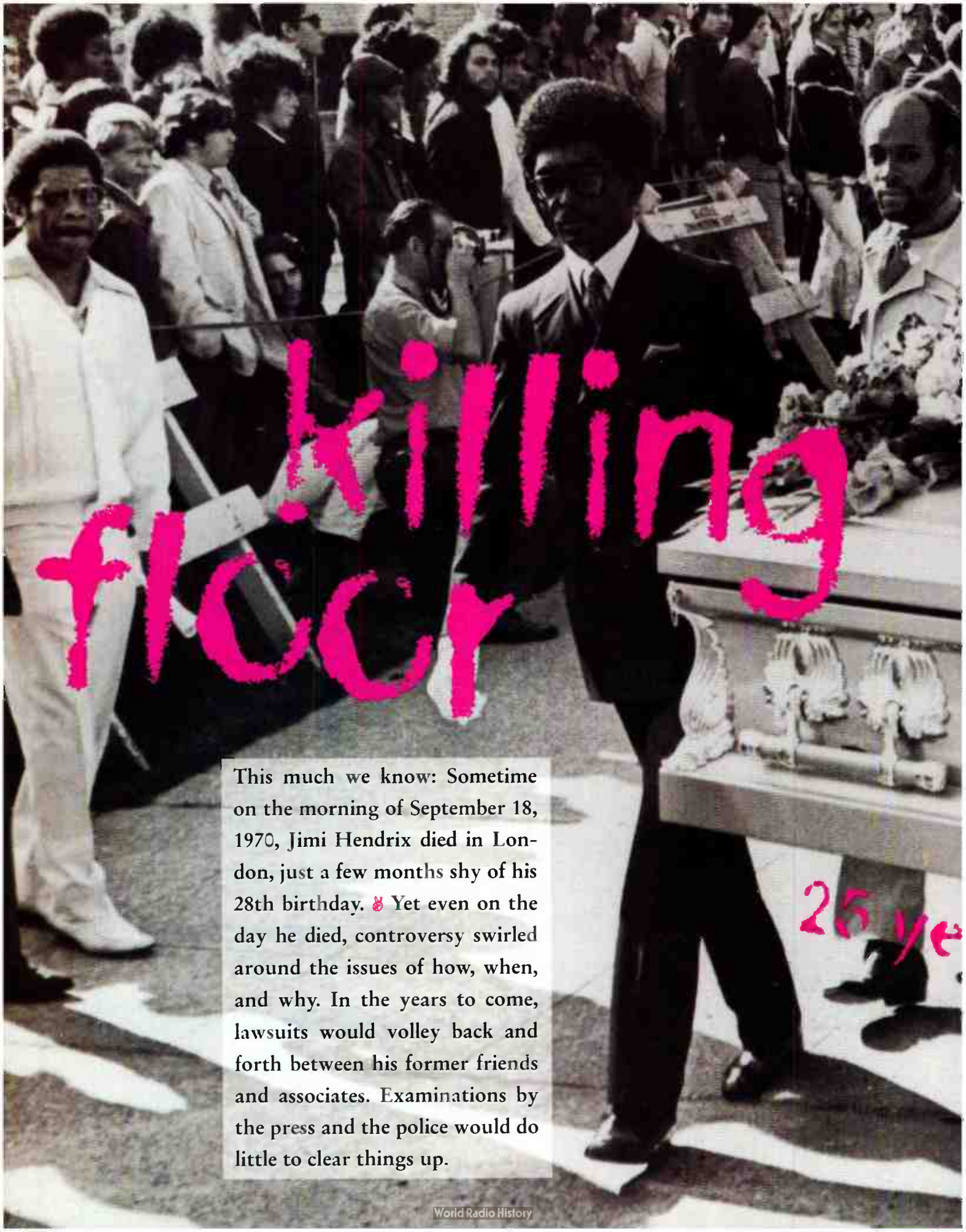
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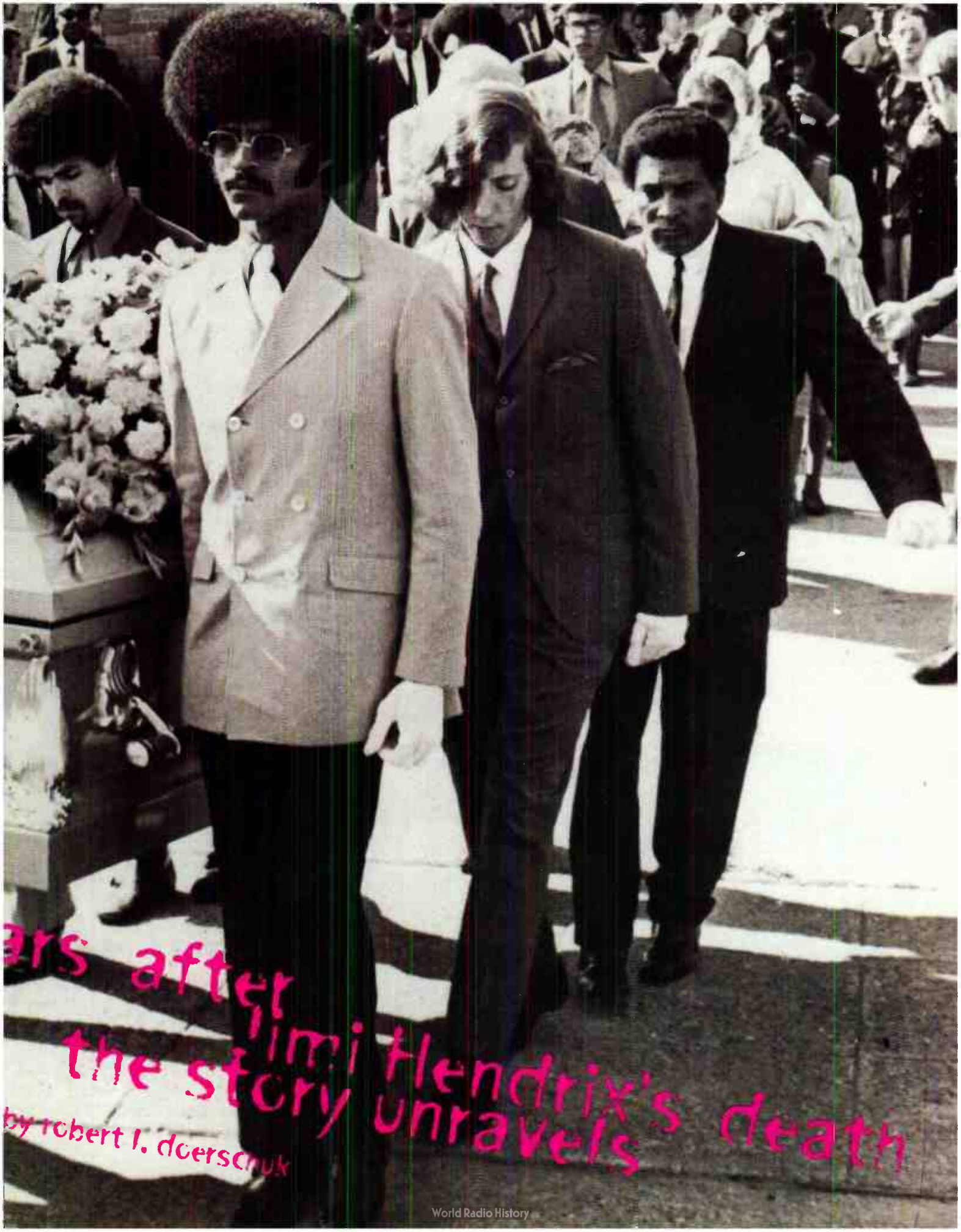




killings fiasco

25 ye

This much we know: Sometime on the morning of September 18, 1970, Jimi Hendrix died in London, just a few months shy of his 28th birthday. 🐛 Yet even on the day he died, controversy swirled around the issues of how, when, and why. In the years to come, lawsuits would volley back and forth between his former friends and associates. Examinations by the press and the police would do little to clear things up.



Years after Jimi Hendrix's death
the story unravels

by Robert I. Doerschuk

or as long as this storm has raged, Monika Dannemann has stood at its center. A handsome German blonde, she met Hendrix on January 13, 1969, in Düsseldorf, and was with him on the morning of his death in her garden suite at the Samarkand Hotel, a residential inn. On this all parties agree. Beyond this, agreement dissolves into bitter dispute.

What's at stake? The image of who Hendrix actually was, and the story future generations will accept as the true account of his final days.

In 1995 Dannemann upped the ante by publishing *The Inner World of Jimi Hendrix*. This lavish memoir traces her version of her life with Hendrix. It recalls their meeting in a Düsseldorf bar for what was supposed to have been a photo shoot but, as she remembers it, instantly transformed into two souls joining as one. From that point, Dannemann outlines their relationship as a series of intense meetings over the next few years, with long and frustrating periods of separation. She recreates their conversations in detail, on subjects mystical and mundane, from numerology and astral travel to Dannemann's cigarette habit. (Hendrix was against it.)

More crucial is her account of his death. Given her prominence and, in some quarters, credibility—her book begins with a signed affirmation from Jimi's father, Al Hendrix, that "my son Jimi Hendrix was

engaged to Monika Dannemann and . . . they planned to get married"—her version of what happened is already on its way to being accepted as fact.

Or is it? New evidence, in the form of testimony delivered by witnesses to British authorities and to *Musician*, raises questions about Dannemann's story.

Love or Confusion?

According to her memoir, Dannemann's meeting with Hendrix was kismet. The moment he first appeared, walking into



that bar in Düsseldorf, she writes, he headed "straight in my direction, to sit down right next to me. . . . Jimi asked me all sorts of questions, and seemed to want to know everything about me. . . . After a while he asked, 'Do you want to be my girlfriend? . . . I want you to be my girlfriend and my lady. I've been searching for you for a long time.'" She recalls that they spoke for two hours before the band had to leave for Cologne. She was "too confused" to accept his invitation to join along, and "shocked" when "Jimi suddenly took me in his arms and kissed me. . . . Within two hours he had managed to turn my life upside down."

The next day, the 14th, Dannemann did travel to Cologne to catch Hendrix, bassist Noel Redding and drummer Mitch Mitchell at their next gig. Afterwards, she writes, she accompanied the band to a club for a late jam session and a Chinese dinner, during which Hendrix "bought a bunch of red roses and handed them to me." The

All funeral photos including opener: AP/Wide World



Previous page & upper L: Friends act as pallbearers at Jimi Hendrix's funeral. Above: Miles Davis at the service at Dunlap Baptist Church. Left: Jimi's father, James "Al" Hendrix, after the funeral.

Special thanks to Mark Prendergast for his great contributions to this story.



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evening ended in his hotel room, where Hendrix confessed that "the moment he had seen me . . . he had fallen in love." They "spent most of the night talking and then just fell asleep."

Events moved quickly, Dannemann recalls. Later in February she went to London, where she continued to spend time with Hendrix, where they shopped and went to the movies ("slipping in when it was dark, and . . . out again before the lights came up") but mainly "stayed in [her] hotel room, where we were not disturbed, talking for hours." After a few weeks, in March, Hendrix bought himself a ring identical to one that Monika had bought herself the day before, in a Chelsea jeweler's, and said to her, "I want them to be our engagement rings."

In a deposition taken in Seattle on Oct. 25, 1994, as part of a lawsuit over ownership of rights to the Hendrix estate, Dannemann made it clear that, as far as she was concerned, she and Hendrix became engaged that March. "Later," she told the assembled attorneys, "we went to the Speakeasy—that was a club at the time—and he, to my surprise, my embarrassment, he went from one table to the next in the restaurant section, showing people the rings we were wearing and saying that we were engaged."

"She wasn't his fiancée," insists Noel Redding. Contacted at his home in Ireland by *Musician*, Hendrix's former bassist was asked if his bandmate ever mentioned getting engaged to Dannemann. "Never. I'd certainly imagine that if anyone in a band got engaged, they'd tell other members of the band." In fact, Redding doesn't recall him ever saying anything about Dannemann at all. As for the night she spent with Hendrix after the Cologne concert, Redding consults his diary.

"January 14," he reads. "Got up at 12 o'clock. Went shopping. Bought some gloves and a jacket. Came back to the hotel, had a meal. . . . Left for the gig at five o'clock. Got there at 7:45. Did one show; very good. Came straight back . . . Had a drink. *Went to Jimi's room* [italics added]. Went to bed at 2:15." Redding adds that he and Hendrix spent those hours in his room writing songs—alone.

How much does Redding remember seeing of Dannemann? "She was in Düsseldorf that one morning, and maybe the next day. That's the only time I saw them together."

The festive unveiling of engagement



Petra Niemeyer/Starfile

Rare photos of Jimi Hendrix at his home in London, including one with Lenny Bruce and Bob Dylan albums, above, and a shot (or two) with his longtime girlfriend Kathy Etchingham, shown below.



Barrie Wentzell/Starfile



Kathy Etchingham

rings at the Speakeasy, described in Dannemann's book as well as her 1994 deposition, would confirm Hendrix's ties to her. Yet this event, involving a superstar guitarist at London's hippest rock-star hangout, has never been corroborated. In fact, regulars at the Speakeasy, including headwaiter Luigi Bolognese, tell *Musician* that it simply couldn't have happened.

Laurie O'Leary, who was at the club six nights a week throughout his eight years as promotions manager and talent booker, agrees. "I don't believe it," he responds, when read Dannemann's account. "In fact, I'm absolutely certain that it didn't happen. If he produced two rings and announced his engagement, there would have been chaos."

Especially, O'Leary points out, because

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World Radio History

Hendrix was living with Kathy Etchingham, his girlfriend at that time. "Kathy and Jimi were a pair," he says. "Obviously, guys talked to girls and girls talked to guys. But they were sharing a flat; I dropped them off there one time."

In *The Inner World of Jimi Hendrix*, Dannemann says that Hendrix did tell two people—his father and Mike Quashie, a friend in New York—of his intentions to marry her. However, notes Tony Brown, who has extensively researched Hendrix's life as head of the Jimi Hendrix Archives in England, "Monika contacted Al Hendrix very early on [after Jimi's death]. As far as I know, she's been going over to the States to visit him twice a year, so he's pretty much come to regard her as Jimi's fiancée, although they may have started getting suspicions about what happened." Quashie, contacted through an intermediary, refused to speak with *Musician*.

Queen Jealousy

Flash forward to 1970. Dannemann, by her own reckoning Hendrix's fiancée for more than a year, describes this as a blissful period in his life. She remembers them discussing marriage plans in May and August. They dreamed of having a child, buying a house. Though he was on the road from April through early August, she writes, "he asked me to go to London and rent a flat for us" to occupy once he returned to England later in August. Scotland Yard records indicate that Dannemann did rent a flat, at the Samarkand Hotel on August 24.

Yet, according to many who knew him, 1970 was actually a time of emotional turmoil for Hendrix. Financial pressures were building, partly from business arrangements with his manager, Mike Jeffrey, and debts involving Hendrix's studio in New York, Electric Lady. Many remember him also being involved with a number of women during this period, including a Danish model named Kirsten Nefer, Pat Hartley, who appeared with Hendrix in the film *Rainbow Bridge*, Eric Burdon's ex-wife Angie, and an American named Devon Wilson. Wilson's status as Hendrix's "girl-

friend" in New York as late as June 1970 is confirmed by a number of observers in John McDermott's authoritative book, *Jimi Hendrix Sessions*.

Etchingham, who had split up with Hendrix and gotten married by this time, maintained a kind of concerned friendship with him. Shortly after he flew to London to perform at the Isle of Wight rock festival in August—the same month Dannemann remembers them talking about getting married—Etchingham recalls being sum-



Baron Wolman

Hendrix flying high onstage, before the crash: "Thank you for being so patient. . . . Peace and happiness and all that other bullshit."

moned to his hotel by Angie Burdon. What she saw remains a shocking memory.

"I came in [to Hendrix's suite at the Londonderry Hotel] and went into the bedroom," she tells *Musician*. "It was 70 degrees outside, and Jimi was in bed, shivering and sweating, with a heater on. The temperature must have been 95 degrees. In retrospect, it looked like . . . he was suffering from a reactive depression from all the problems he had."

Over the next few weeks Hendrix played his tour, backed by Mitch Mitchell on drums and Billy Cox on bass.

Recordings of these concerts, gathered by BBC producer Martin Shankleman and broadcast over Radio One last September in a special program titled *Wink of an Eye*, capture a player in a much more dispirited mood than one would expect, based on Dannemann's gauzy characterization.

Night after night, on Shankleman's tapes, we hear problems. At the Isle of Wight, the crowd reacts coolly as Hendrix tries out a few new tunes, prompting him to say, "Y'all want to hear all those old songs, man? Damn, I'm trying to get some other things together," then kicks into a desultory rendition of "Purple Haze," which in turn sinks into a swamp of electronic noise and shortwave interference through the P.A. After a frustrating two-hour set, at four in the morning, Hendrix tells the crowd, "Thank you for being so patient. . . . Peace and happiness and all that other bullshit," then slams his Strat onto the stage and walks off.

"The band flew to Sweden that afternoon," Shankleman reported. "Jimi was exhausted. He had another gig in Stockholm that evening, the second concert of the day. Backstage in his dressing room, he picked up a small bottle of whiskey and drank it like water. He seemed to be slurring his words when he gave an interview to Swedish radio."

The next concert, on September 3, was at the port city of Århus in Jutland. Here, Hendrix's performance was even more ragged. He arrived, according to reports cited by Shankleman, "trembling and sweating," and tried to cancel his appearance. After being introduced to the crowd, he said over the mike, "Give us a minute to try and tune up, okay?" A minute later he led the band into a sloppy version of "Freedom," followed by a two-minute pause and a crescendo of frustrated rhythmic clapping from the audience. Now we hear Hendrix say, "I actually forgot what I was here for. Oh, yeah. It was 'Message to Love,' right?" He hits the intro hard, but before long the song collapses, with Hendrix aimlessly doodling. Just 15 minutes after the show began, he had to be

helped from the stage.

Club manager Otto Fuorsite remembers going into Hendrix's dressing room. "There Jimi Hendrix was ill," he tells BBC reporter Jack Friscoff. "He collapsed in my arms. . . . Jimi was cold. Cold fever. He asked for cocaine, and I said, 'We have not cocaine.' He could not play any more."

At something called the Love and Peace Festival, held September 6th on the Baltic island of Fehmarn, Hendrix played his last concert in a setting that could best be described as apocalyptic. A violent storm delayed his performance. Hendrix's road manager, Gerry Stickells, was captured on tape, pleading backstage with the implacable organizers of the event, asking them to call it off due to the weather and Hendrix's exhaustion. The crowd, which included a sizable contingent of German Hell's Angels, booed and whistled as the band took the stage; Stickells, pushing through the mob, was hit in the face with a chain. Hendrix, greeted by cries of "Go home!," responds, "I don't give a fuck if you boo, as long as you boo on key." Then, with a vengeance, he tears into "Killing Floor," spitting out the lyrics, "I should have quit you a long time ago."

"Voodoo Chile" was the closing tune. Hendrix deviated from the recorded version by repeating the line "If I don't see you no more in this world" three times before singing, "I'll see you in the next one, and don't be late." After his exit, hooligans attacked the stage and burned it to cinders. Hendrix left town, with a little over one week to live.

House Burning Down

Hendrix returned to London and checked into a room at the Cumberland Hotel. Dannemann reports that he moved in with her at the Samarkand on September 15. From that point, she notes, "we were together every moment, except for two occasions: once when Jimi went backstage for a few minutes at Ronnie Scott's Club, and then on Thursday night, when I left him at a flat for less than an hour."

The visit to Ronnie Scott's, London's top jazz venue, took place on the night of the 16th. Hendrix and Dannemann dropped in to hear Eric Burdon's new band, War, with Hendrix briefly sitting in. The next morning, after a night together at the

Samarkand, Dannemann took a series of photos of Hendrix in the garden adjacent to the flat. These whimsical shots show him with a tea service, a long-stemmed yellow rose, and his black Stratocaster, now in her possession.

On this, Hendrix's last afternoon, we come to a crossroads, at which accounts of his activities veer in at least two directions. Dannemann was either at his side or nearby in his final moments; her proximity, and

her efforts over the years to propagate her story, have won her many supporters in arguments over the details of his death.

In her book, Dannemann notes that she and Hendrix ran into Devon Wilson and her friend Stella Douglas in the shopping district of King's Road that afternoon. Wilson invited him to a party that night; it's not clear whether they intended that Dannemann would come along with him.

Shortly after that, around 4:30, Hendrix



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THE PLAYER'S CHOICE

and Dannemann were stuck in traffic at Marble Arch. "Waiting for the cars to move again," she writes, "I saw three young people in another car, waving and laughing at us, and Jimi waved back. They were trying to talk to Jimi across a row of cars, inviting us to come to their flat for a drink."

Strange as it seems, the famous rock star and his companion did agree to visit this threesome that evening. As Dannemann recalls it, after a brief stop at the

Cumberland, "we followed them in the car to their flat, where we stayed for about an hour," returning home around 8:15. Beyond that, she writes nothing about what seems to have been a brief and trivial encounter; she doesn't even offer, or apparently remember, the names of their hosts.

Their identity remained a mystery until 1995, when two of the three "young people" stepped forward and spoke to British authorities on the subject of what hap-

pened that evening. Though neither consulted with the other, their remarks are impressively consistent. More important, their recollections differ dramatically and disturbingly from those of Dannemann.

Philip Harvey, in 1970, was the young son of a prominent British politician. His father, Lord Harvey of Prestbury, was a Conservative member of Parliament from 1945 through '72; in 1962, he became chairman of the 1922 Committee, the second highest elective post in the Conservative party. Throughout his career he declined eight cabinet positions in order to maintain a successful career in private business.

Philip is now a success as well, with an aviation insurance practice thriving in Switzerland. In 1970, though, he was more concerned with cruising through the streets and clubs of swinging London. On this September afternoon, fate placed him and two female friends in a Ford Mustang, gridlocked a few yards away from Jimi Hendrix.

For years, out of respect for his father's position in Conservative circles, Philip kept his memories of what happened that day to himself. But with Lord Harvey's death in April '94, he soon decided to step forward. In a statement made to a British solicitor—something equivalent to a sworn deposition before an American notary—Harvey describes a visit that was considerably longer and, ultimately, more acrimonious than Dannemann had described. The two young women from his car, Penny Ravenshill and Anne Day, "soon started rolling 'joints,' which Jimi helped smoke with considerable enthusiasm," Harvey says. "Soon everybody in the room loosened up and became very relaxed in the pleasant atmosphere, with the notable exception of Monika, who did not appear at ease at all. . . . Each time they rolled a 'joint,' Penny or Anne offered it to Jimi first so that he could have the 'honour' of lighting it up. . . . I could see Monika across the marble table getting more and more upset each time this little 'charade' was played out. Monika took little part in the general conversation. I remember trying to draw her into conversation several times, but to little or no avail.

"At about 7 p.m."—already well over the hour that Dannemann claimed she and Hendrix spent at the party—"I produced a couple of bottles of French red wine and

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five silver wine goblets," Harvey continues. "At one point, Anne, who had her acoustic guitar in the house, started playing and singing. . . . I remember Jimi complimented her warmly on her music, which made Monika look very displeased. . . . Later on, at about 8 p.m., Penny and Anne asked Jimi if he would like something to eat. He agreed that he was hungry, and the two girls went out to the kitchen and prepared a simple vegetarian meal, which they

brought back into the reception room on trays about half an hour later. I remember that the food consisted mainly of rice and a mixed salad. . . . Jimi ate heartily."

According to Dannemann, by this time of the evening, she and Hendrix had already left the party. In his book *Electric Gypsy*, Harry Shapiro paraphrases her account: "They drove back to the Samarkand flat at 8 p.m. Jimi had a bath, and Monika cooked them a meal and

drank some wine." In her own book, she writes, "I cooked a meal for us while Jimi had a bath and washed his hair. . . . We had a bottle of white wine with our meal, Jimi drinking more than me." All this was a prelude to several hours of conversation about "our future" and other matters. Essentially the same scenario was outlined in her own testimony before a solicitor on Sept. 14, 1991.

As the hours passed, then, Hendrix was either deep in conversation with Monika at the Samarkand or having a good time with Philip Harvey and his friends. But, as Harvey recalls it, the pleasantries came to an end around 10 o'clock. "When Jimi had gone to the downstairs cloakroom," he states, "Monika quite suddenly, and for no apparent reason, got up and stormed down the four steps leading from the reception room, through the double glass doors, past the door to the cloakroom, down the hall, and out of the front door into the mews, shouting as she left, 'I'm leaving! I'm leaving now! I've had enough!' Jimi, who had obviously heard something, quickly came out of the cloakroom. . . . I explained to him briefly what had happened. He looked at us in a most embarrassed way and raised his eyebrows to the ceiling. . . . He then followed her out into the mews, leaving the front door ajar.

" . . . I could hear Monika shouting at Jimi at the top of her voice. . . . Jimi was just standing quietly there in the mews while Monika verbally assaulted him in the most offensive possible way. As I approached them, I remember hearing her shout at him, 'You fucking pig!' I interrupted them and suggested that they should come back into the house as I didn't want the police called. Monika simply carried on shouting at Jimi, telling me viciously to mind my own business. . . . Monika's haranguing of Jimi continued in my best estimation for half an hour. . . .

" . . . At about 10:30 p.m. Jimi came back into the house alone and walked into the reception room. . . . He apologized profusely for Monika's behaviour and said that he was very embarrassed. He said he didn't really know what was wrong with her but she had obviously had too much to drink. He said that Monika refused to come back into the house and that, as he couldn't abandon her, [cont'd on page 52]



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ALESIS

he would have to leave with her. . . . Monika was still screaming at Jimi as they left and she did not say a word to me. The time was about 10:40 p.m.”—approximately the same time when Dannemann says she was making dinner at her flat for a mellow Hendrix.

Which of these stories is true? Or which is more likely to be true? As a rule, it's the version corroborated by someone else. In this case, that would be Harvey's, which

was supported in a separate deposition by Penny Ravenshill. Her recollection of Dannemann was that she “seemed rather insignificant at the time. . . . My impression was that Monika was some kind of employee, possibly Jimi's driver. . . . There seemed no hint of a romantic or sexual involvement, and I don't think they related to each other hardly at all while in our company.” However, during the argument outside, when Penny attempted to calm

her down, “Monika turned away rudely and wouldn't answer. . . . Jimi, who seemed to be desperately trying to deal with an unreasonable situation with this woman, turned, and I saw his expression change from [*sic*] one of agitation.”

We're now in parallel universes. As Hendrix unwinds with his fiancée at the Samarkand in Dannemann's depiction, others suggest that they were on their way from Harvey's to the party to which Devon Wilson had invited him earlier that day. In this universe, one could imagine Dannemann, distraught after watching Hendrix kick back with two younger women at Harvey's, less than thrilled at the prospect of delivering him to the doorstep of another romantic rival. On the other hand, judging by comments made by Dannemann to police hours after Jimi's death, they may not have gone out at all but rather stayed home, where “I cooked a meal of spaghetti.”

Dannemann does acknowledge that she took Hendrix to the Wilson party, though she places his arrival much later. In a statement made to police on the day of his death, Dannemann says that “I drove him to a house in Great Cumberland Place” at around 2 in the morning. “I asked him if I could go with him but he said that they were not very nice people. I saw him go into the house and later, at about 2:45 a.m., I picked him up there and we went home.”

In her book, she offers a bit more detail. “Jimi . . . explained that he wanted to go to the party to which Devon had invited him, in order to warn her to leave me alone. Jimi thought that her intention was to cause a rift between him and me. . . . He first asked me to join him, but we both decided it was better if he went alone. I drove home and phoned him as we agreed, but he said he hadn't had a chance to speak to Devon yet, and that I should ring back about ten minutes later. I did so, and he asked me to fetch him at once. . . . He said it had been hopeless, because Devon had been too stoned to speak to seriously.”

That's not how Angie Burdon remembered it. In an unpublished letter to Kathy Etchingham, Burdon, who was present at the party, wrote, “That chick [Danneman] . . . came back about half an hour later. Jimi got Stella [Douglas] to put her off. She called up on the inter- [*cont'd on page 84*]

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KAAPS

BOTTOM LINES

NOT BUZZ

From Hootie to Beck, major labels seek musicians with “alternative” careers.

by Johnny Angel

It seems like eons ago, but only five years back the methodology for rock bands obtaining a major record label deal may as well have been etched in stone. First, make demo, preferably including one fist-raising an-

them (like Skid Row's "18 and Life" or "Youth Gone Wild") and a "power ballad" (a simpering love song based around the G-C change of Poison's "Every Rose Has Its Thorn" or Warrant's "Heaven"). Next, hire high-powered legal help with much industry juice. Last, pack gear into van and head for the twin towers of the record business—New York or L.A.—to showcase your act.

But as the granddaddies of hair metal Aerosmith once put it, "no more, no more." Just as the spandex and leather have given way to more sober uniforms in the wake of

Nirvana and Pearl Jam's modest stage wear, these days it's the group that has already established a following via self-produced CDs, the Internet, fanzines and college radio that's sparking keen interest from major labels.

"When a band proves it can already sell records without major distribution, it's almost a no-brainer for the labels," observes Rusty Harmon, manager of Hootie and the Blowfish. "We'd already sold 50 thousand CDs out of our office [when negotiating with Atlantic]. There are bands on Atlantic's roster that hadn't sold that much. Record

ILLUSTRATION BY KARI KROLL

companies are mainly interested in sales and making their investment back. If they can do that and make a little money on the side, they've met their objective. It's nice to think that record companies are looking at the long term, but realistically, if you don't make a profit on the first two records, you won't get signed again anyway."

Seems like a contradiction, this idea of a band forging its independence, only to be scooped up by the majors. But, says Geffen A&R man Mark Kates, whose signings include cult faves Beck and Elastica, "I regard a band much more favorably if they've made up their own records and toured. I've always been attracted to indie American rock bands, since I was in college radio. Now that the public's taste is similar, these groups that may have labored in obscurity are making a living."

In the old days of band/label mating rituals, it was the band who approached the label with heavy-weight attorneys in tow. Nowadays, that approach is becoming passé, says Kates. "Tactically, I don't get approached by bands or artists. I go to them. Yes, I listen to tapes too, but I'm not like the old-school A&R man who signs raw talent and molds them into blockbusters. I like to sign acts that are already there, that know what they're going to do."

Still, Kates feels that certain acts would be best served by remaining independent. "Superchunk makes great records every time out, as does Pavement, and I'd loved to have signed those bands, but they're happy where they are. I can see what the pressure of fame has done to some artists; perhaps they have as well and want to avoid it. Who can blame them?"

The '90s ethos does seem to contain a large chunk of "do-it-yourself" residue from the '80s scene. Hootie, whose bassist Dean Felber was a business major in college, had already set up its own health insurance plan prior to signing with Atlantic. That level of sophistication is still unusual in today's pop scene, but not unique. "You'd be amazed at what some of the bands know about the business end of music, just from what little hands-on experience they have,"

says Debbie Southwood-Smith, an A&R executive for A&M. "I've been working with this band from Charlotte, North Carolina, called Luster, who seemed kind of naïve. But after a few meetings with them, it became clear that one of the guys, who had worked in retail at a record store, was amazingly savvy about record placement, charts, and the like. I wasn't dealing with a babe in the woods."

Southwood-Smith began her A&R career at the tiny indie Rockville label in the late '80s. "When I signed Uncle Tupelo to Rockville years ago, nobody cared," she

"BANDS SHOULD BE CONCERNED WITH THE BASICS: A GOOD RECORD, GOING ON THE ROAD, BUILDING AN AUDIENCE — HELPING YOURSELF."

says. "We were trying to affiliate ourselves with a major back then—no luck. Now we could sell the whole label on the basis of that signing. In the aftermath of Nirvana, people want rawer records; it's that simple. You get a little band from a little town, like Nirvana was, and a little buzz erupts. Suddenly, *bang!* One publisher and one label at one gig snowballs into a feeding frenzy, and all this before a band has done more than a handful of shows. The biggest difference between then and now, if you're talking about little baby bands, is that it's harder to find stuff under everyone's noses. Everybody knows everything immediately."

So has the climate really changed that much? Back in the late '80s, the key to a big contract was the almighty buzz, or "street talk," which usually consisted of mentions in gossip columns and barroom scuttlebutt, which would catapult an act into the middle of a pitched battle for its services. Hasn't his-

tory repeated itself in that one success story (Nirvana) means deals for soundalikes, some that have succeeded (Bush) and many more that have not? Going further back, to the mid-'70s, the *London Times* tried to diffuse the Sex Pistols phenomenon by suggesting that the "same three-chord assault is just repackaged over and over to a new generation."

Wrong. The landscape *has* changed, and it's the bands that have made the difference. "It's almost like there's a script that the bands and the A&R men have when they get into conference," jokes David Katz-Nelson. The self-proclaimed "house lunatic" on the Warner Bros. A&R staff, Katz-Nelson is responsible for leading Flaming Lips, Mudhoney, and the Muffs to the label. "It's like, Band: 'We will never sell out. We demand total artistic freedom.' A&R Man: 'And you'll get it! We're an artist-oriented label. We'll never make you do anything you don't wanna do!' Band: 'We don't want to be perceived as capitalist pigs. We have to take total control!' At that point, the label balks a little, but that's because no one ever gets total anything."

Well, you can't always get what you want—and sometimes, notes Rusty Harmon, that's a good thing. "I wish bands wouldn't go out and beat their managers to get the labels to give them all this money up front," he says. "You don't need to go further into debt. If you need all this money for tour support, maybe you're not ready for a major label. Bands will sell their soul to get signed and then hope they'll sell a million records. But for every band that does that, there are 400 that don't. I think bands should be more concerned with the basics—making a good record, going on the road and building an audience, doing your own in-stores, radio . . . helping yourself. When you can prove your business sense—a knowledge of shipping, invoicing—that says something about your level of intelligence and about your motivation and foresight."

Janet Billig, manager of Nirvana and Hole, takes the latest trend in alternative signings with a grain of salt. "A bidding war is a curse for a band. It tears them apart and creates


incredible in-fighting within a group. God knows how many acts have collapsed under the pressure of label scrutiny.

"The news media have made the whole A&R process seem sexy, like the A&R men are stars in their own right. It's become like the fashion business, where the designers are as big as the models as names. But the bands are wiser to the mechanics of the industry. They'll sit in a room and ramble on about 'recoupable advances,' 'creative control' and the like—intimate details that you'd assume they were clueless about. They're not so easily manipulated by the labels because they've been doing their own releases and they know what they want."

Geffen's Kates is more succinct: "Better that a band comes to a major having sold a lot of their own records and with a substantial following in multiple markets. They can call a lot of the shots at that point."

Even the National Academy for Recording Arts and Sciences (NARAS) has taken notice of this trend. Last year, NARAS changed its rules for Best New Artist Grammy Awards nominees, allowing eligibility for bands (such as Green Day, Hootie and the Blowfish and Alanis Morissette) who'd already released one or more records on their own prior to making their major label splash.

Still, similarities between the good old days of A&R quasi-tyranny and the new school of liberated rockers linger. "You still get the same kind of silly press releases," says Billig. "The kind that says things like, 'We sold out Brownies [a Manhattan club] and there were ten labels there.' I mean, how is that different from a metal band raving about a sold-out house at L'Amours [Brownies' metalloid equivalent in Brooklyn]? Except that there's this stigma about looking like you're trying too hard, like you have to play it cool."

Scanning the horizon, Billig sees the business only getting more competitive. "Ten new labels next year, and with all these A&R men getting their own companies, that will only increase the bidding wars. That I'm not looking forward to. I mean, why should another 40-year-old decide what a 15-year-old will buy, like they know? But for artists seeking deals, I have only one thing to say: Knowledge is power." 

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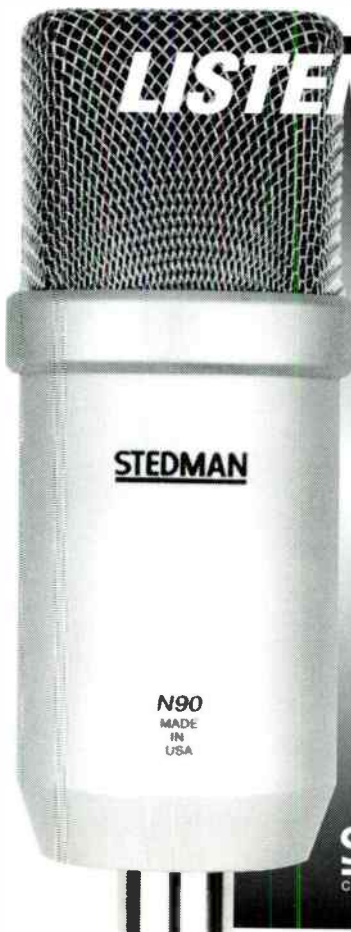
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players play

use to stage that monster sound.

white zombie

Back in the old days, a show like White Zombie's would have sent religious men running to the bible, prim and proper women to fainting and kids crying for more. Truth of the matter, the new days ain't so far away from the old days, since that type of reputation has followed White Zombie from the beginning. Their latest tour, supporting Zombie's second major-label release, *Astro-Creep 2000: Songs of Love, Destruction and Other Synthetic Delusions of the Electric Head* (Geffen), is an aural and visual feast combining all the best aspects of music with video and pyrotechnics.

The big however here is that along with the whole cacophony of entertainment, there are supposed to be musicians on the stage strumming, pounding and grinding away on their instruments. Tour manager and sound man Ted Keedick laughs on the phone when asked for a laundry list of the equipment used during the band's show. Singer Rob Zombie alone uses four different effect processors on his voice, drummer John Tempesta is playing to a click track so that a sequencer triggers the various samples at just the right moment (they are using a couple of Tascam DA-88s to augment the acoustic and electric



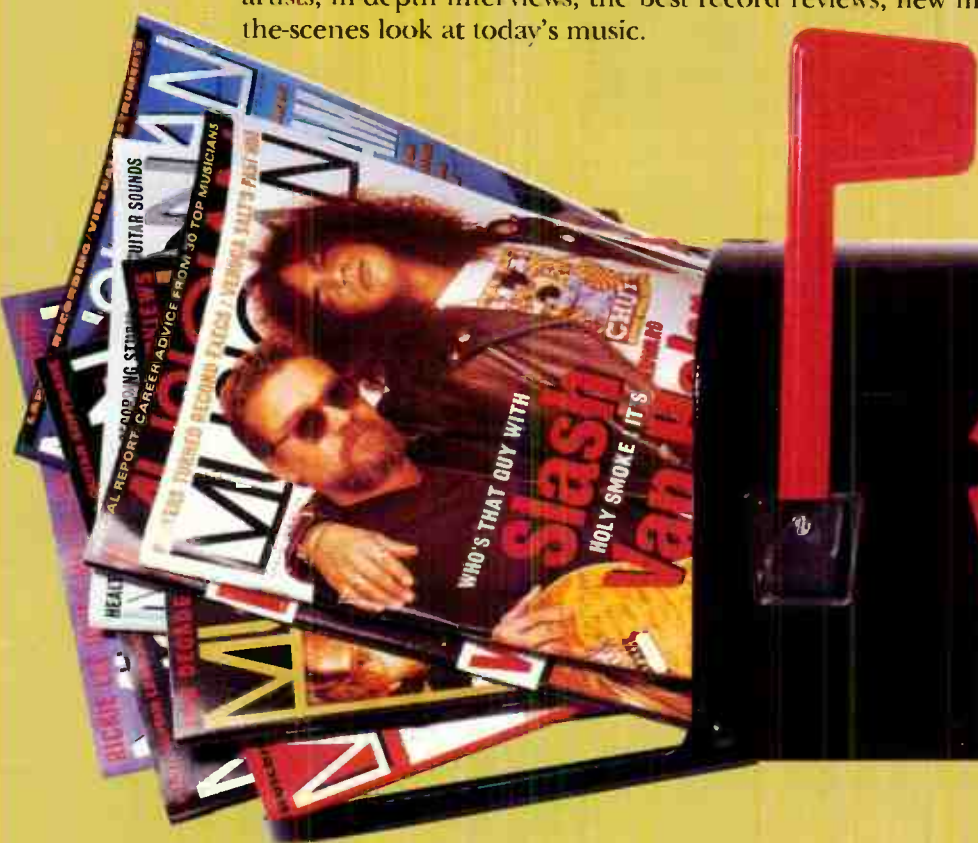
Jeffrey Mayer

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drum tones) and, according to his tech, guitarist J. Yuenger keeps his effects “behind a black curtain.” Fortunately, bass player Sean Yseult plays it straight, using only an Ampeg SVT II, Morley Fuzz Wah pedal and an Ibanez Tube Screamer for distortion.

While the Zombie’s storming around on its shanty-like stage (they’ve been collecting things from each stop and adding them to the set), Keedick is the man who triggers

a variety of samples that augment the tunes from the band’s latest album. He uses a rackmounted Kurzweil K2000 sampler and triggers it through a keyboard at the front of the house. Keedick’s quick to point out that this is not some Milli Vanilli arrangement. “Nobody’s faking anything, but we do use some technology on stage for samples and extra percussive things.”

Ah, the simplicity of rock ‘n’ roll.
—David John Farinella

WHITE ZOMBIE

Rob Zombie. Microphones: Samson UR-5 JHF Broadcast System with Aucix 5 hand-held mike. Effects: Yamaha SPX900 units for reverb, delay, Eventide H3500 harmonizer for voice doubling & quadrupling, Lexicon 224XL for additional reverb.

J. Yuenger. Guitars: Ibanez Iceman, two custom Schecters (copies of Tesco Del Reys, one is a hard tail, the other a Floyd Rose), one Robin Warlock. Strings: Dean Markley Blue Steels. Effects: Zoom chorus, Ibanez Tube Screamer, Rocktron Intelliflex, MXR Phase 100, various “secret” modules. Amplification: Randall Century 200, Mesa/Boogie Triple Rectifier. Speakers: three Randall Jaguar cabinets loaded with 50-watt speakers & two Boogie cabinets per side. Yuenger also uses a Nady wireless system.

Sean Yseult. Bass: Ibanez Iceman. Strings: Dean Markley Blue Steels. Effects: Morley Fuzz Wah, Ibanez Tube Screamer. Amplification: Ampeg SVT II.

John Tempesta. Drums: custom Tama kit. Cymbals: Zildjian.

Microphones. Drums: Electro-Voice RE20s on kick drums, EV 408s on snare & tom, Shure SM57s on snare bottoms, AKG 452s on overheads, rides & hi-hats. Guitars: SM57 and direct line from Marshall JMF-1 preamp, which is used as a cabinet simulator only. Board: Yamaha PM 4000 (44 mono inputs, 8 stereo inputs, 60 channels).

ape hangers

Being a three-piece pretty simple moronic rock band, there’s not much to it. We just kinda plug in and go,” says Peter Sjostedt, guitarist and singer for the L.A.-based punk o’ the day band, Ape Hangers. Though we’re talking about their live music setup, we could just as easily be talking about their studio setup or their rehearsal setup or any other setup you’d find the Ape Hangers around. Not only did they tour the club scene without any type of support staff, they recorded their debut album, *Ultrasounds* (A&M), for about \$3000.

So we’re not talking about racks and racks of effects, we’re talking about a guitar, a bass and a drum kit at maximum volume. Sjostedt, who only relies on an Ibanez Tube Screamer for his Mosrite, says of his setup, “I plug straight into a mid-’80s Marshall Super Lead and I go through two 4x12 4” bottoms. I turn it all the funk’n’ way up and go-go-go.” Bass player Bob Kiah plays a Gibson T-Bird through an old SVT amp and drummer



Piero Ribelli

Dennis McCarthy plays a blue sparkle Rogers kit with Zildjian cymbals and a rotating set of snare drums that includes the names Gretsch, Ludwig and Rogers.

Throughout their club tour they’ve relied

on the house PA, which has been both good and bad. One of the worst experiences Sjostedt recalls is the night they played at the Whiskey in Los Angeles. “It’s supposed to have a NASA-equipped system, but not the

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night we played.” The best was a small (20x40) all-brick room downstairs at the 930 Club in Washington, DC. “Being that we’re

a three-piece and it’s not really too difficult to grasp, the sound guys usually get a good idea,” he says.

APE HANGERS

Peter Sjöstedt. Guitar: Mosrite. Effects & amplification: Ibanez Tube Screamer into a Marshall 100-watt Super Lead with two 4x12 4” bottoms. Strings: D’Addario, .011 gauge.

Bob Khan. Bass: Gibson Thunderbird. Amplification: an old Amp’g SVT. Strings: D’Addario.

Dennis McCarthy. Drums: Rogers kit with Gretsch, Ludwig & Rogers snares. Cymbals: Zildjian.

Although the Ape Hangers don’t travel with microphones, nine times out of ten they use Shure SM58s.

Which gives you a clue of what their sound is like: fast and loud, but not too hardcore. Sjöstedt prefers to call it Ramonesesque. Suffice it to say that this is not a finesse band, so their sonic rawness on-stage is just right.—*David John Farnella*

Piero Ribelli

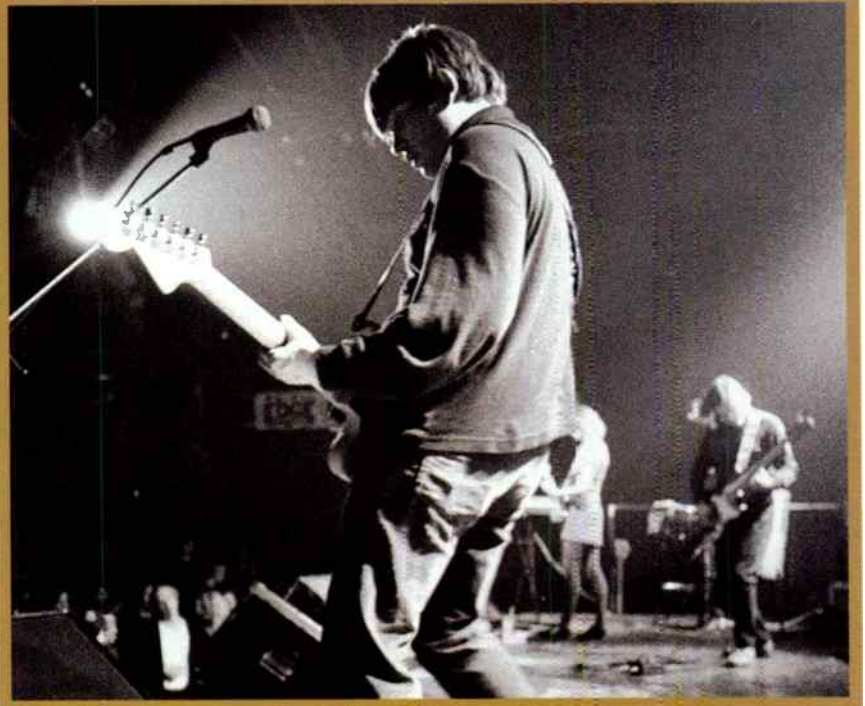


polara

“cultivate mutations,” says Polara’s Ed Ackerson with some pride. The songwriter/vocalist/guitarist of the Minneapolis-based quartet displays a knack for craftily mixing up pop pleasures and sonic textures on the band’s self-titled debut album (*Clean*), but in live settings those pleasures and textures can be as much a surprise to him as to anybody else.

“It’s very important to allow random things to happen in the music,” he explains. “Not mistakes *per se*. But it’s important not to be too rigid. In Polara, accidents happen continually when we play, and it’s one of the main things that keeps us excited about the music. We court the accidental.”

A multi-instrumentalist when Polara records, Ackerson sticks with guitar on stage. But his “happy accidents” philosophy gives him a musical range that extends



beyond his six strings. “Everything onstage is an instrument—that’s kind of the way I look at it. The amplifiers and the pedals and whatever processing we’re using—it’s all stuff that gets played. In certain ways I feel like the amps are more important than the guitars. A lot of what we do is based around feedback, and as a consequence I’ve gotten pretty good at getting properly controlled uncontrolled sounds, which is more about playing the amp than the guitar.”

Some may consider feedback fests to be the last refuge of the technique-less, but

that’s not the case with Ackerson. “I spent a lot of time when I started out trying to get ‘good’ as a musician, which I thought meant pure chops. But I got bored with it. The thing I find most interesting at this point is combinations of harmonics. When we’re having a good show, it’s like the whole stage is singing. There’s this lump of harmonics that move with the chords of the song. That’s when I feel like we’re really happening.”

Though Ackerson uses a slew of oddball “toys”—vintage effects, analog synths, doctored instruments—to get his sounds

Paul Owen



to happen in the studio, he's turned to more typical gear as the band tours more extensively. "I've been moving away from using the more esoteric devices on stage—mainly so that I can replace things when they break. But I'm also pretty much continuously experimenting with my sound. Settings and effects are always shifting around. I also like to run delay loops—and catching those things just right is a little tricky live, so the sound always winds up being a little different."

Ackerson considers himself lucky to be surrounded onstage by players whose approach is equally adventurous. "Everyone in the band has the will to do things that sound odd. We're always looking for ways not to be ordinary."—*Chuck Crisafulli*

POLARA

Ed Ackerson. Guitars: Fender '62 Jaguar (Sonic Blue), '65 Jaguar (Candy Apple Red), '66 Jaguar (Fiesta Red), Gibson '65 Firebird III. Strings: GHS Boomers (.010). Picks: 1mm Dunlop.

Effects pedals: ProCo Fat, Electro-Harmonix Big Muff, Vox wah, Digiflex Whammy, Prescription Electronics Experience MXR Phase 90, MXR Blue Box, MXR Dynacomp, Boss Trem-Pan.

Rack effects: Delta Lab ADM 256, Lexicon Alex, Lexicon Vortex, Lexicon Jam Man.

Amplification: Hiwatt '73 100-watt half-stack, Orange Overdrive '95 60 half-stack, Vox '94 AC30 combo, Marshall '89 JTM 454 combo.

Sampler: Roland RS-1.

Pete Anderson. Drums: Ludwig Vistalites & Ludwig Super Classics. Heads: Remo Emperor & Ambassador.

Cymbals: Zildjian K.

Pedals & hardware: DW.

Jennifer Jurgens. Guitar: Gibson '68 SG Standard.

Strings: GHS Nickel Rockers (.010).

Effects pedals: ProCo Rat, Electro-Harmonix Big Muff, MXR Dynacomp, MXR Phase 90.

Keyboards: Roland D-20, Multivox Dual Oscillator, Crumar Toccata organ, Korg PolySix.

Amplification: Fender Twin Reverb reissue ('93).

Jason Oris. Bass: Fender Jazz ('62), Fender Precision ('68), Rickenbacker 4001 ('73).

Strings: Rotosound roundwound medium.

Effects: Electro-Harmonix Big Muff, Dunlop Tremolo, Dunlop Bass Wah.

Amplification: Trace Elliot heads, Ampeg SVT.

rusted root

Here's a head scratcher: How do you mike a gourd so that its true sound gets to the audience? Well, scratch no more, because according to Turk, who runs sound for the percussion-oriented band Rusted Root, the best thing to do is nothing. "I leave it alone," he says. "I just make sure everything is in its place and proper." Yep, you heard right—no mike. But since we're talking about a band that can feature as many as six players at a time on percussion, you figure that Turk (his real name is Don Shell) knows what he's doing.

Turk's simple approach to miking, or non-miking, is a perfect example of Rusted Root's aesthetic philosophy: Let the music speak, not the gear. Michael Glabicki, lead singer and guitarist, says, "I think the most

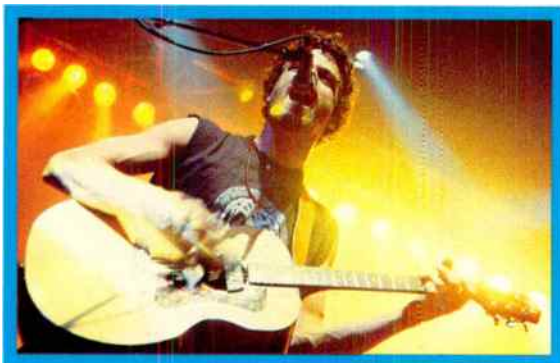
important thing to good sound is to make it as transparent as possible. As opposed to digging the technical aspect, you gotta dig what's comin' through the musician."

That's not to say that the band doesn't mess with equipment at all. In fact, Glabicki has fiddled with his guitar system considerably. He's running his array of acoustics through five Pendulum SPS-1 stereo preamps simultaneously; with two different pickups per guitar, that gives him the ability to choose between 25 different settings or to mute the channel altogether. The

outputs from the Pendulums run through a modified Mackie 1604 so Glabicki can group the signals and send them to the main board without putting an equalizer on them. This setup makes for maximum versatility, allowing him to switch in an instant from an in-your-face Latin sound to a strummy Johnny Cash tone.

In the end, of course, it still comes down to the music. "When we get too cerebral with what we're doing, the feeling becomes unclear," Glabicki says. "I think there's a whole Zen aspect to it." And nowhere is that aspect more present than in Rusted Root's way of miking a gourd: They let it be a gourd.

—*David John Farinella*



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RUSTED ROOT

Michael Glabicki. Guitars: Ibanez PF 30, Guild Jumbo JF 30, Yamaha FG411 & Guild Jumbo JF 68 12-strings, Alvarez NY 20, Guild D25; each guitar has one Sunrise pickup & one L.R. Baggs pickup. Strings: Martin lights. Effects: Ensoniq DP/2 parallel effects processor, dtx 166A compressor/limiter. Amplification: Mackie CR 1604 16-channel mixer, five Pendulum SPS-1 stereo preamps with footswitches, Furman 20-amp Pro Series power conditioner, Furman PL-Plus power conditioner, Hafler P-3000 Tran Neva power amp, Stewart PA 200 & PA 1000 power amps, two Dedalus speaker cabinets, two Ampeg SVT 50DL speaker cabinets.

John Buryak. Guitars: Guild D4 ENT acoustic, Guild SF-4 electric. Strings: Martin mediums. Amplification: Trace Elliot acoustic, Fender M-80. Also Latin Percussion bongos, Gibson mandolin, doumbeks, flute, pennywhistle, tambourine.

Patrick Norman. Bass: Tobias five-string. Amplification: Trace Elliot AH600 SMX, Trace Elliot 1818T & 1048T cabinets. Strings: GHS Boomers. Tuner: Korg DT-1 Pro.

Jim Donovan. Drums: Yamaha kit (blue), with 10" rack tom, 24" kick with

pir-stripe head, 16" floor tom with RIMS mounting system, 14" DW snare, Remo Ambassador pater heads, DW 500C pedal, Zildjian Super 5A sticks with nylon tip. Cymbals: Zildjian, Sabian & Paiste. Throne: Roc N Soc.

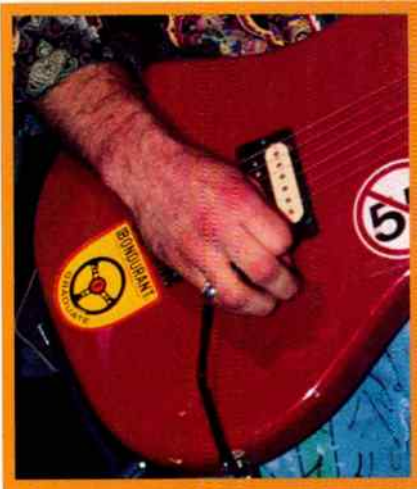
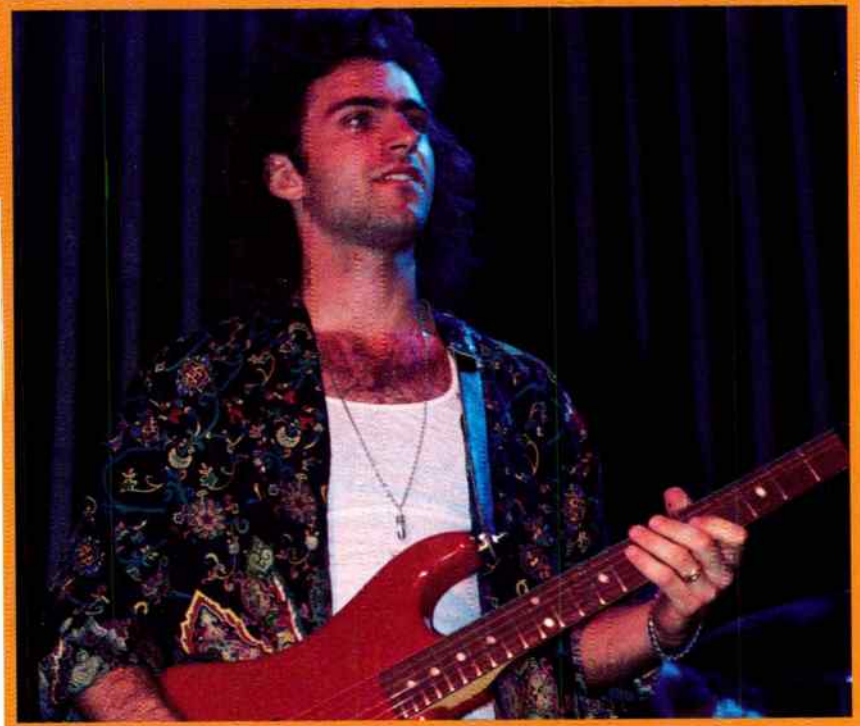
Jim Di Spirito. Drums: 13"x13" Drum Workshop tom, 15" African Percussion djembe, three LP congas (Patato Fiberglass), two 11³/₄" & one 12³/₄" with Remo plastic heads, Jag From Boston talking drums, Jag Drum talking djembe, indian tablas. Cymbals: Zildjian A Custom 15" crash, Zildjian China Boy 20" swish, Zildjian China Boy 12" splash. Hand Percussion: two basket shakers, Latin Percussion fisheye tambourine, two metal shakers (medium & high), medium & high African log drums, extensive Latin Percussion gear including wind chimes, rackmounted fisheye tambourine, rackmounted triple cowbell, salsa cowbell, plastic rackmounted woodblocks, jingle stick, red bead shaker & table, Rhythm Tech agogo bells, Strand gear, hoof shaker.

Liz Berlin. Sunnyland washboard w/ two spoons & one bottle opener, two pennywhistles, Latin Percussion cowbell, bamboo shaker, guiro, talking drum, custom agogo bells. True Colors tambourine, shaker, two tin gourds.

dweezil zappa

As Dweezil Zappa prepares to tour in support of *Music for Pets* (Zappa Records)—the second album from he and his brother Ahmet's band Z—he's discovering that the sounds he wants are frequently being produced by his feet. After Z's 1993 debut, *Shampoohorn*, Dweezil played live with an army of guitars and a fairly elaborate MIDI system, but these days he's finding greater satisfaction with a few axes and a plethora of pedal effects.

"My rack's smaller but my pedalboard's twice as large," he chuckles. "I used to use a lot more MIDI, but now I've just got one controller and a lot of stompboxes. It's still a little tricky stepping down in the right place at the right time, but I feel more in



control of my sounds. I used to have a lot of funny, non-functional guitar noises."

With his "two rigs in one" system—a chain of effects units that splits into two discreet signal paths to separate additional effects and separate amps—Zappa sometimes uses a slight delay on one side of the rig to produce the coveted "backward sucked-out sound." And though Z's newest tunes are shorter and slightly less complex than the batch that appeared on *Shampoohorn*, during shows Dweezil still has a few moments of extended improvisation to play with. "That's where I get to step on the most buttons. But I try to start with a cleaner sound and give the guitar a chance to breathe before getting into the

goofier sounds."

Dweezil's setup has one family heirloom. "I've got one effect from my dad's old rack. He told me it was an Oberheim, and it's called a Sample and Hold. It's a little white stompbox, basically a voltage-controlled filter. It creates its own rhythms with your sound, and it seems to bubble and squeak randomly. Using that at the right moment is always a pleasure."

Z's most unpredictable sound generator, however, is still brother Ahmet. "He's a loose cannon," sighs Dweezil. "He still talks about his anus on stage whenever he can. And it's still my job to try to quiet him down when he gets too repulsive."

—Chuck Crisafulli

Jay Blakesberg

DWEEZIL ZAPPA

Guitar: Ibanez Iceman, two custo-n-built Hamer Explorer-style guitars, Fender Telecaster, all with P-100 pickups. Strings: Ernie Ball Light Top Heavy Bottom, .010-.046. Effects: DigTech Whammy, Dunlop wah, Boss volume, Boss Octave, Mu-Tron 3, Octavia, MXR Phase 30, Arion chorus. Amplification: signal split into two paths, with channel one through Stack in a Box, Oberheim Sample and Hold, & Chandler delay into Peavey Classic 100-watt amp & Peavey 4x12 cabinet; channel two through ADA TFX4, Oberheim Sample and Hold, Tone Bender and MXR Blue Box, Electro-Harmonix Electric Mistress, Metal Zone, and Zoom Choir into 1x15 Peavey Delta Blues amp.

Mike Keneally, Guitars: Eric Clapton-signature Fender Strat with 2-TEK bridge & EMG pickups, Fender '52 reissue Telecaster. Strings: Fender Nickel Plated Steels, .010-.046. Effects: Boss PV 300L volume, CryBaby wah, Sapine ST-1800 tuner, Korg PME Modul8 Effects Unit (chorus, flanger, EQ, compres-

sor); additional effects setting control with Rivera & Fender footswitches. Amplification: left output from Korg runs to Fender Blues Deluxe amp; right output to Rivera Handred Duo 12.

Bryan Beller, Basses: Fender five-string jazz Deluxe, customized Fender four-string 51 reissue P-bass. Strings: Fender Nickel Plated Steels, .045-.105. Effects: Boss TV-12H tuner, Ernie Ball volume pedal, DOD Octopus, Tech 21 SansAmp. Amplification: SWR SM-400 & Peavey DPC 1000 power amps, each through SWR Goliath 4x10 cabinet.

Joe Travers, Drums: Drum Workshop kit, with 18"x22" rack & DW 5000 accelerator double kick pedal, 8"x13" & 10"x12" rack toms, 14"x16" floor tom, 6.5"x14" vintage brass snare. Heads: Remo Ambassador. Cymbals: custom-finished Zildjians, with 14" rock hi-hats, 16" medium thin crash, 17" medium thin crash, 19" rock crash, 20" China Eoy high, 20" ride, and ping ride. Sticks: Vic Firth, with nylon tips.

brooklyn funk essentials

When New York's Brooklyn Funk Essentials hit a stage, audiences are treated to a mighty spectacle of groove. The supremely fat musical foundation laid down by the band's rhythm section is topped by swirling keyboards, a pumping horn section, a scratching DJ and a shifting cast of singers, rappers and poets. So it's a little odd to learn that the band's grand funk began life as a one-man studio project.

"A few years ago I decided I'd only work in the studio," says bassist/bandleader Lati Kronlund. "I didn't want to worry about touring and carrying things around and making phone calls for rehearsals. Now I'm on stage with 13 people. Yeah, it's weird. But this is the



music I always dreamed of making. Every time we soundcheck, we explode into some kind of jam that has us all saying, "Wow. This all right."

Kronlund began piecing that music together in 1993 during down time at Arthur Baker's studio, where he was working as an arranger and programmer on an Al Green album. He played almost everything himself on early demos, but as he called in friends to contribute to his work, a band vibe began to blossom. By early '94, BFE's sizable lineup had become a major draw on

the NY club scene. Signed by RCA, their debut album was released last August.

Though the record makes extensive and creative use of samples, every sound they make in concert is 100 percent live. "This is a band of good listeners," says Kronlund. "And the interplay between us is probably the best part of our show. Machines are not good listeners, and it would be restraining to let one be in charge on stage."

He does reluctantly count on a touch of high-tech to achieve the classic funk keyboard sounds—Clavinet, Fender Rhodes, Hammond B-3—that are often the meat of the tunes. "I'm not totally happy that our Rhodes sound comes from a Korg M1, but we just can't carry everything we want with us," he explains. "Our backs couldn't handle it."—Chuck Crisafulli

BROOKLYN FUNK ESSENTIALS

Lati Kronlund, Bass: Fender Jazz. Effects: Novation Bass Station, Etienne Stadwijk. Keyboards & sound modules: Roland JV-80, Korg M1, Korg X5, Kurzweil Micro Piano, Roland Sound Canvas. Effects: DOD FX-17 wah/volume, Dunlop CryBaby wah. Amplification: Mackie 1202 mixer, Roland JC-120 stage amp.

Yancy Drew, Drums: vintage Ludwig five-piece kit, with 22" kick & DW 5000 footpedal, 6"x14" snare, 12" rack tom & two 13" rack toms on Gibraltar rack system, 14" floor tom, Cymbals: Zildjian. Sticks: Vic Firth 5Bs.

E. J. Rodriguez, Percussion: 11" quinto conga, 13" tumba conga, LP bongos, LP brass timbales (12" & 13"), toys tree, Sticks: Vic Firth Conquistador red timbale sticks.

Paul Shapiro, Tenor sax: Selmer. Soprano sax: Yanagifawa. Flute: vintage 1942 Selmer.

Joshua Roseman, Trombone: Bach 42B with 5G Megatone mouthpiece.

Bob Brockman, Trumpet: Bach Stradivarius. Flugelhorn: Couison. Keyboards: Korg M1-EX.

DJ Jazzy Nice, Two Technics SL 1200 turntables.

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[cont'd on page 95]

[cont'd from page 95] at St. Mary Abbots. Dannemann says that just before they pulled in, Suau and Jones quickly whipped an oxygen mask onto Hendrix; at this point, she says, she knew something was going wrong. Dr. John Bannister, the surgical registrar, observes Hendrix and, as he noted in a letter to Shapiro and Caesar Glebbeek, "on his admission, he was obviously dead. He had no pulse, no heartbeat, and the attempt to resuscitate him was merely a formality, an attempt we would perform on any patient in such condition. . . . The very striking memory of this event in my mind was the considerable amount of alcohol in his pharynx and larynx, despite suction, and it was obvious that he had drowned in his own gastric contents. . . . I recall vividly the very large amounts of red wine that oozed from his stomach and his lungs, and in my opinion there was no question that Jimi Hendrix had drowned, if not at home then certainly on the way to hospital."

Bannister's view is confirmed by Dr. Martin Seifert, who spent some time trying to revive Hendrix at St. Mary Abbots. Dannemann quotes, but does not document, statements allegedly made by Seifert that he had forgotten the details of that day and that he was called to work on Hendrix a full five to ten minutes after his admission. She has also posed the question of why Seifert would spend up to half an hour trying to revive

Hendrix if the patient was obviously dead. This year, in Martin Shankleman's broadcast, Seifert gives his explanation: "We must have thought at the time that there was a possibility that we could try and resuscitate him. Unfortunately . . . it was obvious that we weren't able to. I have always assumed that Jimi Hendrix was brought in dead." In interviews with Harry Shapiro, Seifert elaborates: "Jimi was rushed into the resuscitation room. He was put on a monitor, but it was flat. I pounded his heart a couple of times, but there was no point. He was dead. . . . We didn't work on him anything like an hour—just a few minutes."

In interviews and in her book, Dannemann argues repeatedly that Hendrix was alive on delivery to the emergency room and that it was medical incompetence that did him in. "It makes me uncomfortable to think that this doctor [Bannister] had Jimi's life in his hands," she writes, adding that "Dr. Bannister had been struck off the medical register." The implication is clear that Bannister was a bumbling Major Burns type. In fact, he was disciplined in Australia, though for what an article

in the *London Times* describes as "an accounting error." No one other than Dannemann has publicly criticized his performance as a doctor.

Even while contradicting the police, ambulance crew, and doctors at the hospital, Dannemann contradicts herself. In her book, she writes that after Hendrix died, "a nurse allowed me to go and see him. I was still weeping, but the moment I entered the room and saw Jimi lying on some kind of stretcher I couldn't cry any more. . . . The room was filled with an atmosphere of complete peace. Jimi looked like he was just sleeping, with a faint smile on his face, as if he was having a beautiful dream. For a long time I just looked at him, caressing his face."

This tender scene, according to Seifert, could not have happened. "No one would have been allowed to look at him or stand over him," he told Dolores Cullen. "That would never have been done." Not only that:



Dannemann herself has said she never saw Hendrix in the casualty room. When Tony Brown asked her who identified Hendrix's body, she replied, "As far as I know, Gerry Stickells, because I didn't want to see him. *They asked me, but I just couldn't* [italics added]."

Then there's the question of the coroner's report. Dannemann quotes the coroner as stating "clearly at the inquest that [Hendrix] died at the hospital." But the official report of the Kensington coroner lists 12:45 p.m. on September 18 as the time when "the deceased died or was found dying or dead [italics added]." This was recorded only after efforts to revive the patient were stopped and Stickells had identified the body to officials as Jimi Hendrix.

... Nothing Can Harm Me At All

If Hendrix died in the hospital, then the blame arguably lies with a handful of Keystone Koppish attendants and doctors. But if he died at the Samarqand, it was quite likely due to that tragic and familiar interplay of booze and drugs—specifically, sleeping pills.

It was Vesparax that Hendrix took—nine tablets of this German brand-name sleeping pill. They belonged to Dannemann; she gave them to him or directed him to where they were. Or perhaps he already knew and found them himself. The label was in German, which Hendrix couldn't read. Each tablet contains 200 milligrams of barbiturates—three parts Quinolbarbitone sodium, one part Brallobarbitone calcium—and 30 milligrams of Hydroxyethyl hydroxyzine dimolente. The recommended dosage, as noted by the post-mortem examination, dated Sept. 21, 1970, is one-half a tablet. Hendrix, then, took 18 times the normal amount.

In a letter to Harry Shapiro, dated Feb. 28, 1992, Dr. Rufus Crompton writes, "Vesparax is indeed as strong as a 200-milligram barbiturate capsule. Hendrix may not have realized this. [He] may have realized that he was too high on amphetamine and looked for a barbiturate

to bring him down. Not being familiar with Vesparax, he could have taken too much, seriously inhibiting his normal cough reflex, so that when he drank some wine it went down the wrong way and was not coughed up. In favour of this is the fact that though he smelled of wine and it was on his face and hair, his blood alcohol was low."

Ultimately, one has to hold Hendrix himself responsible for actions that brought his life to an end. Many of those who act out this tragic drama around him are peripheral players, drawn by the flame of his music and, perhaps, driven back into the darkness for fear of being burned. Hendrix will survive in sound; the position his story will take in history is, however, the responsibility of those who war with each other in his name.

Thanks to the artists, officials, and friends of Hendrix who cooperated with Musician. Angie Burdon and Devon Wilson are both deceased. Eric Burdon, contacted on our behalf by Noel Redding, declined to be interviewed. In our attempt to speak with members of the Hendrix family, we contacted Jimi's sister Janie, who referred us to her publicist, who was unable to arrange an interview before our deadline. Alvenia Bridges, who was with Burdon when Monika Dannemann called on the morning of Hendrix's death, told us—twice—"I have nothing to say." On Oct. 30, 1995, we spoke with Dannemann, who agreed to receive 20 questions from us via fax; just before press time, she declined via fax to address these questions, noting, "I can see no reason why I should have to defend myself before persons who question the veracity of my words."

DENNY BROWN

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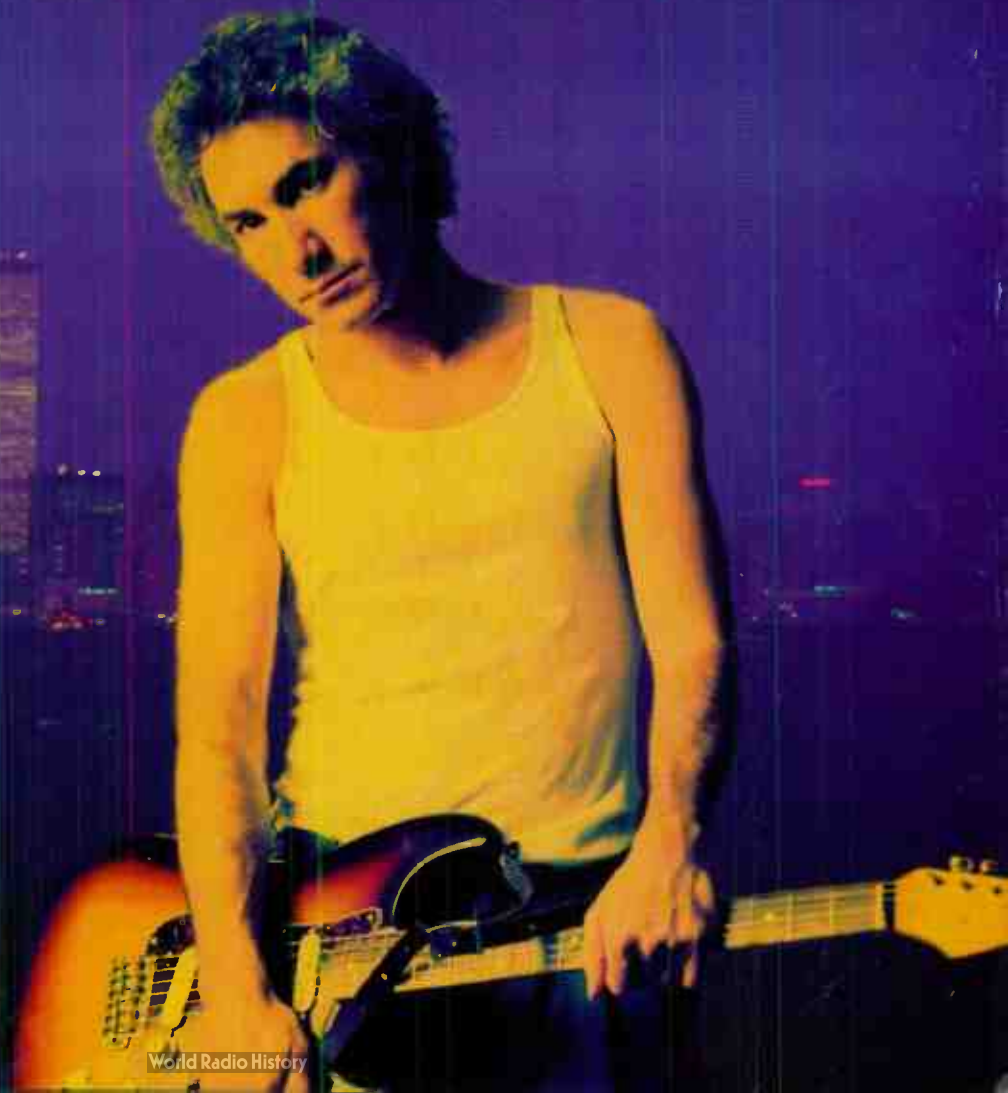
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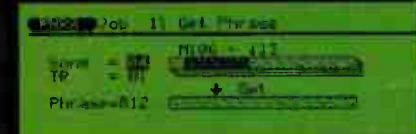
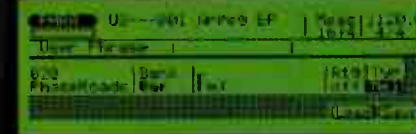
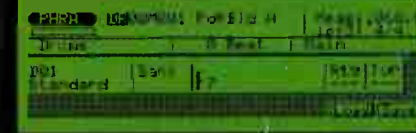
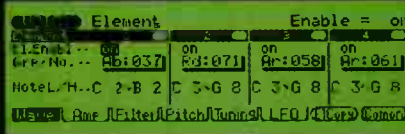
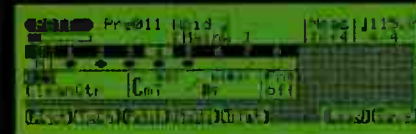
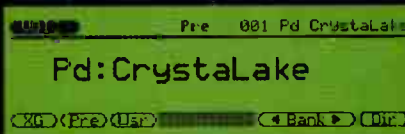
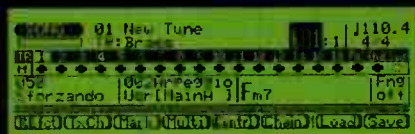
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