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MUSICIAN (USPS 431-910) is published monthly by Amordian Press, Inc., P.O. Box 701, 31 Commercial St., Gloucester, MA 01930. (617) 281-3110. Amordian Press, Inc. is a wholly owned subsidiary of Billboard Publications, Inc., One Astor Place, 1515 Broadway, New York City, NY 10036. MUSICIAN is a trademark of Amordian Press, Inc. © 1986 by Musician. All rights reserved. Second class postage paid at Gloucester, MA 01930 and at additional mailing offices. Subscriptions \$20 per year, \$38 for two years, \$54 for three years. Canada and elsewhere, add \$8 per year, U.S. funds only. **Subscription address: Musician, Box 1923, Marion, OH 43305. Postmaster send form 3579 to above address.**

Current and back issues are available on microfilm from University Microfilms Int'l., 300 N. Zeeb Road, Ann Arbor, MI 48106.

Billboard Publications, Inc., **President and Chief Executive Officer:** Gerald S. Hobbs; **Executive Vice President:** Samuel S. Holdsworth; **Senior Vice President:** Ann Haire; **Vice Presidents:** John B. Babcock, Paul Curran, Martin R. Feely, Rosalee Lovett, Lee Zhito.



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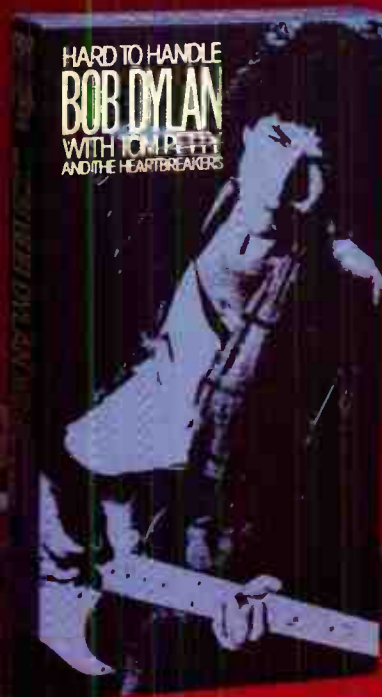
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American Gothic: "So they loaded up the truck and they moved to Beverly."

PETER CASE

BY STEVE HOCHMAN

VICTORIA WILLIAMS
AND HER HUSBAND
GET SIMPLE AGAIN

Recently Peter Case took his wife, Victoria Williams, for her first visit to his home town of Hamburg, New York, a community of about 7,000 near Buffalo. Ever since he left for San Francisco in 1972 at age seventeen with no more goal than wanting to be a musician, trips home have been unpleasant experiences. This time, though, Case discovered that—surprise—he liked the place.

"This is the first time I felt comfortable there," he says. "I think I always felt a little threatened by it. I just didn't have that any more. Part of it may be going back with Victoria—not proud, but feeling good about where you're from.

I've been hard on my parents and that place, but it's really soulful. I want to live there." Case laughs at those last words, as though surprised to hear them come from his mouth.

Lately Peter Case has been finding a lot of soulful places in his life. Just a few years ago, though, when he was leading Los Angeles' critically-acclaimed (but commercially-ignored) Plimsouls, he often seemed angry and restless. His raw, powerful voice and edgy, electric guitar-driven rock songs were always sharp as Ginzus, but even the best examples (notably "A Million Miles Away," which brilliantly updated—and soared beyond—"Eight Miles High"), were undercut by an aura of emotional turmoil.

Now, three years after breaking up the Plimsouls and retreating from the rock wars, Case, thirty-two, is a changed man. You'd hardly know he was once a grungy San Francisco street musician ("I was one of those guys you see walking down the street with long hair and a guitar around his neck and everybody crosses the street when he goes down") and then a member of a L.A. punk-era band called the Nerves ("There was real nihilism with that").

Sitting on the living-room couch of his and Williams' rented barn-like house in the Laurel Canyon of L.A., he seems rooted, confident and comfortable with himself. Having taken the last three years off to rediscover the basic values of his music, playing acoustic shows in local clubs and traveling across the country a couple of times, he's returned to the pop world, bearing an excellent debut solo album and freed of the burdens that had dogged him for years.

It's not like everything in his life has changed, though. "We're broke as the Ten Commandments right now," muses Williams, sitting at the kitchen counter. Even with both Case and Williams sporting new record contracts (she is currently working on her debut for Geffen), it's not like they expect to experience a sudden surge of upward mobility.

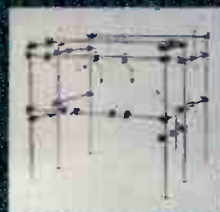
That sort of focus on success caused Case to retreat in the first place. "When I was with the Plimsouls, every time we made a record there'd be a bunch of people going 'This is going to be it! This is the biggest thing since sliced bread,'" Case says. "I think people in the L.A. scene wanted another band to go out and do it. We never did it. It got really painful, really harmful to the



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DAMAGED HANDS

BY SCOTT ISLER

BRUCE SPRINGSTEEN'S
AND U2'S DRUMMERS
FACE THE MUSIC
ABOUT WORK HAZARDS

Max Weinberg knew he was in trouble the day after he recorded "Born in the U.S.A." "I woke up and my hand hurt," Bruce Springsteen's drummer recalls. "I'd really played hard that night."

Hand problems were nothing new to Weinberg. "My hands always hurt after we played in the early years, but I never thought about it." Around 1982, though, he started having "intense" difficulties. After a concert he'd have pain in the back of his thumb "from playing eighth-notes for four hours. I would get injury from concussion from my left hand, and repetition with my right hand.

"I always figured I was such a wild maniac playing drums, I played so hard, that hurting never bothered me that much. Until I woke up and couldn't move my hand. I pushed as hard as I could and I couldn't open up my fingers."

You don't have to be a musician—let alone the drummer in America's most popular rock group—to have nightmares about physical incapacity. But Weinberg's position in the E Street Band imposed some unique responsibilities: pounding the skins up to four hours a night, over two hundred nights a year. "I've always felt a real duty to go out there and not just play the show but play like it's the last show," Weinberg says. "That's probably why I hurt myself.

"The first thing I did was find an alternative way of playing, develop three or four different grips. That's just a short-term remedy. Eventually you start wearing down other things." Weinberg also turned to his gym trainer for advice, and consulted doctors. "One guy said it was my diet, one guy said it was my nerves. I didn't know what to think. One guy said to find a new career."

Then Weinberg called the Juilliard School, which recommended he get in touch with Dr. Richard Eaton, co-chief of hand surgery at St. Luke's-Roosevelt Hospital Center in New York; the hospi-



Mullen and Max: Are they losing their grip?

tal's Miller Institute for Performing Artists is unique in its focus on performing-arts medicine. "He came in," Eaton says, "with what is a fairly common diagnosis, in hand-surgical practice, of trigger finger. The only thing that was unusual was the way he had achieved it."

Trigger finger, for you non-medical students, is a form of tendonitis—an inflammatory swelling of tendon due to repeated injury (or "trauma," as they say in the trade). A drummer's hands are constantly gripping and hitting something," Eaton explains, "and the shock is being transmitted up the stick to the hand of the holder. Those sticks vibrate; they're bouncing many times a minute times the number of minutes you're playing. It's an astronomical number." When the tendon (the connection between muscle and a joint) swells, friction prevents it from gliding back and forth. In the case of trigger finger, this means one or more digits locked in place.

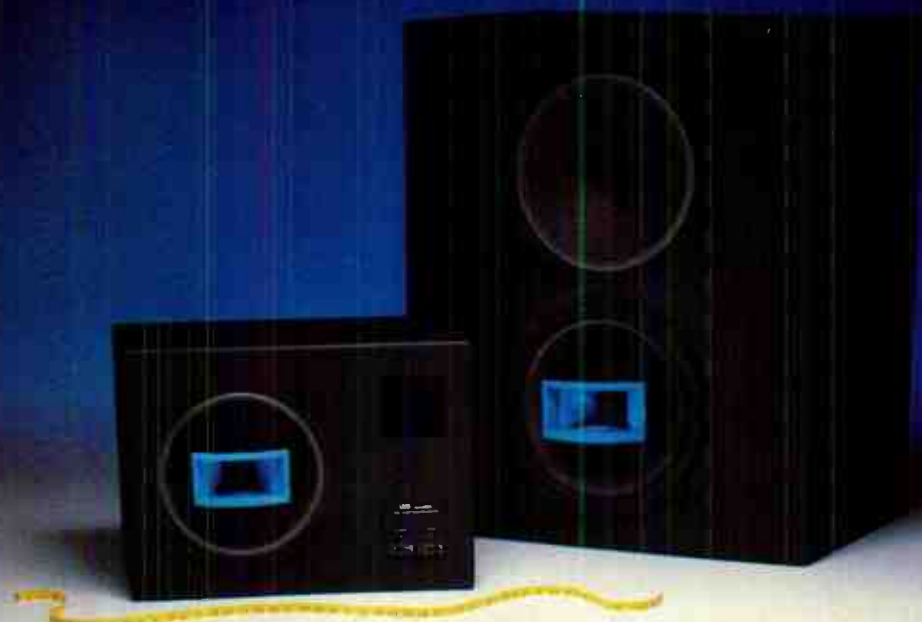
U2 may not play as long in concert as the E Street Band, but the Irish group has many other traits in common: uplifting songs, a charismatic lead singer—and a damaged drummer. Larry Mullen's thumb became sore during U2's 1985

U.S. tour. At a soundcheck in San Francisco's Cow Palace, Mullen says, "I put my hand in a bandage. I picked up a drumstick and my hand wouldn't close on it. I freaked out. It was five o'clock." The band's production manager contacted a hospital, and Mullen received a painful cortisone injection in his hand. At least he could then play that night.

Weinberg also took cortisone for his hand—with rest, the conservative treatment for trigger finger, according to Eaton. It didn't work. "I had ten shots right into my tendons," Weinberg says. "Cortisone eventually will break down the tissue, and it screws up the body's defense system. Aspirin is better. I was taking up to thirty, forty aspirins a day at one point."

Eaton wasn't too big on cortisone treatment either: "It's a pretty strong hormone and you don't like to use it excessively." But by then Weinberg was on tour with Springsteen. "His career was on the line," Eaton explains, "so you kinda bend the rules a little bit."

After three weeks on the road, Weinberg's left ring finger was completely inoperative. "For fifteen months it just gave me nothing but aggravation. It was



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Unseen" do recall Gershwin—"or the blues. All the music you've ever heard in your life is somewhere in your head. I don't reject that, I use it."

Growing up in Virginia, Pullen was inspired to play by watching his cousin, Clyde Wright, gig with Dinah Washington. College in North Carolina found him picking up pocket money in "R&B slanted" dance bands. As the 50s turned into the 60s, meetings with Chicago players like Muhal Richard Abrams suggested that conceptual restrictions were enemies of creativity. By the time he showed up in New York and started playing with underground hero Giuseppe Logan, his style had begun to congeal.

"Music reflects the times and is also

political," muses Pullen. "When I teamed up with Giuseppe the air seemed charged, it was time for a change in the music. [Stylistically] I was struggling to keep up with him and not very sure of myself, but the joy of playing was there; the excitement of knowing you're on the trail to something wonderful, and the feeling that if you could just get a bit more out of the instrument you'd really be hittin'."

Since that time Pullen has addressed that challenge in—with—a variety of forums. He was at the fulcrum for many of the 70s' most invigorating sessions, establishing liaisons with Sam Rivers, Joseph Jarman and Don Moye, Hamiet Bluiett and Beaver Harris. Then there's

Pullen as a solo artist, and his latest ensemble, a quintet which boasts a front line of trumpeter Olu Dara and altoist Donald Harrison, and a rhythm section of Bobby Battle on drums and Fred Hopkins on bass. "What I play with George Adams is different from what happens with the Quintet," he observes. "Fred's worked with me, Bobby's been with me since the organ days in Queens, and they make me play different. Different roles for different groups: Hopefully, I'll always have that option."

But the trademark cascade swipes of Pullen's right hand were first made manifest during his stay with Logan. You know those jarring two-note chords that Monk could resonate your whole body with? Pullen's followed Monk's lead but upped the ante to include knotty, full-fisted clusters, propelled by pancaked palms and jackhammer digits. At times he's like a street con playing a shell game, switching cupped hands at blinding speed, daring you to pick the one where the blues is hidden. As he fuels these dissonances with unyielding energy his logic and articulation of such a seemingly random gaggle is surprising.

"That just sort of happened," Pullen admits. "I remember thinking that it was the only method by which I could play what I was hearing. I've learned to become more accurate with it, shift tonalities, play the right notes. I liked the way horn players sang on their instruments and bent their notes. I wanted to do it on the piano."

No doubt this aggressive versatility helped launch Pullen into that tornado of a band headed by Charles Mingus in the mid-70s (which also included Adams and Dannie Richmond). The marriage of musical "in" and "out" suited few bands like it did Charles'; but when Pullen joined the group was in a lull.

"Mingus was on some kind of medication," he recalls, "and it had made him a dummy. He'd get on one note and just stay there. Everybody else was saying, 'C'mon, let's play.' Hamiet Bluiett would point his horn right at Mingus and blow him away, and then we'd all start to blow. Finally Mingus said, 'Well, y'all ain't gonna leave me out of this, it's my band!', and he started to come to life again; you could see his spirits lift."

One of the lessons Pullen picked up from the bassist/composer was how far a strong melody could be taken, which if anything has become Pullen's calling card as a composer. Those who had pigeonholed him as a free player had those preconceptions handed to them on a plate. Hidden in Pullen's melodies were trap doors which opened to give an improviser three or four angles to investi-

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BANANARAMA

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We're not a normal rock band," says Bananarama's **Keren Woodward**—and that's true any way you look at this synth-friendly update of the girl-group sound. The British vocal trio captured America in 1984 with the enthralling "Cruel Summer," yet neglected the traditional follow-up of heavy touring and promotion. When they finally returned to the chart fray recently, the unlikely vehicle was a manic remake of Shocking Blue's bubblegum classic "Venus." How come?

"We'd already recorded a whole album, but still needed a really commercial single," Woodward explains. "We

knew 'Venus' would work because we'd been singing it for four years. Then our producers refused to cut it." Indeed, having completed fifteen tracks for the *True Confessions* LP, Tony Swain and Steve Jolley balked at the prospect of further studio work. Undaunted, Bananarama summoned the more compliant Stock, Aitken and Waterman (of Dead or Alive fame) and "Venus" headed for the charts again.

The determined 1986-model Bananarama is a far cry from the shy version first heard on vinyl five years ago. "There was no career plan," **Siobhan Fahey** recalls. "We didn't know if we were good,

bad or indifferent." Attributing the lull in U.S. activity to disorganization rather than a casual attitude, Bananarama is preparing to do the conventional and hit the road with a band for the first time. (Previous public exposure has been limited primarily to TV lip-synching and singing to backing tracks in European discos.) This shift into high gear doesn't faze the once-timid threesome in the slightest. "It's all a matter of confidence," Woodward says. "We used to be so embarrassed about the way we sang. But once you realize people enjoy what you're doing, it's a lot easier to be enthusiastic."

—Jon Young

All Zat Jazz

Leave it to the French to deliver a potent cinematic antidote to Hollywood's superficial dabbling in jazz. In Bertrand Tavernier's film *Round Midnight* tenor sax hero **Dexter Gordon** gives a remarkable performance—and not just behind a reed. Gordon acts the central role of a brilliant but self-destructive musician who plays Paris and is befriended by a passionate fan.

Round Midnight's look at the jazz world is as uncompromising as its music. All the onscreen playing is live, drawing on Herbie Hancock (who also composed, arranged and conducted the incidental music), Bobby Hutcherson, John McLaughlin, Ron Carter, Freddie Hubbard, Wayne Shorter, Tony Williams and others. See it while you can.



Reagan Nixes Tape Tax

The Reagan administration has spoken, and it's not in favor of a tax on home audio tape recorders. On August 4 the Patent and Trademark Office of the Commerce Department testified in the Senate against the Home Audio Recording Act. The bill would levy a five percent tax on the wholesale cost of most tape recorders, and a twenty-five percent tax on the cost of dual-well dubbing decks.

Instead, patents commissioner Donald Quigg proposed the industry adopt CBS' decoding system: Antiduping chips in new tape recorders would make it impossible to tape encoded recordings. Record companies presumably would also manufacture unencoded recordings at a higher price. Quigg decried the Senate bill's arbitrary rates and complicated procedures for collecting and distributing the revenues.

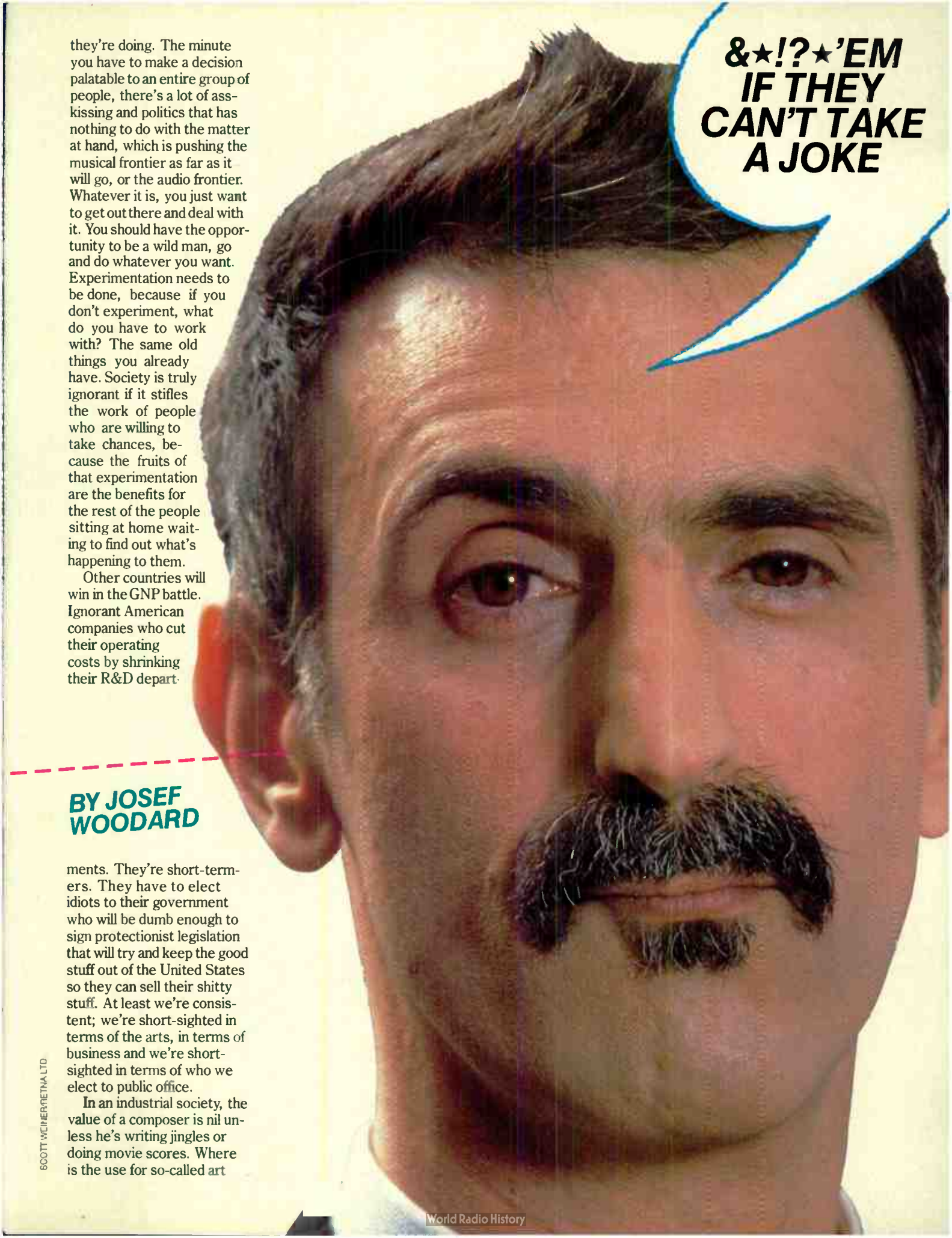
they're doing. The minute you have to make a decision palatable to an entire group of people, there's a lot of ass-kissing and politics that has nothing to do with the matter at hand, which is pushing the musical frontier as far as it will go, or the audio frontier. Whatever it is, you just want to get out there and deal with it. You should have the opportunity to be a wild man, go and do whatever you want. Experimentation needs to be done, because if you don't experiment, what do you have to work with? The same old things you already have. Society is truly ignorant if it stifles the work of people who are willing to take chances, because the fruits of that experimentation are the benefits for the rest of the people sitting at home waiting to find out what's happening to them.

Other countries will win in the GNP battle. Ignorant American companies who cut their operating costs by shrinking their R&D depart-

BY JOSEF WOODARD

ments. They're short-termers. They have to elect idiots to their government who will be dumb enough to sign protectionist legislation that will try and keep the good stuff out of the United States so they can sell their shitty stuff. At least we're consistent; we're short-sighted in terms of the arts, in terms of business and we're short-sighted in terms of who we elect to public office.

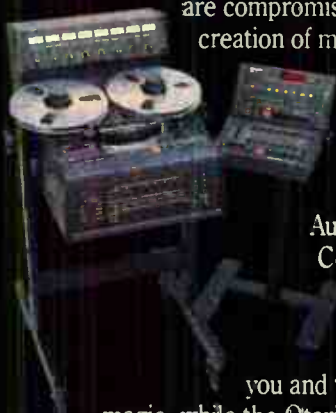
In an industrial society, the value of a composer is nil unless he's writing jingles or doing movie scores. Where is the use for so-called art



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World Radio History

Soundcraft





But seriously, folks: "Basically I'm a lazy person."

blues clubs. She also started hanging out with Dick Waterman. Fifteen years her senior, Waterman had exhumed the legendary Son House and was managing other blues headliners like Buddy Guy and Junior Wells. With Waterman, Raitt made weekend trips to the electric-blues fountainhead of Chicago's south side. She was "in heaven" as the only white female in attendance at the blues clubs. "Then those guys found out I could play, and it was hysterical. I looked like a little round cherub. I had hair down to my waist, and bangs. It must have been very strange for them to see me picking up a National guitar and playing Robert Johnson."

Raitt left Radcliffe after two and a half years. She was majoring in African studies in hopes of working in Africa with the American Friends Service Committee. Instead she went to Philadelphia, worked for the AFSC there, and returned to Cambridge determined to succeed at music. Raitt was never into contemporary psychedelic rock. "I missed that whole drug culture," she jokes. "I got directly into the alcohol culture."

After little more than a year of playing clubs, Raitt took a quantum leap when Warner Bros. Records gave her a production deal: She got \$40,000 an album and "complete artistic control." She admits her debut album was "real funky"; it was recorded in Minnesota on a four-track. The following, Woodstock-based *Give It Up* fared much better at broadening Raitt's cult following. A third album, *Takin' My Time*, did better still, and reflected a new Raitt infatuation.

"I just went crazy when I heard Little Feat," she recalls. "When I heard *Sailing Shoes* I was just floored. That was a synthesis of all kinds of music. All of a sudden I found out that I

could go to L.A. and find people that were playing the kinds of music I wanted to do. The folk scene on the East Coast had changed. I really needed some new blood. Cambridge was getting kinda college for my taste. I was already twenty-three and was"—a haughty tone here—"much more sophisticated."

Indicative of her enthusiasm for Little Feat, Raitt got the band's Lowell George to produce (and play on) *Takin' My Time*. The good intentions weren't enough; that hardy perennial, "artistic differences," got in the way. "Even though we were friends," Raitt explains, "it was just a little bit too—personally involved, if you catch my drift." Exit George, replaced by a pre-Orleans John Hall. Despite the hassles, Raitt considers the record one of her favorites, a "model" of "the kind of music I like."

Unfortunately, the production delays and re-recording drove up costs to almost twice Raitt's budget. Plus she was getting better record reviews than sales reports, at least to Warner Bros.' taste; Raitt estimates *Takin' My Time* initially sold 200,000 copies. "At that point Warner Bros. came in and said, 'Guess what? This little "artistic control" business isn't working!' They didn't talk about making a Melissa Manchester record, but let's face it: Everybody wants a hit single. They felt I should have one, and they felt I was getting too personally involved with the people I was working with. They said, 'Pick someone that's

had a hit.'"

She chose the New York-based Jerry Ragovoy, whose soul credentials were impeccable. He had produced the Majors, Howard Tate and Garnet Mimms, whose hit "Cry Baby" he co-wrote. Ragovoy also wrote or co-wrote "Time Is On My Side" and "Piece Of My Heart." "He'd written a lot of R&B hits that I really liked," Raitt says, "so I said, 'Let's get completely out of L.A. and go to New York. I'll make an R&B/soul record.'"

The result, *Street Lights*, was an uptown record, all right—perhaps more than Raitt bargained for, with a lot of strings and horns. "At the time it was very hard for me to take. I didn't have that much to do with picking the musicians." Raitt still had a hand in choosing her material, but she doesn't think the album "captures what makes me good." If it was any consolation, the public felt the same way. No hits, no singles.

Raitt's next album, *Home Plate*, found her allied with producer Paul Rothchild—"a logical choice for me. He was somebody who had hits, and had worked with people who like to party." She chuckles. "I mean, Paul Butterfield, Janis Joplin, Jim Morrison—I went, 'That's the guy for me!'" She picked the album title "because it was like I'd been around all the bases: I was back in L.A., working again with [Little Feat keyboard player] Bill Payne, John Hall and my live band."

Unlike *Street Lights*, which was too slick for her taste, *Home Plate* was to Raitt's liking. By 1975, though, she was facing resistance from increasingly restrictive radio programming. "I was a little bit too black for the white stations, and too white for the black stations. They didn't know where to put me. All the East Coast critics and fans kept thinking Warner Bros. was

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NO. OF FRET	22	CONTROL	1V
BRIDGE	IBANEZ EDGE	FUNCTION	DUO-SOUND
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FINISH SHOWN: PR (PEARL RED)



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NECK	MAPLE 1 PC, OIL FINISH	HARDWARE	CHROME
FINGERBOARD	ROSEWOOD	PICKUP	2 X IBZ
NO. OF FRET	22	CONTROL	1V, 1T, 3 WAY
BRIDGE	IBANEZ EDGE	FUNCTION	2 X DUO-SOUND
OTHER FINISHES	CI (CHERRY ICE), OWB (DARK WINE), IVB (IVORY), PL (PEARL)		

FINISH SHOWN: BK (BLACK)



SUGGESTED LIST \$499

RG430

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NECK	MAPLE 1 PC, OIL FINISH	HARDWARE	CHROME
FINGERBOARD	ROSEWOOD	PICKUP	3 X SUPER 7F, IBZ
NO. OF FRET	22	CONTROL	1V, 1T, 5 WAY
BRIDGE	IBANEZ EDGE	FUNCTION	
OTHER FINISHES AVAILABLE	BK (BLACK), PR (PEARL RED)		

FINISH SHOWN: PL (PEARL)



SUGGESTED LIST \$499

RG440

BODY	BASSWOOD	STRING LOK	TOP LOK III
NECK	MAPLE 1 PC, OIL FINISH	HARDWARE	CHROME
FINGERBOARD	ROSEWOOD	PICKUP	2 X SUPER 7F, IBZ
NO. OF FRET	22	CONTROL	1V, 1T, 5 WAY
BRIDGE	IBANEZ EDGE	FUNCTION	DUO-SOUND
OTHER FINISHES:	BK (BLACK), OWB (DARK WINE), IVB (IVORY), PL (PEARL), PR (PEARL RED)		

FINISH SHOWN: PB (PEARL BLUE)

taste was bred of frustration. "Disco just pushed me over the edge," she states. "I was so pissed off that black radio was so separate from white radio. After seven albums of, 'You don't like this? Okay, let's try *this!*' I'm just doing what I do. Obviously there wasn't a place for me. FM progressive radio had taken a big hike. Black radio had that unmerciful chest-thump. I would like heavy metal better than I would like most of the disco stuff going on."

On *Green Light* Raitt joined forces with the Bump Band, a Stones group originally assembled for keyboard player Ian McLagan (the ex-Face who toured as part of the Stones in the late 70s). Raitt's voice tended to become just another element in the raucous mix, but the record overflowed with high spirits. "A lot of people were shocked at the record's raw sound," Raitt says. "Warner Bros. was real shocked, I know that!"

The label might also have wondered if it was getting its money's worth. *Green Light* made a less impressive chart showing than *The Glow*, which hadn't done as well as *Sweet Forgiveness*. The day after Raitt finished *Green Light's* follow-up, *Tongue & Groove*, Warner Bros. informed her they were not picking up her option.

She was devastated. She'd spent a year and a lot of money on the new record, even going so far as to recut songs to the label's satisfaction. Besides the completed album, she had a tour lined up and was scheduled for a video shoot in five days. Raitt now acknowledges that Warners' decision to drop her was financial, not artistic. The boom days, when Raitt had resigned, were over. In addition, Warner Communications Inc., the record company's corporate parent, had taken a big loss on its Atari computer division. Warners' December, 1983 purge included not only Raitt but Van Morrison, T-Bone Burnett and Arlo Guthrie. At least she was in good company.

Raitt was left holding the tapes, but Warner Bros. was holding the bag. "They said, 'You can take the tapes somewhere else,' but they put an override on the cost of the album to try to make back some of the money they'd advanced me." The asking price was \$400,000. There were no takers. "I wasn't exactly the hottest property on earth," Raitt admits. "I hadn't been making hit records. It was an awkward time."

Even without a record label, Raitt was still a concert draw. She continued to tour, dipping into her pension and savings when necessary—which was often. Late last year Warner Bros. and Raitt reached a new agreement. Warners would release half of *Tongue & Groove*. "I felt the need to update the record and get something commercial that would be played on the radio," Raitt says.

That sounds like the Warners party line. Felix Chamberlain, associate director of A&R at Warner Bros., claims that *Tongue & Groove* "wouldn't sell more than *Green Light*." Both albums were produced by Rob Fraboni. "I like a lot of the Fraboni stuff," Chamberlain says of the producer's work with Raitt, "but between them they didn't come up with a hit."

The subtly re-titled *Nine Lives* retains four of the 1983 Bump Band recordings. Raitt and Padlock went into the studio with producers Bill Payne and George Massenburg and cut five new tunes. The "new" LP also includes a song Raitt recorded for the soundtrack of *Extremities*, a Farrah Fawcett film. (In 1980 Raitt placed a song on the million-selling *Urban Cowboy* soundtrack album.)

Perhaps now more than ever, Raitt is praying for the Hit. Warner Bros. has an option for six more Raitt albums. One of *Nine Lives'* new tunes is by Bryan Adams. "I have to care whether or not I have a hit record," Raitt says bluntly. "Because if you don't now, your hands are tied. You can't tour; you really can't do anything unless you have wider acceptance. And there's a whole generation of kids out there who have no idea

who I am."

Her search for suitable material is doubly urgent as Raitt writes virtually nothing herself. Her three originals on *Give It Up* stem from a time "when I was really, really hurt. I feel like, if I have something to say, I'll say it. But otherwise, there's a whole army of people that are going through the same thing I'm going through. I don't have any ego problems. The songs that I pick feel like they're saying exactly what I want to say." She's more worried about who gets to a song first. The competition includes Emmylou Harris, Maria Muldaur, Nicolette Larson, Barbara Mandrell, Anne Murray—"There's lots of people that are all looking for the same songs."

A popular album would further allow Raitt to devote more time to political projects. "If I'm more effective musically," she says, "I'll be able to be more effective politically. Of course I enjoy singing and love being a musician, but to me it's a means to an end." And there's no shortage of ends. After participating in the July 4 Farm Aid show, for example, she plans "to be involved with a lot of Senate races. People should focus on local elections. The idea is to stack the Senate and House with people who 'feel more like I do.' That sounds horrible, but that's what democracy is."

Apart from worrying about the condition of the planet, Raitt is in quite an upbeat mood these days. Even her delayed album has a silver lining: "It wouldn't have done as well in '83 as it's going to do now." She cites Stevie Ray Vaughan and the Fabulous Thunderbirds as evidence that the musical tide has turned her way.

As another omen, early this year she signed with new management, severing a relationship with Waterman that lasted half her lifetime. "I didn't have a manager per se," she says, describing Waterman as her agent. Now she's planning on more soundtrack work (both film and television), and—instead of preaching to the converted on her tours—opening for a bigger act to expand her audience.

"I recognized, after *Green Light* wasn't promoted, that I needed a new manager to work the record company. Frankly, it is a business. You have to have a lot more savvy in terms of image. It's just more competition and less air space. I'm not the video type. Radio and movies in general are ignoring the twenty-five-to-fifty-year-old generation. We've got to find a way to make records that are palatable to them that aren't necessarily Lyle Mays."

Such steely determination any yuppie would envy. But Raitt's not in it for personal aggrandizement. She's too independent for that. "Anybody who knows me who thinks someone's gonna tell me what to do obviously knows that's wrong. On the other hand, people don't know me, so maybe they think I'm being force-fed hot dogs. It's just not the case. I'm much too strong a personality. It doesn't mean enough for me to be in this business and be a star, to be pushed around."

After a "real painful" breakup last year—"I really got my heart slammed against the wall"—on top of financial problems and departing musicians, things could only get better. "It's great for me to see all this political activity happening, and at the same time my record thing's clearing up, my personal life's clearing up—my skin's clearing up!" she laughs. "I didn't think I deserved to be as unhappy as I was. I'll take the responsibility if I do it to myself, but it's pretty hard to be struggling at every turn. It gets frustrating to put record after record out and not have them be received well."

"I finally got my career back on the line. I don't think it's going to be as bad as it was. Even then it wasn't bad 'cause I was touring all the time. It can't be bad if you're playing every night."

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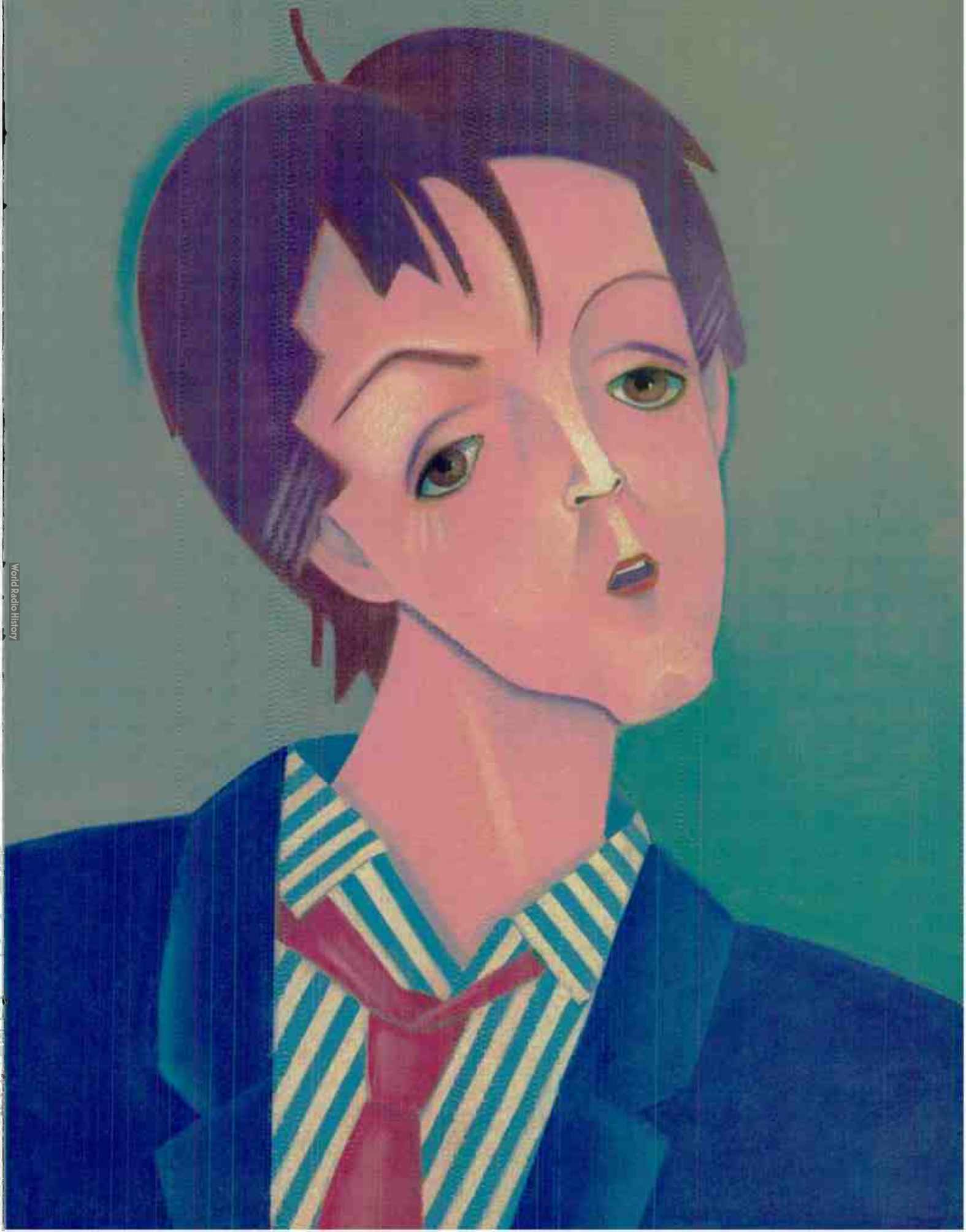
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We had them printed up and put in the press copies of the album. It wasn't a number. I see it now and shudder. At the time it was me trying to answer some questions that were being asked and I decided not to fudge those questions.

We didn't accept Yoko totally, but how many groups do you know who would? It's a joke, like *Spinal Tap*. You know, I loved John, I was his best mate for a long time. Then the group started to break up. It was very sad. I got the rap as the guy who broke the group up. It wasn't actually true.

MUSICIAN: *But legally you had to do that to get out of the contract with Allen Klein, didn't you?*

MCCARTNEY: Yeah, legally I had to. I had to take the other Beatles to court. And I got a lot of guilt off that. But you tell me what you would have done if the entire earnings that you'd made—and it was something like the Beatles' entire earnings, a big figure, everything we'd ever done up to somewhere round about "Hey Jude"—was about to disappear into someone's pocket. The guy I'm talking about, Allen Klein, had £5 million the first year he managed the Beatles. So I smelled a rat and thought, "£5 million in one year! How long's it going to take him to get rid of it all?" So I started to resist, and I was given a lot of pressure. The others said, "Oh, you're always stalling," when I kept refusing to sign Klein's contract.

MUSICIAN: *But the others suspected you of looking after number one by wanting to bring in your wife's family as managers.*

MCCARTNEY: Obviously everyone worried that because it was my father-in-law, I'd be the one he'd look after. Quite naturally, they said, "No, we can't have him." So in the end it turned out to be Klein. And I said, "Well, I want out of this. I want to sue this guy Klein." They said, "You can't, because he's not party to any of the agreements." So it became clear that I had to sue the Beatles. So obviously I became the baddie. I did take the Beatles to the High Court, which was a highly traumatic period for me, having to front that one out. Imagine, seriously, having to front that one out.

MUSICIAN: *How did you feel through all that?*

MCCARTNEY: Crazy, just insane. So insecure. Half the reason I grew the beard.

MUSICIAN: *People often put hair on their faces to hide.*

MCCARTNEY: It's often a cover-up. And I had this big beard and I went to the High Court and actually managed to save the situation. But my whole life was on the line at that point. I felt this was the fire, this was the furnace. It had finally arrived. And



The harmony wasn't perfect; just better than anyone else's.

gotta make a record, I'll actually sit down and write songs. This could be interpreted as being overpowering and forceful.

MUSICIAN: *I'd heard that you were the driving force of the Beatles but that John would be more interested in doing anything but what the Beatles were supposed to be doing.*

MCCARTNEY: Yeah, I remember doing *Let It Be*. We sat around the table in Apple and I came up with this idea that we should get it on film. John said, "Why? What for?" I explained a bit more. he said, "I get it. You want a job! Yeah. that's it!" But it seemed strange to me that he *didn't*. He seemed quite happy languishing out in St. George's Hill in Weybridge.

I always wanted to make the group great, and even greater. When we made the *Let It Be* album, and it was a bit crummy, I insisted that we make *Abbey Road* because I knew what we were capable of. I didn't think that we'd pulled it off on *Let It Be* and then with the Phil Spector remix, we kinda walked away from that LP. In fact, the best version of it was before anyone got hold of it: Glyn Johns' early mixes were great but they were very spartan; it would be one of the hippest records going if they brought it out. But before it had all its raw edges off it, that was one of the best Beatles albums because it was a bit avant-garde. I loved it.

So then we were doing *Abbey Road* and I got some grief on that because it took three days to do "Maxwell's Silver Hammer." You know how long Trevor Horn takes to do a mix for Frankie? It takes two days to switch on the Fairlight! I had a group in the other day, spent two days trying to find the ON switch! That's what we're into these days, you know.

I'm sure I did piss people off at the time, much as I tried not to. It just seemed to me when we had a session booked it was a cool idea to turn up. Like *Sgt. Pepper*: George turned up for his number and a couple of other sessions but not for very

"Hunter Davies was on TV that night [of Lennon's murder] giving a very reasoned account. I thought it was, well, tasteless. Ready with the answers, aren't we?"

we used to get shakes in our voices in court. We used to get the Nixon shakes, something we'd never ever had before. So we went through a lot of those problems. But the nice thing was afterwards each one of them in turn very, very quietly and very briefly said, "Oh, thanks for that." That was about all I ever heard about it.

But again, John turned it round. He said, "But you're *always* right, aren't you?" See, there was always this thing. It seemed crazy for me because I thought the idea was to try and get it *right*, you know. It was quite surprising to find that if you did get it right, people could then turn that one around and say, "But you're *always* right, aren't you?" It's like moving the goal posts.

I mean, it occurred quite a few times because I'm pretty ruthless, ambitious, all that stuff. No more than anyone trying to break into show biz, but I can be pretty forceful. If we've

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She said to
me, 'This is the
hardest vocal
I've done
in my life!'"



every day. After a while when he'd come over I'd hide."

Even after penning Tina's biggest hit, Terry Britten remains a virtual unknown, but hey, that's progress. Before that he was a complete unknown. "Which is exactly the way he likes it," Tina posits. "He's not into the whole success craze. He doesn't enjoy that tension. He just wants to write. But I hope he finally gets some recognition now, 'cause I just love the guy. And I think he will. This is his time."

Having written five songs for the new album, including the projected singles "Typical Male" and "What You See Is What You Get," as well as producing David Bowie's "Girls"—in short, the entire first side of the LP—Terry Britten has risen from his cachet as Tina Turner's secret weapon to take his place as a major pop talent. That he and partner Graham Lyle will come into serious demand as songwriters upon this album's release is a prediction akin to forecasting that the Boston Celtics will win most of their games this year. And if that's an unlikely fate for this shy and eccentric craftsman, whose idea of a good time is hanging out in his room and discovering new guitar tunings, Britten has only his manners to blame. "Roger said to me, 'Write some hits!'" he reveals; ever the gentleman, Terry graciously complied.

"Roger also said, 'I'm only going to take your strong songs for this record,'" Britten recalls, "which sounded fine to me. Nobody should want to be part of a record with two great songs and the rest filler; I buy albums like that all the time and I'm sick to death of it. That's why I still enjoy records like *Rumours*," he adds, in a telling reference. "I want to enjoy a record from beginning to end. I swear the main reason CDs are popular is so people can jump from track one to track five."

Britten's cheery, self-deprecating manner, combined with a rather diminutive physique, beard and sparkling eyes, gives the appearance of an elf—no doubt the perfect foil for Tina's more formidable persona. "Certain things I'll do on my demos are very, very white," he admits with a grin, "then she'll put a little twist on it and it comes out Otis Redding. Now that I know her better, I can write more for her personality. 'What You See Is What You Get,' for instance, was composed thinking of her

live performance, the way she gets off the guys in the audience while making fun of the whole thing—she's always very fond of that put-down aspect," he chuckles. "Whereas 'Afterglow' is more autobiographical, painting a picture of being on the road. Actually that was the second tune I wrote with Graham Lyle."

"The first was 'What's Love,' which of course Tina hated. But she also said to me at the time, 'You know, this is the hardest vocal I've done in my life, including 'River Deep Mountain High.' Because it was so opposite her natural way of singing—so low, and cool, and with an off-beat rhythm. And when we were finished, she said, 'Now people will say Tina Turner can sing.' I'll never forget that. I mean, of course Tina Turner can sing. But isn't it amazing the way we perceive ourselves?"

If one subscribes to the Tina theory of attracting opposites, Britten's early training for the position was ideal. He grew up in Manchester ("the Hollies and all that rot," he says with obvious affection), moved to Australia at twelve, and a couple of years later quit school to play in a pop 'n' roll band. Mostly he played covers of everything from the Four Seasons to Hendrix, notably with a group called Twilight. Among Twilight's fans was one young Roger Davies ("He came to see us when he was still in short pants"). When the band landed a record contract and had to come up with original material, Terry began writing songs. "Quite a few number ones in Australia, actually," he says almost apologetically. "We came as far as we could out there."

Once they even got as far as Abbey Road. "The Beatles were next door doing 'Penny Lane,' and we could hear the bass line coming out the door. The thrill of my life to that point was George Harrison coming into the loo and saying, 'Hoos it guin?' I said, 'Great, great!' We shared the toilet—quite a thrill."

The Beatles reference is hardly a casual one for Britten, whose own favorite songs begin with "Strawberry Fields" and "Eleanor Rigby" before segueing to "Surf's Up" and "I Heard It Through The Grapevine." ("He's such a hippie," Tina sighs.) What Britten particularly admires about 60s music—black and white—was that ability to evoke strong moods. After moving back to England he supported himself as a session guitarist—an unusual profession for someone who doesn't read music, but then Terry was a specialist, hired to come up with unusual riffs or melodic fills—in short, "atmosphere." He eventually quit ("too soul-destroying") to write his own material, and that ability to project ambience has become his signature, from the smooth-as-silk Al Green rhythm beds on "Afterglow" to the stormy *Wuthering Heights* air of desperate longing he weaves around David Bowie's "Girls." Even a song as straight-ahead as "What's Love" features some eerie melodic inversions.

"I'm just an ear player," Britten avers, "I don't know anything about music. I'm a tuning freak; I spend days in my room making them up and then chords to fit them. There may only be three chords in my song, but the structure of the notes lends a different atmosphere. Sometimes I change the root as well as the bass, which Tina finds very odd. I tell her, 'Once you've got the melody it all works.' Live can be difficult though. I know that onstage for 'What's Love' or 'We Don't Need Another Hero' she's had to change the root back again."

"But what's great about Terry," Tina says later, "is that if he comes up with something I really don't like, he *will* change it for me. You see, you can't put a jazz-type chord in rock 'n' roll for me, because that takes me into another world. I get so locked into what I'm hearing, that if something doesn't fit, it takes me away, even just a note. I'm very sensitive to those traditions, and I have to go by feeling."

In that sense, Tina and Terry are very much alike. Ironically, for *Break Every Rule* Britten found himself guiding some of the same heroes who'd originally inspired him—including Eric



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"You have to give the guy a lot of credit for this success," adds Mark Knopfler. "You couple honesty and efficiency by a manager with a singer who has patently got it—well, just look around the industry and you know how important that is."

It is hard to think of a manager whose own contributions have been more tangible than Roger Davies', or whose demeanor seems less suited to the task. He's a large man, affable and accommodating—the sort who actually answers his own phone. His casual veneer can be deceptive, however, as one discovers while trying to track him on successive days in London, New York, Nashville and Los Angeles. He also demonstrates considerable musical savvy, for it was Davies who rescued Tina from the one fate worse than hell—Las Vegas—and put her together with Britten, Knopfler et al, then held firm when the singer balked at some of his choices.

"The people we've been working with are basically a reflection of my own taste. She didn't even know they existed," he points out. "But by that time we'd built up something of a trust. When she first came to me her feeling was, 'I know what to do onstage, but not on a record.' We've had a lot of disagreements along the way, but at the end of the day I usually got my way. I think she feels like, 'Why hire this guy if I won't listen to him?'"

Shortly before meeting Tina, Davies had emigrated to the U.S. from Australia, carting with him a background as a jack of all trades in the music biz there, and "enough money to make a go of it for a year." He was working for an office and no salary for another manager named Lee Kramer, then personally and professionally involved with Olivia Newton-John. When the romance paled, Davies stepped in the professional breach—"I was like the meat in the sandwich." Kramer began dating one of Tina's backup singers, and soon there was Tina herself, looking for some professional guidance. Kramer was im-

mediately gung-ho, Davies more wary.

"I must admit, I didn't know what to do," he says now. "She was completely out of the public eye. She was still a great performer of course, but with this terrible band and tuxedos." He shudders at the memory. "Yet she needed the money from those gigs to survive. And I needed the money I was making with Olivia Newton-John to survive." By the middle of a tour in the Far East, Davies knew the moment of reckoning had arrived. "It was time to do something drastic. She had all these leeches around her. And while we were in Bangkok, one night, I told her, *you have to fire everybody*. And she said, 'Well, if that's what we need to do.'"

"Fire everyone," says Tina drily. "I remember that. Roger's not that easy to understand sometimes; I think if I had met him when I was younger I would not have. But I'd felt an intuition there from the start. He didn't need to be there all the time; he could just come into a situation and scan it out. I liked having that space. And he's very direct. He tells you what he thinks and then he leaves, and then you do your own reasoning to see if it makes sense to you. And he's a hard worker, which I respect a lot. At the same time, we're so different: I'm a woman, a singer and a dancer, and Roger is like"—she gropes for words to encompass the gap—"a white Australian. Talk about opposites! I'll go over to his house for a party and it's like, 'Oh, puhlease, Roger, change that music.' The difference is, my party tapes are things I like. The songs he chooses were hits."

After Bangkok, Davies helped assemble the sharp outfit which currently serves as Tina's live band, then went about raising her industry profile with strategically placed gigs at the Ritz in New York. He discovered a fellow believer in Capital Records producer John Carter, who helped sink \$50,000 of the company's money into making demos for an eventual album.

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(One of these tracks, a cover of the Motels' "Total Control" appeared on the *We Are The World* LP.) "I give Carter a lot of credit," says Davies. "The rest of the company wasn't behind it; he was out there on a limb. But as for the sound I knew we needed another direction."

When it came time to put together *Private Dancer*, however, Davies was not exactly besieged with outside offers to help. He's not bitter about that—it takes a special breed of manager to be bitter when the album sells millions anyway—but he's not the type to forget past loyalties either. It's no accident that six of Tina's past collaborators were invited back on board (Knopfler, Britten, Hine, Bowie, Brady and even Martyn Ware, who produced three covers that will appear as B-side singles; Al Green's "Take Me To The River," Sam Cooke's "Havin' A Party" and "A Change Is Gonna Come"). Which didn't leave much room on the boat for anyone else.

"Of course we were approached by a lot of other producers and songwriters this time," Davies notes. "It's very flattering. Of course it's now worth a lot of money for them to be on it. Which I don't blame them for." For one moment, he reveals the edge of his carefully contoured manner. "But where were they when we needed them?"

Havin' a Party

It is early afternoon in London, a few hours before daily showers will dampen the bustle at Oxford Circus. Up in the main sound room of Air Studios, a few floors and several innovations of soundproofing removed from the general din, it's the last day of recording Tina's album. As Mark Knopfler, Neil Dorfsman and a few studio hands await her arrival, there's an expectant buzz in the air. Some of it is in fact quite discernible, coming from a faulty wiring connection in the monitor system, and assistants rapidly juggle wires and jacks in an effort to nix the problem.

A few minutes later she coasts in, looking more petite than usual; it could be the flats she's wearing. Possibly she's just playing Stan Laurel to Davies' Oliver Hardy. She gives Knopfler a knowing once-over and asks innocently, "Mark, why are you looking so pale?" He chuckles wanly. A few minutes more banter, then Tina rubs her palms together with firm exuberance. "Okay," she says, "let's sing."

She stands behind the glass, swaying slightly as the opening bars of "Paradise Is Here" boom from the monitors. The combination of artful, ascending melodies and brisk rock rhythms are perfectly cast for Tina's luxuriant timbre and provocative growls. She makes the most of it, wrapping her voice around each phrase like a boa, deftly skipping the tightrope between ecstasy and plaint. By the final choruses, she's gliding with the kind of emotional abandon only the most confident and competent pop singers can hope to muster. Only as the backing track fades does it become apparent that she's breathing harder, like a track star at the end of the first heat. "She's something, isn't she?" Dorfsman whispers.

Knopfler, wearing the producer's traditional look of concern, asks for another take; Tina readily complies, and flies home with a completely different set of flourishes from the take before. There's a break. "I'm not tired," Tina observes without pride, lounging in a chair next to the mixing board. "I could do this all day. Though it is unusual for me to be singing in this low a register. I have to be careful because it's so easy to overdramatize, or at least make it sound that way. It's a little like acting on film: I have to be careful not to make the inflections too broad."

By the third take, Knopfler's frustrations are becoming more noticeable. Perhaps Tina has done her homework too

well, for Mark is at loggerheads reconciling the rough and tumble "master" tracks he'd fallen in love with a few weeks earlier with these considerably more polished versions. "Why are you singing 'but paradise is easy'?" he asks at one point. "It should be 'coz.'" Tina consults the lyric in front of her and shakes her head. "'Coz' you've got your 'but' down here," she cracks. Everybody laughs, but the time has arrived for more intimate mediations between producer and singer. Knopfler clears the room. A few hours later, one can still hear the now-familiar "Paradise" melody wafting into the hall. Even when you're Megawoman, it seems, making a record can be a pain.

So what happened?

"Well, the first time I'd gone in to do that song, I didn't really know it," Tina explains. "It was just supposed to be a guide. But Mark loved it. Now the other day, when I went back, I was ready to do it much better. Well, isn't this too familiar? He wanted me to go back to that old, innocent touch. Of course, I'm not the one who has been listening to that demo for weeks," she laughs. "These guys, they always ask, 'Don't you remember how you did it on the demo?'" She shakes her head in amused exasperation. "No, I don't! You're the one who's been listening to it!" In other words, he wanted corrections that were minor, and I'd gone major. But then people seem to like it more when you're less sure of yourself, when you're guessing. They like you on that edge."

"One thing about the studio," Mark Knopfler explains, "is that people aren't really capable of a hundred percent performance every time, so you have to tune in to their needs. With Tina—she's such a performer, that it's important to establish that you're an appreciative audience. And yet she's so good, she can act it out and convince people that she's really there even when she isn't. What finally happened the other day: I got a hand microphone for her. I realized it made a big difference for her to hold that instead of reading off the lyric sheet. I mean, the mike she was holding was just a dummy; the real one wasn't visible. Yet she sang a million times better that way. Just because it's more dramatic, I guess. It's so much more of where she's been."

A Change Is Gonna Come

The album complete, Tina's sitting for a photo shoot in the penthouse suite of one of New York's better hotels. Decked out in a tight electric blue dress, spiked heels and even spikier wig, Tina's a shutterbug's dream. But as the crew adjusts the lights, the corners of her mouth droop in a look of patient suffering. Her body language is reflective of a woman who does not particularly enjoy such exposure. One of the great performers of our era, her silent performance here gives the hint of revelation. She is not having a good time.

For while Tina may be resigned to her reputation as a sex symbol, it is far from her true metier. "In the past people only saw her in sexual terms," Mark Knopfler observes, "which is a mistake. Sure, there's legs this and legs that, but it's more vitality and fun. It's a celebration she shares with her audience."

"In a strange kind of way, I've always been embarrassed about sex," Tina admits. "I guess no one would ever think of me as shy. I rarely use profanity, you know. Sometimes I'm shocked at what people say. I don't want to say raunchy things because I think, psychologically, I really don't want that as an image. Raunchiness is what I do best, I suppose, and I enjoy it—but I have limitations."

That image gained considerable force from Tina's tensile rendition of Otis Redding's "I've Been Loving You Too Long," immortalized in the documentary *Gimme Shelter*. "Jimmy



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CONTENTS

MUSICIAN MAGAZINE

DECEMBER 1994 • ISSUE NO. 194



7 FRONTMAN: TOM PETTY
His album has new songs about pot smoking and royalty—but the LSD ditty had to go.
BY BILL FLANAGAN

14 ROUGH MIX
Collective Soul's songwriting lessons, Adrian Legg's guitar picking tips and a farewell to the late great Danny Gatten.

22 MAZZY STAR
Pop's avatars of atmosphere want to make music, not conversation. But they're not shy about telling you why. BY DAVE DIMARTINO

30 THE R.E.M. INTERVIEW PART 2
Cruising Athens, Georgia with the homeboys, discussing U2, the Troggs, Brezhnev and Ice Cube. BY VIC GARBARINI

34 PETER BUCK'S ZEN GUITAR LESSON
R.E.M.'s six-string maestro shows how he plays "Bang and Blame" and "Losing My Religion"—and why.

40 FROM SURFING TO PSYCHEDELIA
In the '60s, a small circle of friends put L.A.'s music industry on the map. BY TIMOTHY WHITE

56 JIMMY PAGE AND ROBERT PLANT
Is this a reunion or what? Led Zeppelin's twin icons explain their, uh, worldlier perspective. BY J.D. GONSIDINE

70 GUITAR VOODOO
How superstitious can guitar players be? Very superstitious. BY MAC RANDALL

78 SOFTWARE FOR GUITARISTS
After years of catering to keyboard players, software manufacturers give the guitarists some. BY J. ARIF VERNER

82 DRUM SUSPENSION SYSTEMS
Drums sound better when their shells are allowed to vibrate freely. How do they stack up? BY RICK MATTINGLY

86 THEY MIGHT BE GIANTS' HOME STUDIO
Johns Linnell and Flansburgh started as a bedroom band. Five albums later, they're still there. BY TED GREENWALD

89 REVIEWS
Danzig and Slayer dance with the devil; Madonna just dances. Plus Black Crowes, Joni Mitchell, Smashing Pumpkins, and more.
DEPARTMENTS: Masthead, 8; Letters, 10; Reader Service, 100

106 BACKSIDE: BACKSTAGE ACCESS
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Joe Gore, Guitar Player, March, 1994



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Bob Ross, Recording Magazine, September, 1994

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DANNY GATTON (1945–1994)

He could tune his guitar to the buzz of a club's fluorescent lights or, in a pinch, use a pay phone's dial tone, but he preferred to just hear a song in his head—"Mystery Train" (which is in E) or "Honky Tonk" (in F)—and tune to that. Rival Roy Buchanan used to call D.C. clubs and listen to Gatton play set after set over the phone. A bootleg tape of Gatton playing with rockabilly revivalist Robert Gordon was passed from guitarist to guitarist, earning the hushed-tone nickname "The Humble-." In 1989 Danny got fired from his weekly jazz gig at Gallagher's in D.C. because he was drawing *too many* people: seems waitresses couldn't navigate the crowd to sell enough drinks.

By the time Danny Gatton released 1978's *Redneck Jazz*, he was already an underground legend. He could and would run the gamut from bluegrass to bebop, from blues to country, often in the course of a single song. He could play with impeccable taste and intimate understanding of all genres, but preferred to hotrod at blinding speed. The man who some touted as the best electric guitarist said, "Once you reach the top of the tree, there's a lot of leaves up there." On October 4, Gatton died of a self-inflicted gun shot. He was 49.

How I Wrote Those Songs

by Ed Roland of *Collective Soul*

MOST OF THE TIME when I'm writing a song, the melody comes really quick, and the whole song comes real quick. For lyrics, I'll blurt something out—usually in the chorus or something—and get an idea of what I'll do later. Like I did with "Shine." Music comes

real simple to me—not simple, but it's very easy for me. Lyrics take a little time.

I had the beginning of "Shine" since 1987. I originally wrote the bridge on an open A string, with the melodies playing the root of the chord. That had been floating around for years, but I'd never used it. I sat down and wrote the other end of it one night at my parents' house. My brother Dean had come in, and he had the guitar tuned down to the Seattle tuning—you know, the low D. So I just started playing the dah-dah-dah-dah-dah part, and it went right into that chorus. Then I blurted out, "Heaven let your light shine down."

I tried a couple of different versions of the beginning of the song. I had about 10 different types of rhythmic melodies I put in the key of D, and they seemed to work out really well. So what I decided to do

was play the melody that I sing on the verse. The guitar lick is actually the melody of the verse—then the voice comes in and sings it.

When I think about writing it, I remember thinking, "Wow, that's pretty blah." Because it's just one line, and what hook has "Whoo-oooh-aah" in it, you know? I really didn't think the chorus was that hooky of a thing. So that's why I put in that other part of the guitar thing, and that's one reason why I put the "Yeah" thing in there. For some reason I thought it was a weak chorus. But the

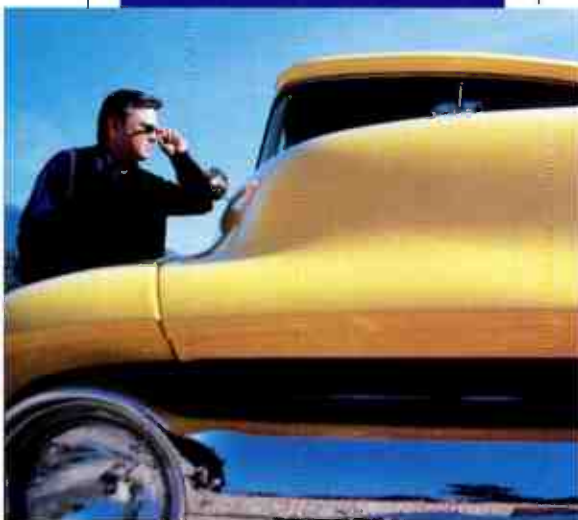


ROUGH



CHARTBUSTERS

Billboard's current special issue celebrating that magazine's 100th anniversary includes several lists of "all-time" chart hits. The results are fascinating, if a little strange. The top ten pop albums from 1956 to 1994 include five movie soundtracks and the original-cast recording of *My Fair Lady*. The top 15 jazz albums include three LPs by that legendary jazzman Isaac Hayes. But our favorite revelation occurs on the R&B charts. At number two is Bobby Lewis's "Tossin' and Turnin'" from 1958, at number one is 1994's "Bump 'N Grind," by R. Kelly. Was the last 40 years of cultural evolution ever "charted" so succinctly?





ANDY OBERINE/ANGLES

song's done okay so far.

"Breathe" was actually the last song I wrote for the album, and it came out really quick, too. I was at my friend Matt Serletic's studio in Miami; he helped co-produce that song. We were sitting around talking about how cool it would be to write a song that stayed in the same chord the whole time. Bruce Springsteen had done it with "Born in the U.S.A."—I remember, it was in E, and it stayed on that chord E the whole time.

I was just sitting there goofing off with my guitar in E, and I came up with that melody. And it was another one of those licks that I actually played on an open A string; it was done in A, originally. I was just trying to create a song in one chord, and I did mostly stay in it, until the bridge—I had to get out of E at some point. And the lyrics are pretty simple, they came pretty easy. We recorded that one just as quickly as I wrote it.

We just kind of had fun with it. I sat there, wrote, had the structure of it and said, "Let's just put it down." We got two takes of everything. I ran the vocals twice, put in the guitars twice, and I did the solo on the first take. That was the whole basis for writing that song, and recording it also—to keep it as open and simple as possible.

NATIVE WAVE

Call it the Native American Wave. Suddenly, major labels have discovered the popular music of American Indian performers.

Consider the case of Kashtin, who reached a national audience via television's "Northern Exposure." Not only are they indigenous Canadians, they don't even sing in English, preferring their native tongue Innu. The title track of their new Sony TriStar album, *Akua Tuta*, also appears on Capitol's release *Music for the Native Americans* featuring Robbie Robertson and the Red Road Ensemble.

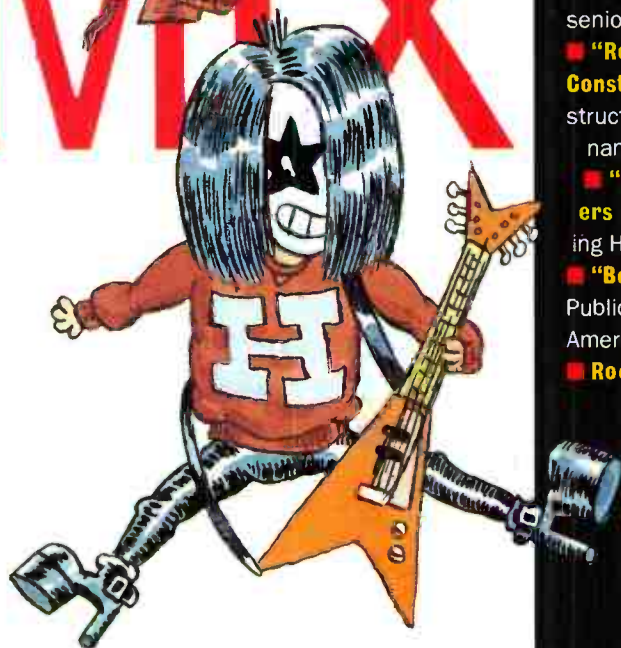
Meanwhile, Native American Bill Miller, fresh from a



tour opening for Tori Amos, is due to release his second Warner Bros. album. Warner Western has signed flutist Robert Mirabal. Rock groups Brother Sun and Beaver Chief appear on Columbia's forthcoming benefit album for imprisoned Native American activist Leonard Peltier. SongCatchers, a multicultural group that includes six Native Americans, has a deal with A&M.

"World music is the new alternative music," says Paul DeGooyer of Sony TriStar. "Peter Gabriel can tour with WOMAD, which is even bigger than Lollapalooza. Record companies are realizing that they can make money."

MIX



HARVARD ROCK THESES

Titles from the university archives' senior honors thesis collection:

- **"Rock 'n' Roll and the Construction of Reality:** Anti-structure, Charisma, and the Dominance of Metaphor"
- **"Music-Makers and the Makers of Meaning:** The Case of Talking Heads"
- **"Beats, Ideology, and Technology:** Public Enemy, Hip Hop, and Black American Cultural Resistance"
- **Rock Music, 1964–1970:** The Limitations of Youth Protest as Cultural Revolution"
- **Broken Images:** The Creation of Meaning in British Punk Subculture and T.S. Eliot's *The Waste Land*

Credit Is Not Negotiable

by Michael Masley

THE ORIGINAL SONG *you wrote and performed for the Geronimo soundtrack...has already had national exposure extending beyond the motion picture itself, and has been featured on CBS's broadcast of the 1994 Winter Olympics, on NBC's "Entertainment Tonight," and in an HBO special...*

LYGIA FERRAGALLO



material received composition credit (with the attendant potential for royalties)—everyone except me.

I doubt Ry Cooder had anything to do with this. But as for Sony, well, a multibillion-dollar conglomerate is not fueled by the milk of human kindness. Perhaps my vulnerability—as the only “unsigned” musician involved—was too obvious to ignore.

As luck would have it, my music turned up in national TV broadcasts, giving me an incentive and the credibility to stake my claim. Attorneys Owen J. Sloane and Anthony Kornarens wrested a decent out-of-court settlement from Sony. Securing publishing credit and damages was no picnic. But the really hard part was The Letter quoted above, certifying my contribution and its value to the finished product.

Small wonder the corporate ego would rather eat roadkill than crow: Sony's initial claim included the customary “all rights in and to the Work, including, without limitation, the copyrights therein and throughout the universe...”

To gain access to an audience, artists make compromises that few executives would ask of anyone in the usual labor-for-wages domain. The upshot is that fair compensation must be measured in credit as well as dollars. Recognition is not a mere vanity issue. It is part and parcel of payment.

To ensure creative survival, sometimes a musician is called on to play the role of warrior. To paraphrase Geronimo himself: “Why let the suits have it all their way?”

Michael Masley's CD *Mystery Repeats Itself* is available from P.O. Box 5232, Berkeley, CA 94705, (510) 548-1241.

These words were signed in April '94 by Robert E. Holmes, executive v.p. of Sony Pictures Music Group, after lengthy wrangling between my attorneys and theirs. A year earlier Ry Cooder, stuck for inspiration while scoring *Geronimo*, plucked a cassette at random from his Tomb of the Unsolicited Tape—my cassette. What he heard happened to be just what he needed, and soon I was driving from Berkeley, where I've made a “career” of playing in the streets, to L.A. to play cymbalom and flute on the *Geronimo* sessions.

What happened next ain't exactly clear, except that, when the film's soundtrack was issued, everyone who contributed

PASSPORT POLICE

Ever wonder why your favorite foreign bands rarely tour the U.S.? Here's one reason: In 1990, the Immigration and Naturalization Service tightened restrictions on the work visas required for touring musicians. One big problem: an inane stipulation that an artist must have established “distinguished preeminence” in his field was left to interpretation by immigration officials.

As a result, according to some agents and musicians, new bands are finding it increasingly difficult to establish and document their “preeminence,” while well-known artists outside the mainstream have to run a precarious gauntlet of red tape for each U.S. tour.

“We promote 2000 concerts a year in almost every industrialized country in the globe,” said Scott Southard, codirector of Boston's International Music Network. “And in terms of musical tours, the U.S. is the most restrictive and difficult for immigration procedures in the world.”

“The actual procedure may have gotten easier,” he added. “But the selection process—in particular the amount of documentation required to establish preeminence—has gotten more difficult.”

INM has brought the critically acclaimed Bulgarian Women's Choir to the U.S. six or seven times. While Southard noted that permits have gotten successively easier to obtain, he also speculated that, if the group was now applying for the first time, it would likely not be granted visas.

Andrew Hunter, manager of Scottish new traditionalists Wolfstone, echoed the frustrations of a number of agents, managers and musicians. “It's a Catch-22. You have to provide signed contracts with your application. But you can't really commit to a tour unless you're sure you are going to get your visas.”

This month's Rough Mix was compiled by Dave DiMartino, Dan Forte, Ted Greenwald, Michael Lipton, Tristram Lozaw, Ken Micallef, Jill O'Brien, Mac Randall and Mark Rowland.

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PEAVEY

ANNALISA

SOUL COUGHING Like G. Love and Special Sauce, Soul Coughing sprang from a mating of beatnik poetry, acoustic grunge, hip-hop and blues as postured by the slouch rock generation. These white boys often succeed in capturing the same scratchy, bare-baked sound that makes old jazz and Delta blues records sing; the snare rings, guitars buzz, bass strings rattle and the sound of wood fills the air. "Hip-hop has blasted apart normal song structures and people's harmonic limits," says Soul Coughing's upright bassist Sebastian Steinberg. "What we play is like musical channel surfing." The hard funk pumps and acid jazz shuffles dealt by the lock-groove tandem of Steinberg and drummer Yuval Gabay steal the show on

Ruby Vroom, the quartet's new Slash CD.

"It's a riot," says Steinberg. "At any moment, I can quote Fred Hopkins or Mingus and it will work!"

SOUL COUGHING



the same power. To preserve the power of the songs, you must change them."

Abandoning the Boston folk circuit, MacKenzie, who studied ethnomusicology at the New England Conservatory,



TALITHA MACKENZIE

formed an acclaimed duo Mouth Music with synthesist Martin Swan. She and Swan parted ways soon after, but MacKenzie continues her unlikely fusion on the Stanachie release *Solas*.

Drawing on an older Celtic style than better-known peers such as Enya, MacKenzie values the strength expressed in this lower-pitched, bagpipe-inflected vocal approach. "It's a delight to sound vulnerable," she allows, "but it's also important that women's voices sound very strong and in-your-face."



ECHOBELLY

ECHOBELLY "If I want to scream or say 'fuck,' it's my stage, my show, I'll do what I want," says the disarmingly petite Sonya Aurora-Madan, a kick-boxing champion turned singer. "This hypocrisy

SHUDDER TO THINK This year's Lollapalooza audience often looked perplexed when

Shudder To Think delivered their cabaret rock from the second stage. But then, what other bands could name Argentinian tango master Astor Piazzolla as an influence?

"I love his music so much, it's so dissonant and screwed up," says Shudder's lead singer, Craig Wedren. "It made me so totally crazy on our last tour, I went out and bought an accordion."

Wedren's near-operatic caterwaul fronts Shudder's unlikely stew of guttural guitar aggression, odd-time rhythm changes and gloriously unusual (but catchy) melodies. *Pony Express Record* (Epic) follows three albums on D.C. indie label: Dischord.

"We always try to take chances," he says. "We're interested in seeing where that will lead."

TALITHA MACKENZIE What compels a dedicated traditionalist to adorn fifteenth-century Gaelic songs with house beats and percolating synthesizers?

"I went to see a psychic," says Talitha MacKenzie, "and he channeled a message for me: 'If you continue to sing these songs as they were sung 200 years ago, they will never have

exists where male musicians are put on a pinnacle for swearing and drinking, but with women you can't have an attractive persona and a valid opinion."

Her quintet, Echobelly, fashions a brash pop me-ttle born of sweeping, Morrissey-like choruses, politically charged lyrics and Aurora-Madan's undeniably beautiful voice.

An Anglo-Asian from a strict family, the singer is as demure as her mouth is pungent: "I've been fighting this all my life, nothing is going to stop me now. If some middle-class white journalist can't accept that, then ha-ha-ha. I'm used to being an outsider; it'll only make me stronger."

Everyone's Got One cleverly masks its societal agenda in singalong hooks and crunchy guitar melodies. "If we were only about the message, I'd be doing politics or poetry, but we're a rock 'n' roll band. We're into writing classic pop songs. I hope that when all the hype is over we'll actually be able to help people work things out."



SHUDDER TO THINK



MAZZY S
FADE I

PHOTOGRAPHS BY JEFFERY NEWBURY

SCANT FEET FROM SAN FRANCISCO'S LANDMARK City Lights bookstore sits Vesuvio, a combination bar and coffee house. From it, immediately prior to my entering, a familiar figure emerges. He is Paul Kantner, one of local sensations Jefferson Airplane, now of the better-known group Just a Guy Leaving a Bar. Who cares? After all, once inside I will await the entrance of Mazzy Star, a popular combo led by David Roback, whose onetime group Rain Parade helped usher in the so-called "Paisley Underground" of early-'80s L.A. rock. Translation: They played psychedelic music. You know, like "She Has Funny Cars." No, wait. Wrong band.

Inside Vesuvio I wait frustrated for over an hour, contemplating the "difficult interview" ahead. For I have been told by many that Mazzy Star are precisely that. By the person who wrote the bio for their first album ("Absolutely the worst interview I ever did.") By a writer who'd once spoken to them ("absolutely hellish") and would call me the next day to see how "it" went. Even by their publicist, who, in theory, actually gets paid to say so.

But I have done my share of difficult interviews. And now I have waited in a San Francisco bar and, in longhand, written over 75 questions that even in the worst-case scenario—i.e. "yes," "no" and the intriguing "duh no"—should yield one hell of an informative inter-

MAZZY STAR DROPPED INTO VIEW BY DAVE DIMARTINO

view. And I have sat at a table upstairs at Vesuvio, with a belabored David Roback and a very beautiful Hope Sandoval, and had conversation.

Like, what did David Roback think of the albums Rain Parade made after his departure?

"I never thought about it."

Did Roback find it odd that a former Rain Parade partner would later make an album with Crazy Horse?

"I never heard that."

Pregnant pause.

Background music, courtesy of the Vesuvio public address system: James Brown, "I Feel Good."

But no, this is not another interview horror story, and Mazzy Star are as cooperative as they can possibly be, given the peculiar circumstances of our quiet conversation—in a crowded, noisy bar—and the even stranger turn of events in this, their fourth year together. For this is the year Mazzy Star are happening, big-time. They're happening because MTV has taken to them, because "Fade Into You," the opening track on *So Tonight That I Might See*, is a hit a year after that same album was released, and mostly, it seems, because nearly anything can be a hit these days if it sounds like something new.

"I wouldn't have expected it," says Roback of Mazzy Star's sudden pop-chart emergence. "I don't really see how we fit into the contemporary music scene." Still, when he and Sandoval left the States earlier this year for London—where they lived, recorded, played and hung out for five months—their second album seemed to have come and gone. Now it's back. "I think it's kind of funny," says he.

A hellish interview? No, not really. But a time at Vesuvio, where



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Roback and Sandoval drink red wine and allow nearly every one of their teeth to be slowly and methodically yanked from their respective jawbones—or, rather, answer nearly every one of my 75 ques-

if mildly evasive, musicians who are truly puzzled by their commercial success—and not especially thrilled by it either. In an era when bands like Oasis are hailed in the U.K. as the best group in the world,

tions—where Mazzy Star “fits in” is the question that lingers. The answer, from 1994’s vantage, may be surprising: in the tradition. In the finest of rock ‘n’ roll tradition.

First consider the shorthand version of David Roback’s career since 1983. Rain Parade; the short-lived Clay Allison, with fellow Paisley Undergrounder Kendra Smith of the Dream Syndicate; a name and personnel change later, Opal; Smith departs, Sandoval sits in, and now...Mazzy Star. To those who view the Paisley Underground as a bogus, press-manufactured non-event—which includes Roback himself, partly—that may seem a not particularly impressive pedigree.

But consider the music Roback has had a hand in making since 1983, the artists with whom he has aligned himself and how relevant those artists remain today. On the initial *Rainy Day* compilation, he and his Paisley Pals covered the Velvet Underground, Big Star, Buffalo Springfield-era Neil Young, Dylan by way of Nico’s *Chelsea Girl*, the Byrds, the Beach Boys, the early Who and *Electric Ladyland* Hendrix. You would have to be deaf—or too young—to not notice the overtones of early Pink Floyd in Rain Parade’s *Emergency Third Rail Power Trip* or in Roback’s later work with Smith in Opal. Mazzy Star’s 1990 debut *She Hangs Brightly* was not only hip enough to include a cover of obscure Brit art-rockers Slapp Happy (“Blue Flower”); the song ends with the guitar riff from the Velvets’ “I’ll Be Your Mirror.” And as *So Tonight That I May See* wends its way up the top half of the pop charts, one surprising beneficiary will be pop legend Arthur Lee, whose “Five String Serenade” may bring him the sort of sizable royalties he presumably earned when the Hooters sang “She Comes in Colors” a decade ago.

Roots-wise, David Roback has drawn from nearly divine inspiration. Could one be blamed for asking the man if he was any sort of record collector?

“I don’t collect records,” Roback says, after a pause, two hours into our conversation. “Because I don’t like to own a lot of things. I’ve heard a lot of good records in my life.”

Fair enough. The overwhelming impression after protracted conversation with Mazzy Star is that these people are genuine,

and gleefully announce their desire to be “up there with the Beatles, the Stones, the Kinks and the Who,” Mazzy Star prefer Greta Garbo’s much better deal.

“If it was up to me,” reasons Roback, “I would have heard Hope’s voice on the radio a long time ago. Because I always thought it was good to hear it.” This after I wonder aloud if they’d thought “Fade into You” would be a hit. “If it was up to me,” he notes an hour later, “I would turn on the AM radio and hear Syd Barrett and John Coltrane and a lot of things you *don’t* hear. So in terms of my taste in music, you know...” Pause. “I dunno.”

As repeatedly demonstrated by the surplus of records made by, er, rock critics, merely having good taste in music—covering the right artists and namedropping the right names—never guarantees much. Mazzy Star offer more. They have taken their influences and made music of compelling originality. If I wanted to be a prick, I tell Roback, the snottiest thing I could say about Mazzy Star is that sometimes his guitar sound veers too close toward Big Star’s *Third* album—which bore the original “Holocaust,” covered on 1983’s Roback-produced *Rainy Day* album.

He thinks about it. “I’ve always thought that most guitar players, you know, owed a lot to the past,” he says. “Because you can learn things from people. I think that the guitar is an incredible instrument, you know. That wouldn’t bother me. I’d accept that.”

There’s an evenhandedness and intelligence in Roback’s manner that betrays his age—35 or so—and familiarity with the workings of the music business. Sudden stardom or wealth do not seem to be the sort of things he spends time thinking about. “Neither of us ever had any money,” he tells me. “We didn’t really care about it, you know what I mean? We figured it didn’t really cost that much to do all right, to be okay. We just do the music for other reasons.”

Three years ago the pair became clients of Elliot Roberts’ high-powered Lookout Management firm. Neither had ever had management before. “We wanted to work with Elliot because he was a cool guy,” notes Roback, “and he worked with a lot of songwriters.”

Hope Sandoval, who for the most part allows Roback to answer nearly every question, pipes up. “I think the difference is that we have more time to do music and write,” she says. “It gives us an opportunity to stay away from the industry part of it

and produce music. I just think if you get caught up in that sort of thing, it seems like it could be really confusing and distracting.”

Though a decade younger than Roback, Sandoval is by no means a newcomer enjoying a rapid rise to fame. While still in high school in Los Angeles, her band Going Home—a duo including guitarist Sylvia Gomez—recorded an album produced by Roback that, he

**“IF IT WAS UP TO ME
I WOULD TURN ON
THE AM RADIO
AND HEAR SYD
BARRETT AND
COLTRANE
AND A LOT OF THINGS
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¹ Former posts include quality assurance with Warner Brothers, Sheffield Labs, Rainbow

Concert sound reinforcement at the Showcase Theater.
Bob O'Neill, Manager of Entertainment • Six Flags Great Adventure Theme Park • Jackson NJ

Used by students for learning recording and sound design.
The School of The Art Institute of Chicago, Sound Department Chicago, IL

Jazz choir sound reinforcement and recording.
Dwayne Pedigo • Plano East Senior High School • Plano, TX

Sound effects, music and voice for Atari arcade games.
Brad Fuller • Atari Games Corporation • Milpitas, CA



Mackie 32•8 Recording/PA console \$4,995⁴

The Stand \$295 each⁴

24•E 24-ch. expander \$2,995⁴
MB•E Expander Meter Bridge \$695³

The Stand \$295 each⁴

Tracking for R&B and rap groups including vocals for Polydor artist T. Max.
Brad Young & Dow Brain
Underground Productions
Boston, MA



Dialog editing for *Untouchables*, TV series and *Movies of the Week*. "I work out of my home now. It's quite an achievement to be able to get a higher sound quality than most of the other sound houses in town."
3-time Emmy winner David Scharf
Helix Sound • Los Angeles, CA

Wide range of multimedia projects including major motion pictures (the names of which can't be divulged).
John Acoca • Oracular Multimedia
San Francisco, CA

Albums for alternative groups *Twenty-Two Brides* and *The Cucumbers*, demo for *Freedomland*.

John Williams • Ground Zero Studios • New York, NY

"Praise Songs" contemporary Christian album/CD, "Body Builders" children's album/CD.
Peter Episcopo • Bridge Song Media • Old Bridge NJ

Sound design for Pepsi Cola TV spot aired during last January mondo-bowl.

Hans ten Broeke² • Buzz, Inc.
New York, NY

Sound reinforcement for theater presentations and concerts in a 300-seat theater.

Centre Culturel Franco - Manitobain • Winnipeg, MB, Canada

² Quote: "It's the only analog component in my room. You hardly know it's there, it's so transparent."

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In studios... in clubs... in video and film production facilities...
on the road: A sample of what satisfied 32•8, 24•8 and 16•8
owners are doing with their consoles (as of late April, 1994).



Frank Serafine, feature movie
sound designer/SFX wizard in
the Foley Room at his Venice,
CA production complex.

Scoring for two
Fox Television
NFL promos,
theme & scoring for
PBS children's
series *Storytime*,
song demos
& album tracking,
TV commercials,
infomercials
& demos.

John E. Nordstrom II
Love Den Productions
Pacific Palisades, CA

Album/CD tracking
and mixing for the groups
Mean Solar Day
and *Product*.

Ramsey Gouda • Onion Head
Studio of Chicago • Chicago, IL

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in-house
concert
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reinforce-
ment,
recording
of sermons.
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acts such as *Savoy
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Jr. Wells, etc.
Manny's Car Wash
New York, NY

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Chris Dunn • Dreamhire
New York, NY

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drummer for Pearl Jam

Slash,
guitarist/songwriter,
Guns 'N Roses

Steve Brown,
guitarist/producer for Trixter

Natalie Cole,
solo artist

Greg Droman,
Grammy-nominated engineer
for Linsey Buckingham

Gregg Field,
drummer for Frank Sinatra

Michael Frondelli,
Engineer-Producer (Eric
Johnson, Crowded House, etc.),
Creative Director for Capitol
Records

Bill Gould,
bassist for Faith No More

Bashiri Johnson,
percussionist for
Whitney Houston, Madonna

Mick Jones,
producer for Van Halen,
guitarist for Foreigner

Art Neville,
producer, The Meters,
keyboardist, Neville Bros.

David Frangioni,
MIDI specialist/Engineer
Aerosmith, Elton John, and
Extreme

Danny Kortchmar,
producer for James Taylor,
Billy Joel, Rod Stewart

Bruce Kulick,
guitarist for Kiss

Kyle Lenning,
President Asylum Records,
Nashville

Clair Marlo,
Artist, Producer

Queensryche

Dave "Snake" Sabo,
guitarist for Skid Row

Ben Sidran,
producer

Leo Sidran,
songwriter for Steve Miller

Steven Tyler,
singer for Aerosmith

*Mention in this list is intended to indicate ownership only
and does not in any way denote official endorsement.

R&B radio remix of *Boz Scaggs'*
"I'll Be The One" for Virgin
Records, recording solo album
for the Japanese
Go Jazz label.

Ricky Peterson, producer,
Paisley Park
Minneapolis, MN



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BANG

WITHOUT BLAME

"WHEN MICHAEL CAME UP WITH THE LYRICS TO 'Losing My Religion,' I thought that was a pretty evocative title," says Peter Buck over lunch in an Athens, Georgia health food restaurant. "But when he claimed it was an old Southern saying that meant 'at wit's end' or 'at the end of your rope,' I had my doubts. I figured it was just another Michael-ism." ■ A few months later Buck was visiting New Orleans. A friend introduced the guitarist to his 80-year-old grandmother as "the guy that has that song about 'Losing My Religion.'" Buck summons up his best *Driving Miss Daisy* accent. "She says to me, 'Young man, I hadn't heard someone say that since I was a little girl back in the '20s and '30s. It meant,

BY VIC GARBARINI

PHOTOGRAPHS BY DAVID JENSEN





R.e.m.

July 1994



"I DON'T SEPARATE THE REAL FROM THE UNREAL."

write love songs for years because as a teenager I'd hear songs on the radio about love and I felt betrayed—like someone was playing a joke on me, this isn't about me at all. So when I joined the band, love songs were the last thing I wanted to write. When I finally came around to things like "The One I Love," I think I wrote in a way that's much more real. I don't think it's a generational thing, that older people can't enter into a relationship without recognizing that ambivalence. It might be brought out more by younger people.



MUSICIAN: Like Sting, you were very conflicted and disturbed after you wrote that song. There's fire imagery all over Document, especially in the chorus of "The One I Love." Why that symbolism?

STIPE: I really don't analyze the songs. For about five or ten minutes after I write them, I know what they're about in a literal sense. But then it's gone, and the song belongs to everybody. It was years ago; I haven't really thought about it.

MUSICIAN: Then don't think about it. Tell me what you felt.

STIPE: What did I feel? Well, we wrote it on the road... wait a second...it was just a feeling of complete anger and frustration coming out. Originally, I wasn't saying any word at all. I was just...screaming. The whole chorus was me screaming, and then that developed into the word "fire" when it became time to put it down on tape. But if you're looking at the R.E.M. catalog, the ultimate ambivalent anthem has to be "It's the End of the World as We Know It (And I Feel Fine)." I mean, come on. Just look at the title.

MUSICIAN: We were talking before about how "I Don't Sleep, I Dream" on Monster is partly about the creative and dream states being similar, and how reality and memory combine to create some

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NEW TV PRODUCTS

new hybrid. Now, one explanation of that song was that Michael had a dream where everybody had the initials LB. But Peter says it was about a real party when you first came to New York. How did these strands come together?

STIPE: It was a profoundly stupid dream where I was invited to a party and I looked around the room and I was the only person whose initials were not LB. I wasn't particularly ostracized, but it struck me in the dream as being kind of funny. Now what deep recess of my brain has this list of people famous or otherwise whose names begin with LB? That makes me a walking phone book. It's really weird.

MUSICIAN: But wasn't Lester Bangs at the party, cursing people out?

STIPE: Yeah, but Leonard Bernstein, Lenny Bruce and Lyndon Baines Johnson weren't there. I don't remember feeling nervous. I did feel hungry. There really was cheesecake and jellybeans, and we devoured them. It was profoundly stupid and yet kind of beautiful how all that meshed together. It says something about the process of memory. For me, that song is almost an anthem of complete late-twentieth-century overdrive—cyclone-mind-fuck.

BUCK: Well, I remember that trip really well. I'd never been north of D.C., and there were four of us packed into this van, and we knew less than nothing about New York. My father had been there in '46 when he got out of the Marines and he told me that Times Square was a pretty cool place. It sounded like some kind of Jack Kerouac—amusement arcade—automat kind of thing. Hey, let's check that out! So we pulled up on a Friday night at about 11:30 p.m. in Times Square and I looked out of the van and said, "Uh, I think I want to go home right now. This is really *weird*." And it was an intimidating trip in a lot of ways. We thought we could find a hotel room for \$25 like anywhere else in America. We ran out of money on the third day, so we lived in the van and decided, okay, we just won't eat. Pylon, our friends from Athens, were playing. They invited us to this party that Karen Moline was throwing for them. People like Joe King Carrasco and Lester Bangs were there. So of course we immediately raided the fridge, and she had nothing—just some old cake and jellybeans. I'm like, What kind of a fucking rich-person party is this? We want food! They took care of us, though. We were the four beatniks from Georgia who were living in the van.

So, you might ask, what was the deal with these five guys who looked vaguely like country rabbis, who could play the bejesus out of practically every instrument that exists, who could write exquisite lyrics and melodies at once robust and delicate, and could then sing songs like these backwood angels?



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Excerpted from the liner notes written by former Rolling Stone editor Curt Flippo.



FROM SURFING



CLUSTERED AROUND THE DESK IN THE FRONT ROOM OF DECK Records in late August 1961 were over-eager Al Jardine, his smile as wide as a Studebaker grille; blond, charismatic Dennis Wilson; tan and child-faced Carl Wilson; cocky/edgy Michael Love. The tallest member of the delegation spoke first, his treble tone and near-exaggerated courtliness eliciting grins from Dorinda Morgan and her husband Hite, whose tiny Guild Music publishing/studio cottage on Melrose Avenue had once been the setting for his fruitless first demo session.

"Mrs. Morgan," began the 19-year-old leader, "you don't remember me. I am Brian Wilson, Murry Wilson's son." Brian was correct, she didn't. After recounting his earlier, unsuccessful stab at "Chapel of Love" (not the later Dixie Cups hit), he hastily explained he'd recently left college after one semester to concentrate on songwriting.

When the group ran through their cleverly arranged vocal repertoire, however, Mrs. Morgan expressed disappointment. Wasn't there something new around which they could build a song?

"All the kids listen to the surfing reports on the radio!" Dennis suddenly exclaimed, the assertion perplexing Morgan and rattling his associations. "It's new," said Dennis of the sport, backing up to face both the studio owner and his companions, "but it's bigger than *you*"—he sneered at his brothers—"might think!"

Seeing the intrigued looks on Hite's and Dorinda Morgan's faces, Dennis grew bolder. "Actually," he bragged, "Brian's already got a song called 'Surfin'. We could practice that for you!"

Brian froze at the statement, too stunned by the notion to endorse or denounce it. As Mike jotted a few terms down on a piece of paper, Den-

*The Beach
Boys and the
birth of the
L.A.
rock 'n' roll
industry*

nis hurriedly described "The Stomp," the hip new dance his friends at the beach were doing, and noted that numerous bands were gaining hasty renown with surf singles.

The avatar of surf rock 'n' roll was Dick Dale (a.k.a. Richard Monsour), a native of Beirut, Lebanon, who'd come to California in 1954 after growing up in Quincy, Massachusetts. Dale had a record shop opposite the Rendezvous Ballroom, repairing phonographs and giving guitar lessons on the side. His shop quickly filled up with surfboard-shouldering teens who bartered wave-riding tips for guitar pointers, and Dale was soon enticed into shuttering his shop each day until three p.m. to catch the swells at Huntington Beach, Dana Point or the Wedge in Newport.

Afternoons at the shop segued easily into Friday and Saturday night performances by Dale and his Del-Tones band at the Ren-

dezvous Ballroom, and his loyal following of fellow surfers began requesting more stark, rumblesome instrumentals akin to the Tune Rockers' "The Green Mosquito," or "Tequila" by L.A. combo the Champs. Dale obliged, adding heavy staccato picking to his Strat on vibrato vamps—calculated to evoke "the feeling of white water caving

By Timothy White

Label chief Glenn Wallichs (left) outside Capitol Records tower, 1955



Beach Boys c. 1963: Brian, Carl and David Lee Marks; (below) Glen Campbell, part-time Beach Boy

ta

The Fab Four, Capitol Records' mighty distraction from the Beach Boys



(Above right) Dick Dale's pioneering 1962 LP; Foster's Freeze #18, inspiration for "Fun, Fun, Fun"

PSYCHEDELIA

Adapted from the forthcoming book, *The Nearest Far-away Place: Brian Wilson, the Beach Boys and the Southern California Experience*, published by Henry Holt & Company, © 1994 by Timothy White

world of stock car racing. "Surfin' Safari" was the instant favorite, however, breaking first in Phoenix, Arizona and New York City, sites rarely included on the average surf expedition. The song debuted on the *Billboard* chart on August 11, and climbed to number 14 over the course of 17 weeks, while "409" stalled at number 76 after one week. Interestingly, once it vanished from current airplay surveys, "409" proved the more durable radio perennial.

The Beach Boys signed with Capitol Records on July 16, 1962, their contract covering an initial period of one year, while granting Capitol six additional consecutive option periods of one year each. In a rider attached to the contract, the Beach Boys agreed "to indemnify and hold Capitol harmless from any claims made and/or damages and expenses (including reasonable attorneys' fees) incurred and/or litigation brought by Hite Morgan."

With two major-label chart singles to their credit, it was time for the Beach Boys to begin fulfilling their contract with formal recording dates, and they entered the studios at the Capitol Tower in the autumn for sessions on August 8 and September 5-6, 1962.

Frank Sinatra, Nat "King" Cole and the Kingston Trio were presently the label's heaviest consistent hitters, and Judy Garland's 1961 *Judy at Carnegie Hall* album had lingered at number one nationally for 13 weeks, gaining Capitol four Grammy awards at the '62 ceremonies, including Album of the Year. But in 1962, Capitol cofounder Glenn Wallichs gave a keynote speech at the Miami Beach convention of the National Association of Recording Merchandizers in which he exhorted national rack jobbers (who stocked and maintained racks of just the top-charted albums and singles in syndicated, variety, drug, self-service food, supermarket, department, discount and specialty stores like his own Wallichs' Music City) to do more to assist in developing new artists and their long-term potential.

Wallichs might just as easily have confined his remarks to the Beach Boys, because as Capitol's first rock 'n' roll stars, they would create a marketplace and a milieu all their own, and spawn several lifestyle-related sub-genres of music. As Capitol launched the Beach Boys, so the Boys re-launched Capitol into a vast ocean of buoyant possibilities.

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JIMMY PAGE & ROBERT PLANT
CONQUER THE WORLD... AGAIN



"WE KNEW IF WE COULDN'T WRITE WE

Unlike almost everyone else in the music business, neither Jimmy Page nor Robert Plant wants to refer to their latest project as a Led Zeppelin reunion.

Granted, the bulk of what turns up on their MTV "Unledded" special and the *No Quarter* album comes from the Zep catalog—from such album rock chestnuts as "Kashmir" and "The Battle of Evermore" to reconfigured blues like "Nobody's Fault but Mine" or "Since I Been Loving You." It's not meant as a faithful and profitable resurrection of the old sound—as Plant puts it, "There's no point in going around and having a huge Rolling Stones stadium type of deal"—and it doesn't come off that way.

Instead, *No Quarter* and "Unledded" suggest that Page and Plant are becoming even bolder musically than when they first hooked up, some 25 years ago. Their new "Battle of Evermore" swaps Sandy Denny's Celtic flourishes for the raga-bred ornamentation of Nadjma, while "Nobody's Fault but Mine" avoids the electric blues treatment found on *Presence*, and offers instead a banjo-and-hurdy-gurdy arrangement that comes across like seventeenth-century bluegrass. Then there's "Kashmir," which shifts the musical geography from Central Asia to the Middle East, fleshing out the tune's hypnotic signature riff with Egyptian percussion and a violin solo of heartbreaking lyricism. There are also several new songs, including the gorgeous ballad "Wonderful One" and a collaboration with Gnawa musicians in Morocco titled "Wah Wah."

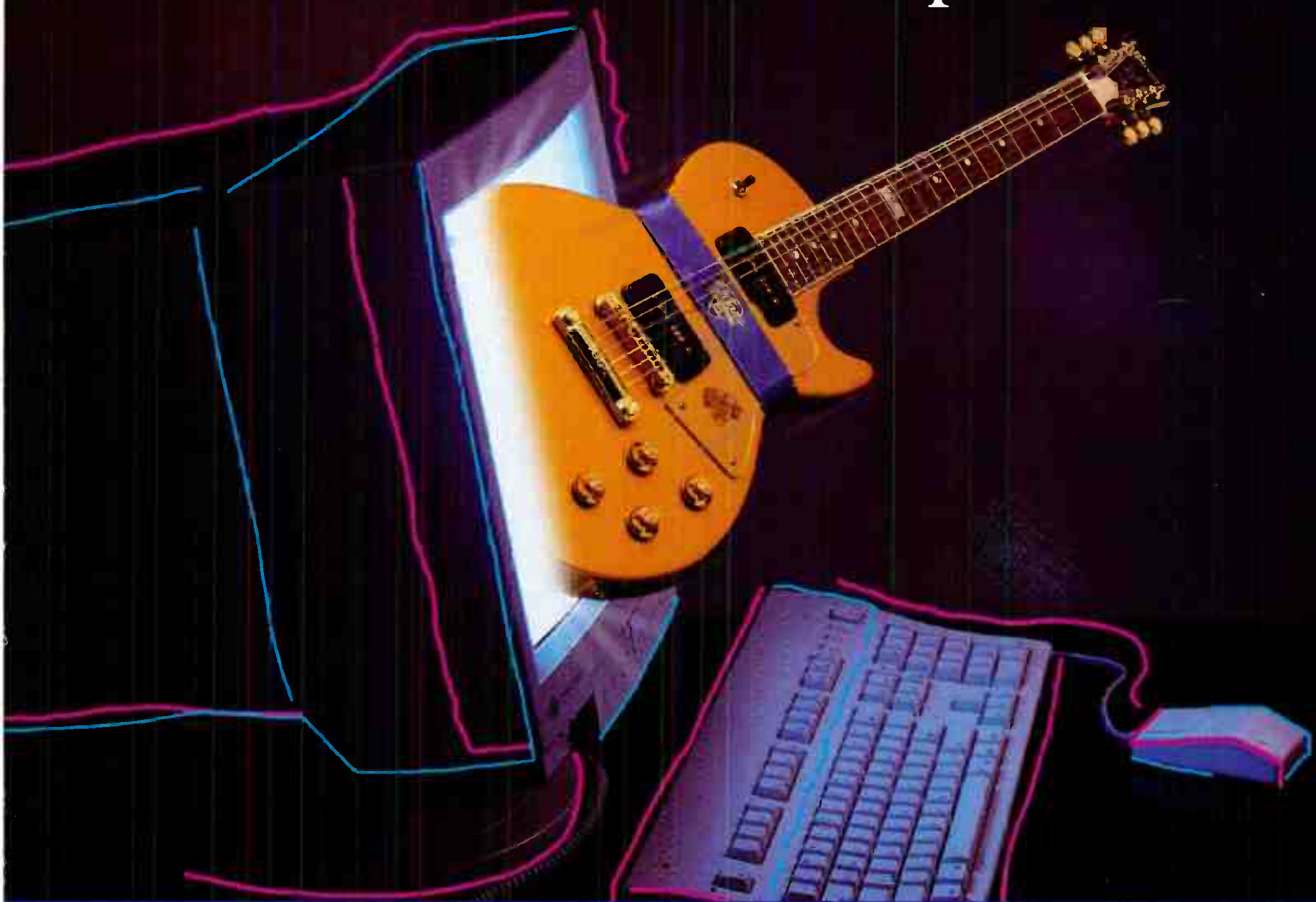
At best, Plant contends, this project has only a tangential relation to the past. "We're going to talk about our music and our ambitions. But they are very present tense and future tense. The fact that we played together before is just convenient, because we can get a lot of formalities out of the way when we're writing new songs."

Convenient, yes—especially the convenience of being rock legends whose slightest hint of a reunion has been enough to set fans, promoters and label execs drooling with anticipation. Page credits "MTV Unplugged" with setting this project in motion. The TV show's interest should come as no surprise to *Musician* readers. As MTV's John Canelli noted in these pages last year, "speaking for everyone who is involved with the show, a Jimmy Page and Robert Plant reunion... would be the ultimate."

Of course, as Page points out, "By the time we applied ourselves to the overall project, and making it work, and getting numbers together, it was totally

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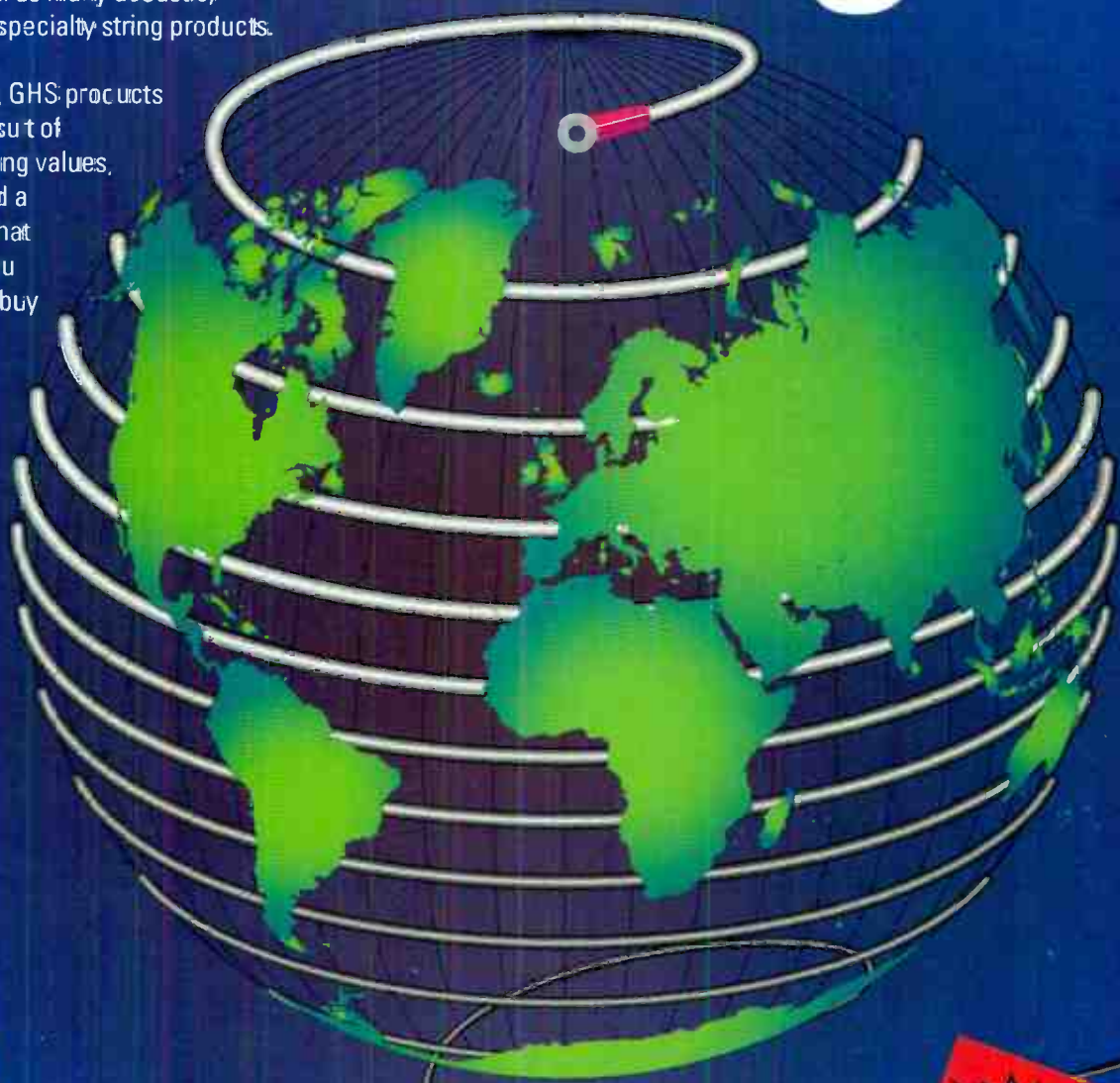
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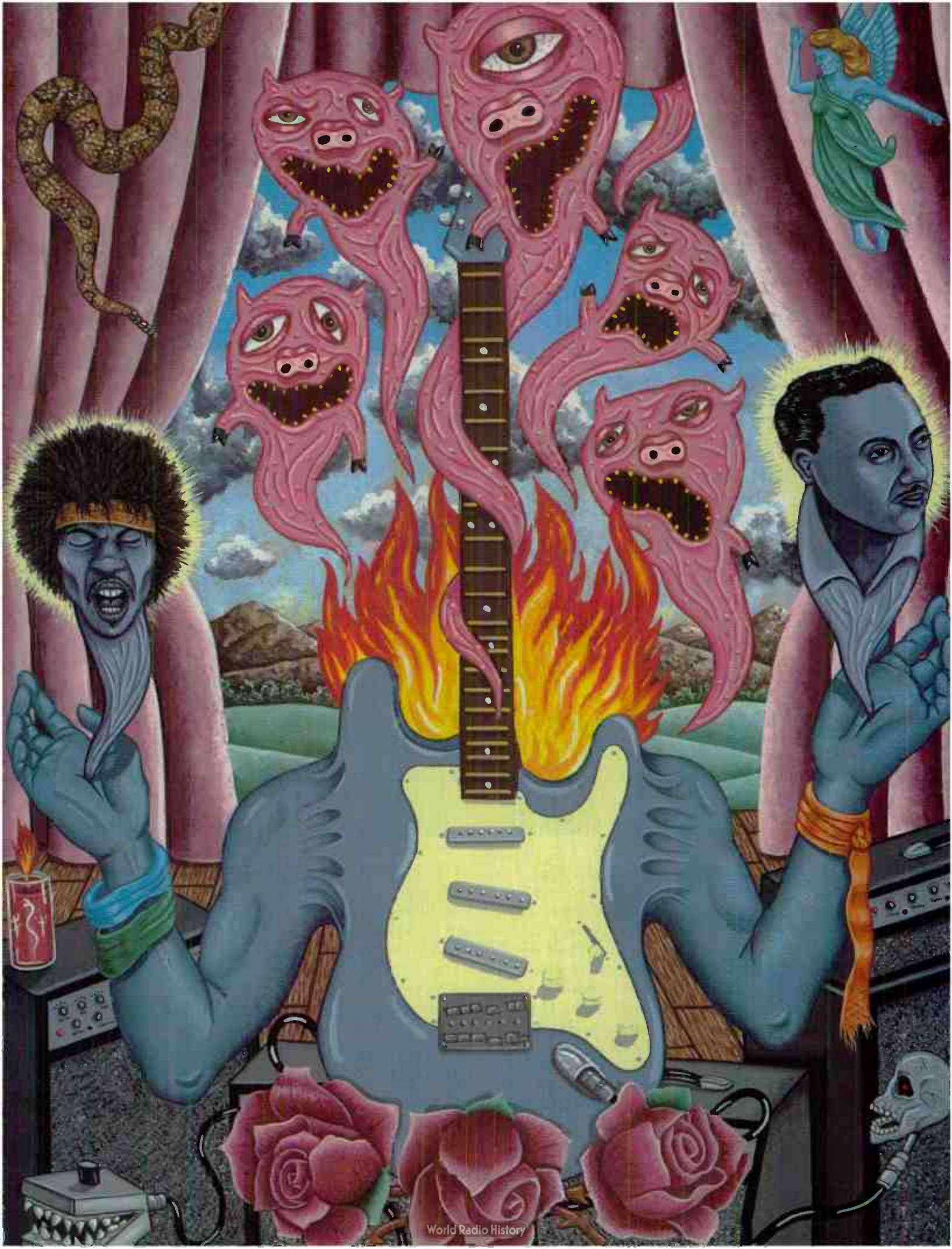
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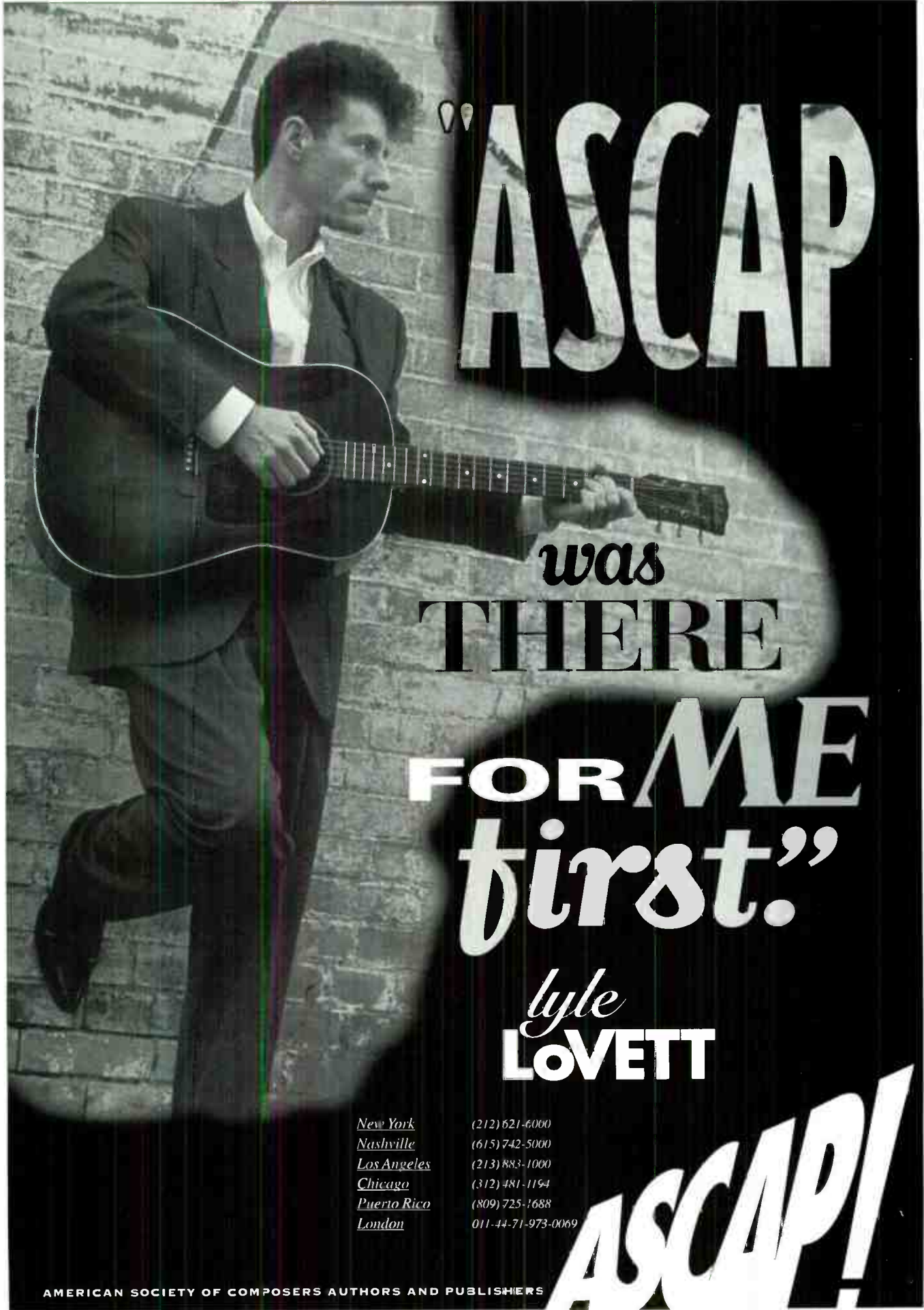
ZENDRUM MIDI CONTROLLER

The combination of MIDI and sampling may be powerful enough even to get drummers out from behind their kits. Zendrum's Z-1 strap-on MIDI controller (\$1250) provides 24 finger-activated triggers that can be programmed for four-layer velocity crossfades. Configurable for various drum machines and sound modules, it offers 127 assignable kits, 16 pre-set note maps for pitched music and a trigger pedal input. ♦ Zendrum, P.O. Box 15369, Atlanta, GA 30333-0369; voice (404) 874-6824, fax (404) 874-5845.

HAMER MIRAGE

With the Mirage (\$1499), Hamer captures the vintage spirit in an original design. The arched top is cut from bookmatched koa backed with mahogany, while the long-scale mahogany neck features a pitched headstock for increased sustain and tuning stability. The bridge is a Wilkinson VSV non-locking tremolo, and the pickup configuration includes three Duncan Rails. ♦ Hamer c/o Kaman, P.O. Box 507, Bloomfield, CT 06002; voice (203) 243-7941, fax (203) 243-7102.





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ASCAP!

AMERICAN SOCIETY OF COMPOSERS AUTHORS AND PUBLISHERS

COMPUTERIZE THAT AXE: NEW GUITAR SOFTWARE

IN THE competitive world of music software, few stones remain unturned. Nonetheless, guitarists represent an untapped market. Perhaps it's the technophobic side of their ongoing love affair with vintage gear—but, then again, even drummers have an easier time finding high-tech toys to call their own. More likely, it's the fact that guitarists haven't needed to buy a computer just to keep on top of the state of the art, as keyboard players and recording engineers have. But things are changing. Thanks to the efforts of a few small companies, six-string slingers may find that a computer is a welcome addition to their arsenal.

Obviously, you'll appeal to more guitarists if you level out the MIDI learning curve. The advent of General MIDI made this a viable proposition, and PG Music takes advantage of it to make *Jazz Guitarist* for Windows a breeze to run. This program is an enhanced music-minus-one machine, playing back sequenced GM arrangements to 60 jazz standards (including the guitar part). You can mute any part and control tempo, key and patch selection. As each piece plays, the screen displays notation and note positions via keyboard

and guitar-neck graphics. The quality of the arrangements is exceptional—particularly the guitar parts, which are surprisingly authentic (having been entered by a real guitarist playing a MIDI guitar). Priced at \$49, *Jazz Guitarist* is a useful practice tool and an excellent value.

If you're not quite proficient enough at jazz to play along with a simulated band, you might hone your skills using Six String Software's *GuitarWorks* (\$79) and SDG Soft's *Scale Magic* (\$89). Essentially, both are multimedia databases for IBM/DOS (compatible with Creative Labs SoundBlaster and Roland MPU-401).

GuitarWorks has four major components: an interactive pitch pipe for tuning, a chord/interval identifier (you fill in a block diagram, *GuitarWorks* names the chord), a rudimentary sequencer, and a chord dictionary with 5300 entries representing 44 chord types. If you look up, say, G7, the screen displays block diagrams of several inversions of G7; when you click on a diagram, you can hear what it sounds like and see the fingering on a graphic guitar neck at the bottom of the screen. Using the recorder/editor, you can sequence chords and solo lines into patterns, edit them and play them back. (Six String also offers a 30-lesson disk called *Scales & Riffs*, a collection of sequenced guitar arrangements of Christmas songs, and a helpful book/disk combination entitled *How to Play Guitar*, \$15 each).

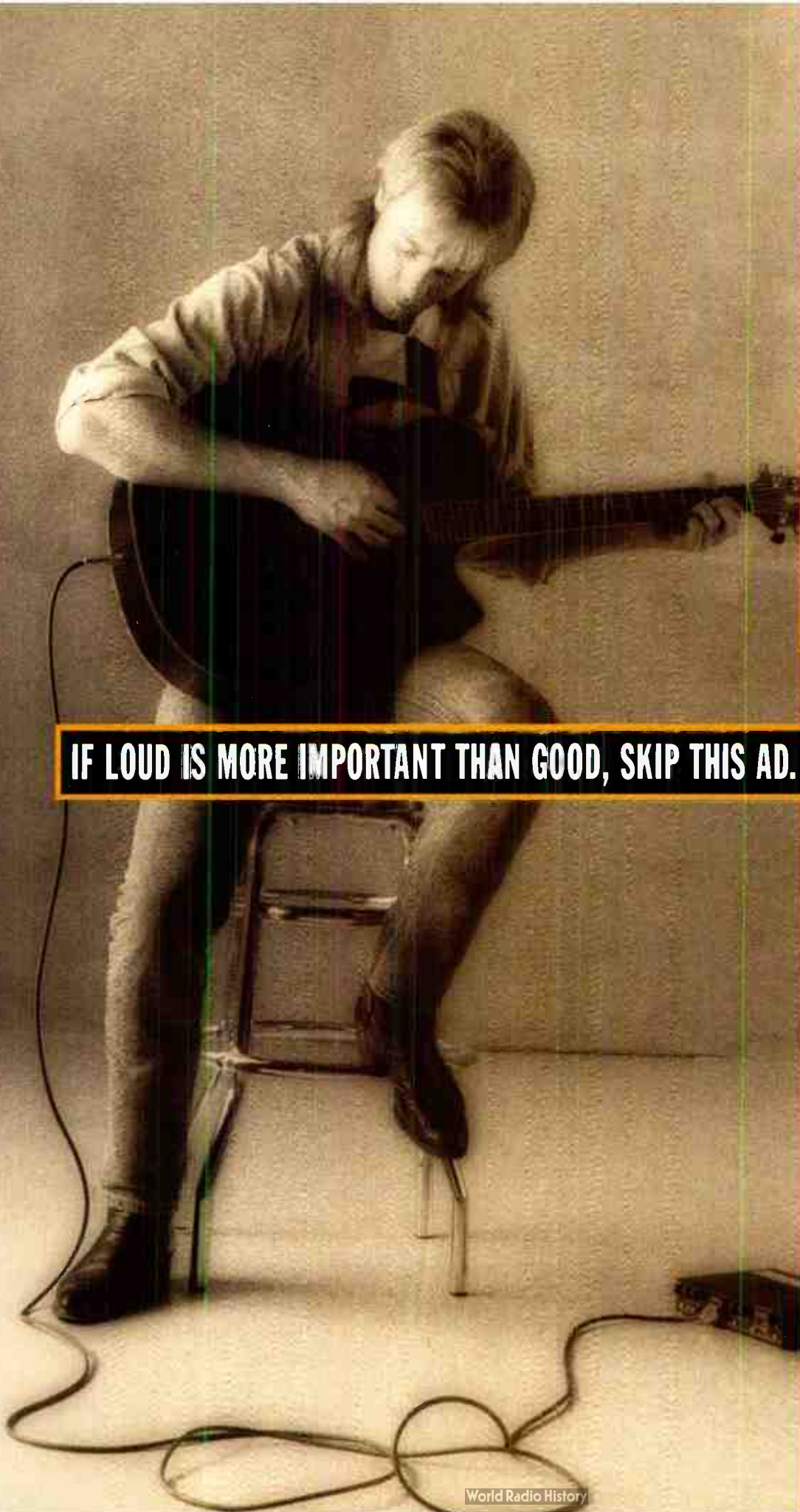
In addition to chords, *Scale Magic* displays, plays and prints out scales and arpeggios. Selecting from a series of menus, first you specify a chord type and inversion, which is displayed on a graphic guitar neck. Then the menu presents various scales and modes to use while soloing over the chord; when you select one, its notes and fingering are superimposed on the neck, color-coded for easy reading. Likewise, you can view superimposed notes and fingerings for the arpeggiated version of the chord; typing the left and right arrow keys enables you to view higher and lower portions of the fretboard. As with *GuitarWorks*, there's a "progression editor" with which you can sequence your own idiomatic guitar arrangements to play along with. Five add-on *Style Modules* (\$19 each, five for \$76) provide rudimentary backup so you can apply what you've learned.

If you're in a more creative frame of mind, you might want to turn to *Howling Dog's Power Chords*

After years of chasing keyboard players, software companies are turning their attention to guitarists.

BY J. ARIF VERNER





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"They **LAUGHED** when I said they could have **Perfect Pitch**

...until I showed them the secret!"

The TRUE STORY by David L. Burge

I ALL STARTED in ninth grade as a sort of teenage rivalry.

I would slave at the piano for five hours daily. Linda didn't practice anywhere near that amount. But somehow she always seemed to have an edge which made her the star performer of our school. It was frustrating.

What does she have that I don't? I would wonder.

Linda's best friend, Sheryl, sensed my growing competition. One day she dragged on and on about Linda, adding more fuel to my fire. "You could never be as good as Linda," she taunted me. "Linda's got Perfect Pitch."

"What's Perfect Pitch?" I asked.

Sheryl gloated over a few of Linda's uncanny musical abilities: how she could name any tone or chord—just by ear; how she could sing any pitch she wanted—from mere memory; and how she could even play songs after only listening to them on the radio!

My heart sank. Her fantastic EAR is the key to her success I thought. How could I ever hope to compete with her?

But later I doubted Sheryl's story. How could anyone possibly know F# or Bb just by listening? An ear like that would give someone a mastery of the entire musical language!

It bothered me. Did Linda really have Perfect Pitch? I finally got up the nerve and point-blank asked Linda if the rumors were true.

"Yes," she nodded to me aloofly.

But Perfect Pitch was too good to believe. I rudely pressed, "Can I test you sometime?"

"OK," she replied cheerfully.

I couldn't wait to call her bluff...

My plan was ingeniously simple:

I picked a moment when Linda least suspected it. Then I boldly challenged her to name tones for me—by ear.

I made sure she had not been playing any music. I made her stand so she could not see the piano keyboard. I made certain other classmates could not help her. I set everything up so I could expose Linda's Perfect Pitch claims as a ridiculous joke.

Nervously I plotted my testing strategy. Linda appeared serene.

With silent apprehension I selected a tone to play. (She'll never guess F#!)

I had barely touched the key.

"F#," she said.

I was astonished.

I quickly played another tone. She didn't even stop to think. Instantly she announced the correct pitch.

Frantically, I played more and more tones, here and there on the keyboard, but each time she would somehow know the pitch—without effort. She was SO amazing—she could identify tones as easily as colors!

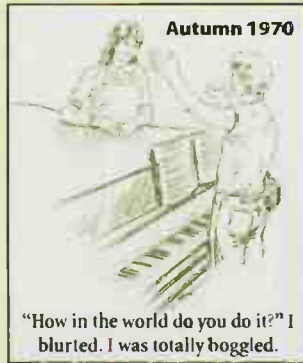
"Sing an Eb," I demanded, determined to mess her up.

With barely a pause she sang the proper pitch. I had her sing tone after tone. But as I checked her on the keyboard, I found that she sang each note perfectly on pitch.

I was totally boggled. "How in the world do you do it?" I blurted.

"I don't know," she sighed. And to my dismay, that was all I could get out of her!

The dazzle of Perfect Pitch hit me hard. My head was dizzy with disbelief, yet from that moment on I knew Perfect Pitch is real.



I couldn't figure it out...

"How does she DO it?" I kept asking myself. On the other hand, why doesn't everyone know musical tones by ear?

Then it dawned on me that most musicians can't tell C from C#, or A major from F major—like artists who brush painting after painting without ever knowing green from turquoise. It all seemed so odd and contradictory. I found myself even more mystified than before.

Humiliated and puzzled, I went home to work on this problem. At age 14, this was a hard nut to crack.

You can be sure I tried it myself. I would sweet-talk my three brothers and two sisters into playing tones for me, then guess each pitch by ear. My many attempts were dismal failures.

So I tried playing the tones over and over in order to memorize them. I tried to feel the "highness" or "lowness" of each pitch. I tried day after day to learn and absorb those elusive tones. But nothing worked. I simply could not recognize the pitches by ear.

After weeks in vain, I finally gave up. Linda's gift was indeed extraordinary. But for me, it was out of reach.

Then it happened...

It was like a miracle. A twist of fate. Like finding the lost Holy Grail.

Once I had stopped straining my ear, I started to listen NATURALLY. Then the incredible secret to Perfect Pitch jumped right into my lap.

I began to notice faint "colors" within the tones. Not visual colors, but colors of pitch, colors of sound. They had always been there. But this was the first time I had ever "let go"—and listened—to discover these subtle differences within the musical tones. Soon I too could recognize the tones by ear! It was simple. I could hear how F# sounds one way, while Bb has a different pitch color sound—sort of like "listening" to red and blue!

The realization hit me: THIS IS PERFECT PITCH! This is how Bach, Beethoven and Mozart could mentally envision their masterpieces—and name tones, chords and keys all by ear—by tuning in to these subtle "pitch colors" within the tones.

It was almost childish—I felt sure that anyone could unlock their own Perfect Pitch by learning this simple secret of "color hearing."

Excitedly I told my best friend Ann (a flutist) that she could have Perfect Pitch too. She laughed at me.

"You have to be born with Perfect Pitch," she asserted.

"You just don't understand how easy Perfect Pitch is," I explained.

I showed her how to listen. Timidly, she confessed that she too could hear the pitch colors. From this discovery, it wasn't long before Ann had also acquired Perfect Pitch! We became instant school celebrities. Classmates loved to test our abilities, leaving everyone awed and amazed by the power of our virtuoso ears.



Way back then I did not know the impact I would have when years later I explained my discovery to college music professors. I was surprised that many of them laughed at me at first. You may have guessed it—they told me, "One must be born with Perfect Pitch." Yet once I revealed the simple secret to Perfect Pitch—and they heard for themselves—you'd be surprised at how fast they would change their tune!

As I continued my own music studies, my Perfect Pitch ear allowed me to progress far faster than I ever thought possible. I even skipped over two required college courses. Perfect Pitch made everything much easier—performing, composing, arranging, sight-reading, transposing, improvising—and it enhanced my enjoyment of music as well! I learned that music is definitely a HEARING art.

And as for Linda?

Oh yes—time eventually found me at the end of my senior year of high school, with my final chance to outdo Linda. Our local university sponsored a music festival each spring. I went all out for it. Guess what? I scored an A+ in the most advanced performance category. Linda only got an A.

Sweet victory was music to my ears—mine at last!

THESE DAYS, thousands of musicians and two university studies have already proven my Perfect Pitch method. Now I'd like to show YOU how to experience your own Perfect Pitch!

I hope you won't laugh as you picture yourself with various Perfect Pitch skills—like naming tones and chords by ear with laser-like accuracy! I think you will be surprised at just how simple Perfect Pitch really is—and how very valuable.

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THEY MIGHT BE GIANTS'



HOME STUDIO

"OUR HOME STUDIOS expanded a lot when we were making records with them, like *Apollo 18*," states John Flansburgh, half of the terminally twisted duo They Might Be Giants. "Home recording is really the origin of the band: We lived in the same building and started sharing equipment. We were a band that made tapes, rather than a band that played in their garage. We're a bedroom band."

Indeed, the studio assembled by the Giants' other half, John Linnell, crowds one wall of his bedroom in the rough-and-tumble Brooklyn enclave called Williamsburg. Here, and down the street at Flansburgh's, they concoct demos from which bassist Tony Maimone and drummer Brian Doherty, who joined for the new Elektra album *John Henry*, flesh out their parts.

The heart of Linnell's system is an **Apple Macintosh IICI** **1** running **MOTU's Performer** sequencer and **Mosaic** notator (for horn arrangements), connected to an **Opcodes Studio Plus Two** MIDI interface **2** and **Timecode Machine** sync box **3**. A **Cutting Edge** hard disk **4** alongside Linnell's **Music Mart** accordion **5** doubles as a pedestal for a **Bundy** bass clarinet **6**—which is not to ignore his prized **Buescher** bass sax **7**. A **Yamaha MJC8** **8** distributes MIDI to his **E-mu Proteus FX** **9** ("this is what I'm using live now") and **Vintage Keys** **10**, **Roland R-8M** percussion module **11** and **U-220** **12**, plus a **Casio VZ-10M** **13** bought in a closeout sale. "It's the end of the legendary CZ line," he laments. "It's got some weird, cheap sounds you can't get any other way." An **Akai S1000KB** sampler **14** also serves as a master MIDI keyboard. When he's in a picking mood, Linnell picks up a **Gibson SG** from the early '60s **15**. A **Boss TU-12H** **16** helps keep it in tune.

The instruments, plus a **Sennheiser 421** mike **17**, feed a **Tascam 688** eight-track cassette deck **18**. "It has all these line inputs," Linnell points out. "I can mix all my sequenced tracks and still have seven tape tracks for bass clarinet." For effects, he uses a **Urei 7110** compressor/limiter, **Lexicon PCM42** delay **19**, **Yamaha SPX90II** multi-effect unit **20** and **Korg DRV-1000** reverb **21**. He mixes to a **Sony TC-WR690** cassette deck **22** and **Panasonic SV-3700** DAT **23**, amplified by a **Hafler PRO2400** **24** and **Design Acoustics PS-10** speakers **25**.

Flansburgh (who considers his **Arbiter Fuzz Face** **26** "the ultimate fuzzbox") has a similar rig—only "much more difficult to operate." In fact, he hopes to go back to a more primitive setup. "I look back on having an open-reel four track," he muses, "where I could just plug my guitar into the front. The minute you get a patch bay—unless you really are an engineer—you can't work as efficiently. It *seems* efficient because it's much more versatile. But home recording isn't about versatility. It's about getting the idea down quick."

BY TED GREENWALD

PHOTOGRAPH BY CHRIS CARROLL

Fall Under the Spell

"Raucous,

sweaty

Kenny Neal's

barrelhouse blues...

HOODOO MOON,

explosive guitar...

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— CD REVIEW



KENNY NEAL



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Munsters of Rock

SLAYER

Divine Intervention
(AMERICAN)

DANZIG

Danzig 4
(AMERICAN)

MEGADETH

Youthanasia
(CAPITOL)

IF YOU'RE STARTING TO GET A LITTLE UNEASY about all those women-in-rock features, interviews, cover stories—starting to feel that the old imperatives are slipping away, that there's too many Nancys and not enough Sluggos holding down the fort these days—then this one's for you. Three new releases from certified heavy-hitting members of the hairy-chested he-man metal club proving that there's still one thing that white males can do better than any other peoples—and that's make big ballsy metal records.

Okay, enough unveiled sarcasm, let's start ripping into these clowns. I mean, take Slayer. Don't they ever get tired of the old buzzsaw routine? Does anybody over 15 really, honestly get off on this stuff? If it's meant to be a parody, they should have quit about five albums ago—no joke holds up under endless repetition. Similarly, if you want to look at it as a kind of avant-garde conceptual thing—music stripped down to essentials of sound and rhythm, tempo changes supplanting melody's function as structure signifier—yeah, well that's not exactly a long-haul idea either. And what's worse, the guys are starting to sound *confused*. Sure, we still get stuff like "Serenity in Murder" (title tells all) and "213," which has the unbeatable combo of murder, rape and cannibalism, but what's the deal with "Dittoheads"—the title refers to the self-absorption of those poor bastards who admire Rush Limbaugh—a song which decries the lack of tougher penalties for violent offenders, or "Circle of Relief," a plea for greater tolerance of other people's ideas, fer Chrissake? You're sending mixed signals, dudes.

Glenn Danzig of Danzig fame would never do that. Now this guy's focused. Unfortunately what he's focused on is making tastefully gloomy metal ("tastefully" in the sense of devising the kind of relatively low-keyed, thought-out guitar parts that could land you on the cover of *Musician*), while lyrically coming across as a combination of Jesus Christ and Dr. Kevorkian (is that redundant?)...he wants to save you, he wants to kill you, you know the drill. I'll give him points, though, for having an unpretentious approach to lyric writing, stylisti-



A

VIRGIN BIRTH.

FLYING REINDEER.

CHRISTMAS MUSIC THAT DOESN'T SUCK.

(GEE, MIRACLES REALLY CAN HAPPEN.)



THE POINTER SISTERS EURYTHMICS WHITNEY HOUSTON BRUCE SPRINGSTEEN & THE E STREET BAND
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BULLET BAND BRYAN ADAMS BON JOVI ALISON MOYET STEVIE NICKS TOM PETTY & THE HEARTBREAKERS RANDY TRAVIS
LUTHER VANDROSS FRANK SINATRA/CYNDI LAUPER BOYZ II MEN JON BON JOVI PALL YOUNG ARETHA FRANKLIN RONNIE
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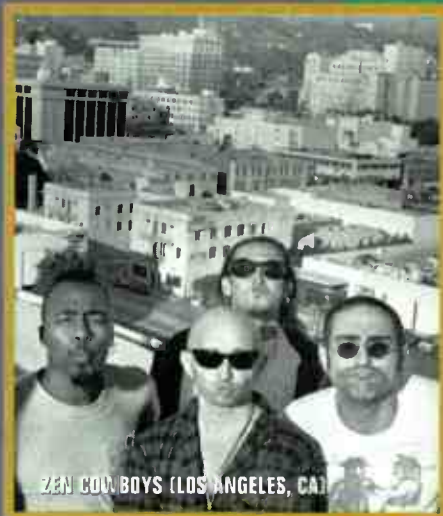
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World Radio History

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MUSIC

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DAVID BYRNE



ROSANNE CASH

GRAND PRIZ



KAREN SAVOCA (SYRACUSE, NY)

CIAN

ances...

D BANDS 1994

ers and editors and chosen by final-round judges David Byrne, Rosanne Cash, Sonny Rollins and Butch Vig (sated judge Flea unfortunately went missing). Thanks again to all who participated, and congratulations to the winners:

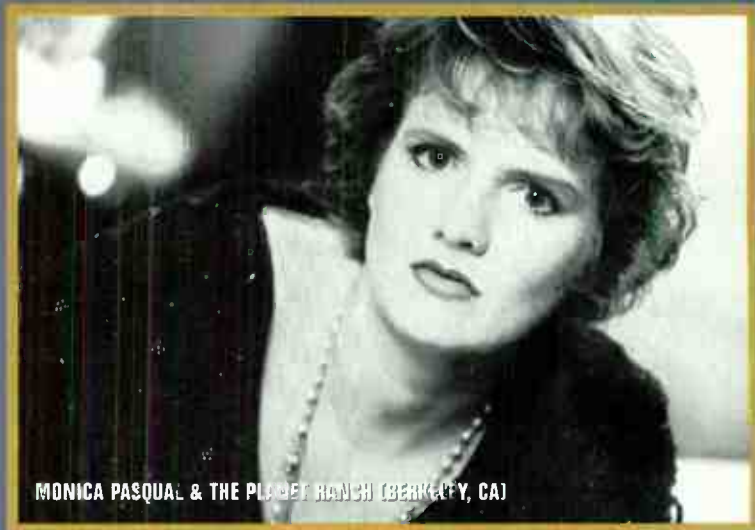


SONNY ROLLINS

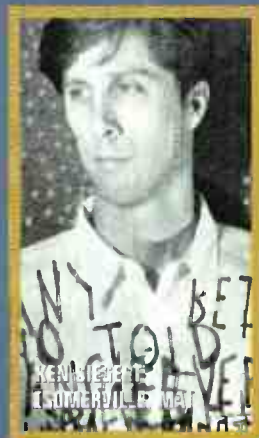


BUTCH VIG

IZE WINNER



MONICA PASQUAL & THE PLEASANT RANCH (BERKELEY, CA)



KEN JEREFF (SOMERVILLE, MA)



TED 302 (PLEASANTON, CA)



J.S. (CHARLESTON, SC)



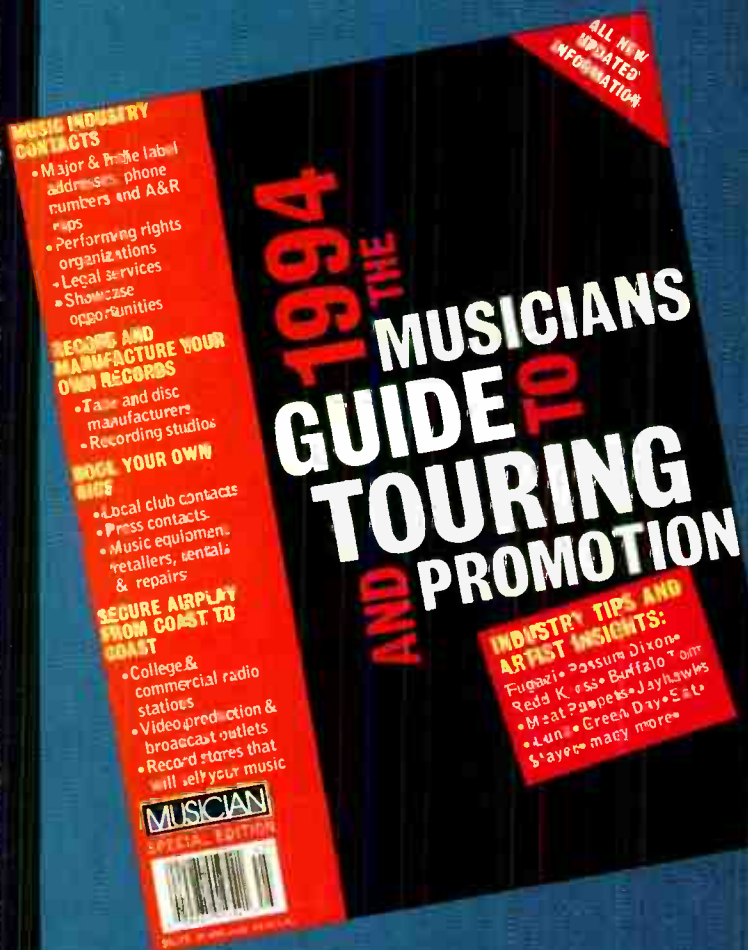
FOSTER BAND (PHILADELPHIA, PA)



ALEX BALLARD & SUGARFOOT (MILWAUKEE, WI)

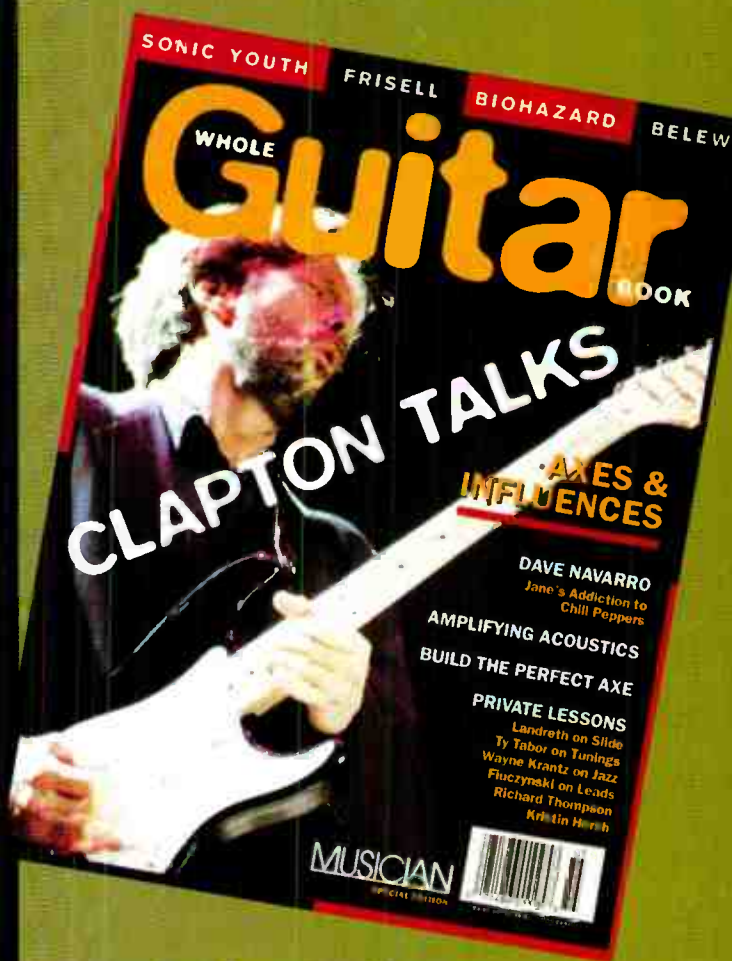
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- 189 7/94 Jazz Special, Branford Marsalis, Smashing Pumpkins
- SF1 Best of the Beatles and Roll the Stones



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COUNTING CROWS



ICE CUBE



EDGE

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MUSICIAN BACK ISSUES



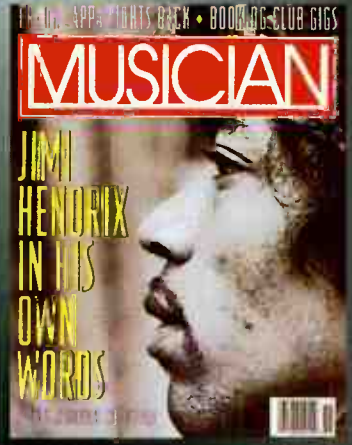
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THE MUSICIAN GUIDE TO BACKSTAGE PASSES



AFTERSHOW ONLY

The rock 'n' roll equivalent of a kick-me sign. By the time they let you backstage not only is the band gone, so are the potato chips.

GUEST

You're in with the radio station contest winners and Strawberry's clerks. If you're lucky you might be led in a herd of 30 goons clutching Instamatic cameras and autograph books to have a group photo taken with the drum roadie.

V.I.P.

To you it means "Very Important Person." To the road crew it means "Visitor Is Pest." This credential will allow you to spend the whole concert in a small room at the back of the arena (or, if you're in a stadium, a sports bar far from the stage) eating pretzels and drinking complimentary Yoo-Hoo. Watch the look of pity on the management rep's face when you ask, "Is the band coming by later?"

LOCAL CREW

The bad side is, you get paid minimum wage to stand with your arms folded and your back to the band, keeping kids off the stage while the bass causes your spine to spasm. The good side is, you can drag drunks under the stage and beat them up.

MANAGEMENT GUEST

Well, now you're getting somewhere! With this pass you, some Canadian record execs with comb-overs and a handful of cadaverous bleached blonde women in fur coats will be escorted straight past the dressing rooms and into a nice yellow locker room deco-



rated for the night with two rented couches and a potted palm. You will be offered champagne in paper cups and an assortment of crackers. You will watch the show from the soundboard. You will never get near the band. You will pretend not to care.

CREW

This lets you eat the cold stew in catering, run on and off-stage carrying heavy equipment and sweat up a too-short tour T-shirt that leaves two inches of your belly hanging out.

If you try to grab a slice of turkey loaf from the band's untouched catering tray, however, you'll get your wrist broken.

ALL ACCESS

Don't get cocky. "All access" means you can stroll between the semi-trucks, inspect the buffet and hobnob with the opening act's road manager, but try and use it to walk in on the star's massage and you'll be quickly turned around and pointed back toward the onion dip.



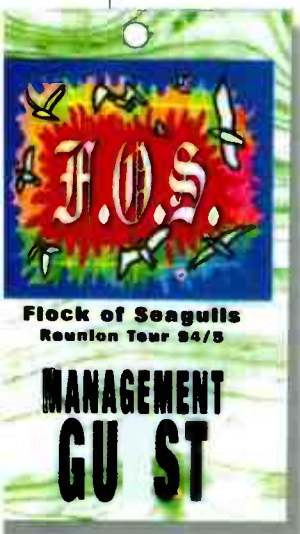
**Flock of Seagulls
Reunion Tour 94/5**



V.I.P.

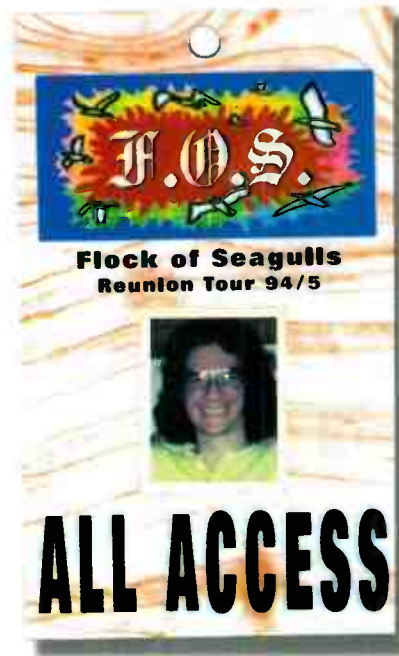


CREW



**Flock of Seagulls
Reunion Tour 94/5**

**MANAGEMENT
GUEST**



**Flock of Seagulls
Reunion Tour 94/5**

ALL ACCESS



SR SERIES II, THINK OF IT AS FREEDOM OF CHOICE.

There's a little something for everyone in SR Series II™. From small combo vocal reinforcement to large club systems, from mobile DJ and recorded music reproduction to stage monitoring, front fills and main PA stacks in concert applications. SR Series II has evolved to be the first choice of musicians and sound engineers world wide. Here's what this evolution has produced.

MORE MODELS

You have a greater number of configurations from which to choose. With more systems containing large format compression drivers plus a dual 18-inch subwoofer system, SR Series II is sure to have the loudspeaker systems to fit your needs.

OPTIMIZED APERTURE™ TECHNOLOGY

Our newest born technology, available in five models, yields



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

INNOVATIVE COMPONENT DESIGNS

Many of the models incorporate recent breakthroughs in component design. The 2119H has been engineered for extra output power capability in dedicated midrange applications. Our 2417H small format compression driver incorporates the lightest diaphragm

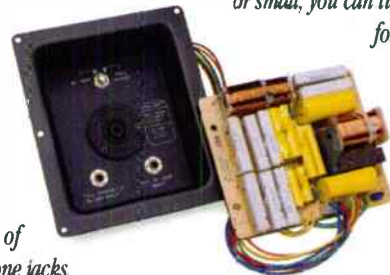
we have ever made, resulting in exceptional transient response, enhanced high frequency clarity and crisp, clear vocals.

ROADWORTHY CONNECTORS & CROSSOVER NETWORKS

You now have the choice of Speak-On® connectors or phone jacks. Speak-On's permit the use of multi-conductor cable for quick and reliable set-ups.

Or you can choose the simplicity and convenience of 1/4-inch phone jacks.

The input terminal cup is made of heavy gauge steel to endure years of road use and abuse. A heavy-duty rotary switch makes selecting Passive or Bi-amp operational modes quick, easy and reliable. Crossover networks have been re-engineered to survive years of road work and offer outstanding acoustic



performance. Highest quality close tolerance capacitors, high power resistors and low insertion-loss inductors assure the smoothest possible acoustic response.

Regardless of your application, large or small, you can turn to SR Series II for the most

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below. Better yet, stop by your local JBL Professional dealer for a personal demonstration.



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Before his name went
on it, his heart, **his**
SOUL and most of
the skin on his fingertips went
into it.