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# MUSICIAN

FEBRUARY 1994 \$2.95

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World Radio History

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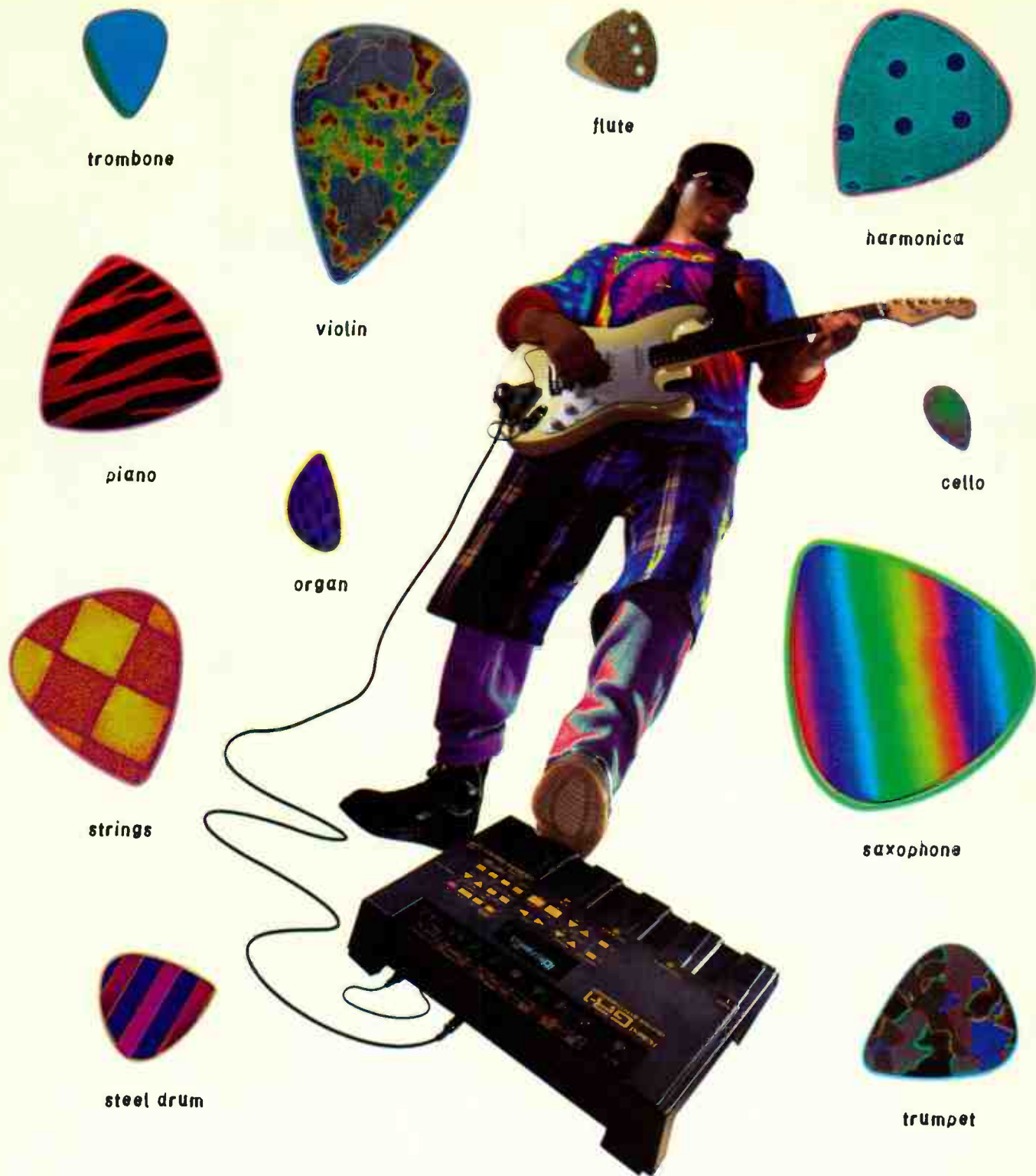




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A black and white photograph of Peter Frampton. He is smiling and looking down at his electric guitar. He is wearing a dark jacket with some decorative elements on the lapels and light-colored trousers. The background is dark and out of focus.

# Peter Frampton

**His  
New  
Album**  
Featuring  
“Day In  
The Sun”  
and  
“Waiting  
For Your  
Love”

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# FRONTMAN

*What have you been doing since The Spaghetti Incident?*

I've finally been able to build a studio in my house. It's not that incredible, but I've never had access to multi-tracking before. Sometimes in the studio I get shy about trying to verbally express an idea, and some songs have gotten lost that way. But I've got the basic ideas for about eight new songs. Before, I've had trouble focusing my songwriting when I had no ideas for the vocals, but these arrangements are going well. Then I'll send 'em over to Axl, and if he comes up with some melodies for vocals we can set up rehearsals and start jamming them out.

*Any final thoughts about the Charles Manson controversy? [A Manson song, "Look at Your Game, Girl," was included without credits on The Spaghetti Incident.]*

I think the media turned it into a much scarier thing than it was. Even David Geffen turned on us, and it's his record company. He's the one who dropped the ball. But you know, when "Sweet Child o' Mine" was out he called us up to get an edited version for radio—and it turned out he hadn't heard that song.

*How did the rest of The Spaghetti Incident come about?*

The songs represent where we come from. Some of those records are out of print. It's amazing to me that people this influential could be so easily forgotten. Maybe one out of 20 people will go out and look for the original records, and that would be great.

But this album was done about as innocently as anything Guns N' Roses can do, I think. It's not like there are amazing solos on it or anything like that. The main thing about it is our sentiments for the songs themselves. On "Since I Don't Have You" David Gilley used a practice guitar, some piece-of-shit Tele, and you can hear the amp buzzing in the background. It's real natural. Those songs couldn't have been done any other way. It's still gonna sound like us, but we didn't try to find fucked-up amps or ancient effects—or newfangled effects—to make it sound old.

I think it was mastered at about the highest volume ever. It's a record to play at a party or put in your car stereo and take off down the road. Everything gets so analyzed, but there's really not much more to it than that.

*There is a particularly strong performance on "Ain't It Fun."*

I'm sort of proud and embarrassed of that song. I'm proud because I played the guitar fills off what I imagined Axl was going to sing. I know him that well, his phrasing and how he does things, that I filled a lot of holes and never stepped on his vocals. But the fact that he wasn't there and that the track wasn't cut live is kind of embarrassing. [laughs]

*That song had an emotional resonance, too, like it was really about yourselves.*

"Ain't It Fun" is indicative of us and what we were like—and what kids don't realize when they plug in and want to be a rock star. It mirrors our views as to what this business is about—it will eat you alive if you don't have control. Those guys were the originals, and for them there were no limits, nobody was telling them what to do—and now some of them are dead. At first we were a lot like them, and happily, we're not dead. But two members of this original band are missing, for different reasons, both of them having to do with what we're talking about. The way the other three of us were headed, we wouldn't be here either.



# SLASH

*You've been playing with a lot of musicians outside the band—has it affected your approach to guitar?*

I do go out and jam all the time. I don't "practice" unless I hear some lick I want to play, but I don't sit in my room and play scales. The only thing I've noticed is that lately I'm getting more confidence in spontaneous playing. On *Appetite for Destruction* I would get drunk and play a dummy track, then go back later and overdub—basically because I was scared. But for this new album I'd like to play my parts live.

*Have you been juiced by much new music?*

My record collection is about 20 years old. I just listen to classics on the radio. A couple of years ago there were a few records that I liked. And I just got the Nirvana record from Geffen—'cause it was free [laughs] and there's a few great songs on it. But I don't want to be influenced too much by what I hear.

*How's married life?*

It's great. She's awesome. As I've told her, I was the least likely candidate for marriage, and if it was not for her I'd still definitely be single. [laughs] Yeah, she really caught me by surprise. But, as she says, she didn't want to meet me either.

MARK ROWLAND

**"The Spaghetti Incident is a record to play at a party, or put in the car stereo and take off down the road."**

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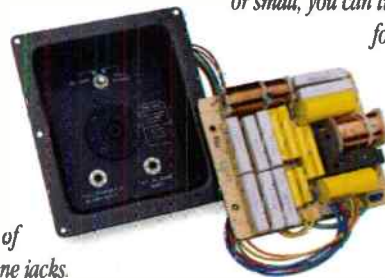
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# LETTERS

## PEARL JAM

Is Eddie Vedder a clown or what (Nov. '93)? "I never had a lifelong dream to be a rock star." Who does he think he's kidding? Anyone who would intern at MTV for "Downtown" Julie Brown wanted to be a rock star in the worst possible way. I wouldn't be surprised if Eddie was first kid on his block to lip-sync "Aqualung" into his bedroom mirror.

Kevin Hunt  
Westmont, IL

Gee, that Eddie Vedder seems like a truly nice guy. But his overwrought, bombastic singing reminds me that each generation gets the David Clayton-Thomas it deserves.

Craig Hankin  
Hunt Valley, MD

If Eddie Vedder hates the media so much, why does he do interviews?

Kelly Verdin  
Houston, TX

The November issue was great as usual, but the cover reminded me of the Doors. Please have equal space for the entire band and not just one single member being the size of the monster that ate Cleveland.

Dylan's Mr. Jones  
Ewing, NJ

Regarding your Pearl Jam cover story: oops! I mean Eddie Vedder article. Steve Gossard, Mike McCready and Dave Abbruzzese were not even mentioned in the article. The media's focus on just the singer is unfair not only to the fans, but to the band themselves.

Randy Osenenko  
Walker, LA

Thanks for the great article on Pearl Jam. For the people who feel that Pearl Jam is just a flash in the pan or part of a short-lived "scene," I beg to differ. As far as their being "fakes" or "poseurs," no one can fake the kind of sincerity and honesty that comes through in their songs.

Christine Seward  
Columbus, OH

Eddie Vedder appears to be a lost breed: completely dedicated to his music while remaining genuinely down-to-earth and self-effacing.

As a sophomore in college, the past two years have been a downward spiral. Although things have not improved much, I do know one thing: Pearl Jam saved me. Even when I am totally alone, I have their music.

Cheryl Crane  
Lexington, KY

were highlights, and I for one am appreciative for now knowing more about the artist.

One minor complaint: The photo on pages 34-35 is mislabeled. From left to right, it's Andrew Fletcher, Martin Gore, David Gahan and Alan Wilder.

Shannon Silverman  
Urbana, IL

## BLACK ROCK COALITION

I guess rap and hip-hop haven't provided enough release from "the man keeps puttin' us down" mindset. Now we want affirmative action in rock 'n' roll. Tell Beverly Jenkins that her battle is with corporate America, not with the people!

Charlie Cox  
Seattle, WA

## MAIN MAN

Now that you've made Ray Charles your Front Man, (Oct. '93) how 'bout making him your cover man? Full-length interview and all. I'm sure the genius, the high priest if I may, has plenty-o-stories and musical insight. Get the real thing (I mean the "right one") while he still graces our earth with his ever-soulful presence.

Damian Calcagne  
Galtsville, NJ

## TOMMY/TOWNSHEND CONTEST WINNERS

RCA Victor has announced the winners of the Tommy/Townshend contest. First prize goes to Diana Baker of Marcellus, NY, who wins a Pete Townshend acoustic guitar from Takamine and a gala weekend in New York with tickets to Tommy. Second prize goes to Francis Stossel of Barnesboro, PA, who also wins a trip to New

York with tickets to Tommy. Congratulations also to the 100 third prize winners of the original cast recording of Tommy, the full-length Who retrospective video *The Kids Are Alright*, from BMG Video, and an RCA Victor Tommy T-shirt.

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

Dear Readers and Friends Past and Present,

As co-founder of *Musician* magazine, I've been in the publisher saddle of this hoss goin' on almost 20 years now. Whew. It's been a hot and dusty trail, filled with terrors and joys, gems and jerks, saints and (naturally) sinners and all that music-business stuff you'd expect. After 20 years, it's time to retire, you know, let some new blood into the mag's arteries.

I want to thank our readers and advertisers who have supported us along the way. I've had the pleasure of meeting some fantastic individuals in advertising. You taught me so much. Again, thanks, readers and advertisers, for having the vision to stick with the one music magazine that continues to hold the integrity of the music above all else.

In any case, I do want to publicly thank Gary Krasner who really has been the workhorse of *Musician* advertising for 15 years. Couldn't have lasted without you, Gar. Also Sam Holdsworth, my founding partner, Keith Powers, Cindy Amero, Mark Rowland, Ruth Maassen, Jock Baird, Vic Garbarini, Ross Garnick, Gary Koepke, Michelle Nicastro and David Olin were key people throughout. Also to Miriam Campiz, our current art director, who has us all so excited with her design. She is simply the best.

A special bow of gratitude goes to Bill Flanagan and Paul Sackman. They had to put up with the most crap and with me out, they still will, especially Paul, who will now have to run this railroad. Gasp. All hail the new king!

Finally, thanks to Billboard, who has been our parent for 13 years, and especially to Jerry Hobbs, for discovering and cultivating us and believing in *Musician* and me every step of the way. I'll miss you all.

GORDON BAIRD Publisher

## DEPECHE MOPE

After spying David Gahan's picture in the corner of your October issue, I bought the magazine. I must compliment Jon Pareles on his article "Depeche Mode—Mope Now Party Later." I have read many, many articles on Depeche Mode, and this article is among the best. The in-depth paragraphs about Martin Gore's words

Five releases inaugurating a new long-term exclusive relationship

# philip Glass

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—Alan Rich, *Los Angeles Weekly*

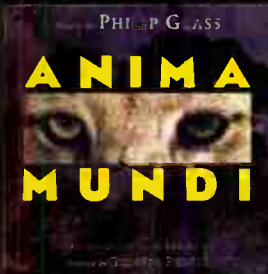
Philip Glass

Hydrogen Jukebox



A new collaboration with Allen Ginsberg about America from the '50's to the '80's — "May be numbered among the composer's masterworks."  
—USA Today

First Recording

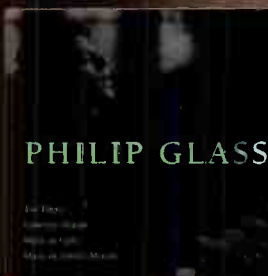


Original soundtrack recording for the film by Godfrey Reggio, director of "Powaqqatsi" and "Koyaanisqatsi"

First Recording



Music with Changing Parts — first release on CD of the composer's 1971 ensemble work



Music in Contrary Motion  
Two Pages  
Music in Similar Motion  
Music in Fifths — early works from the 1960's, all for the first time on CD

Coming Soon:  
Music in Twelve Parts  
— digital recording of the composer's first full-length work from 1974

at Elek's Nonesuch

## YO HO! YO HO!

The antipiracy unit of the Recording Industry Association of America (RIAA) recently seized 37,750 counterfeit cassettes in Bronx, New York. A September 1993 raid on Trax/Saber Records of Chicago netted 59,445 unauthorized LPs, 1845 cassettes and 7175 CDs.

## DREAM WEAVER

Making what she calls "an acoustic record that's not wimpy," Throwing Muses head Kristin Hersh came up with some memorable songs of haunting and possession. Most potent is "Your Ghost," which kicks off her solo album *Hips and Makers*.

"I wrote that song in the middle of the night in Scotland," Hersh recalls. "I'd been sitting up with friends till about 4 a.m. drinking whiskey, and when I went up to bed I couldn't sleep.



Finally, at the risk of sounding like an artist with a capital 'A,' I scratched out all the lyrics to 'Your Ghost,' with what I thought the chords should be, and then I fell asleep. In the morning I realized I'd only written three chords when the lyrics were in four time, but I just played the chords in a round and sang the vocals over it so that every time a note comes around again, it's sung to a different chord. It's pretty simple, without being simplistic." She laughs. "I hope."

EXPERT WITNESS

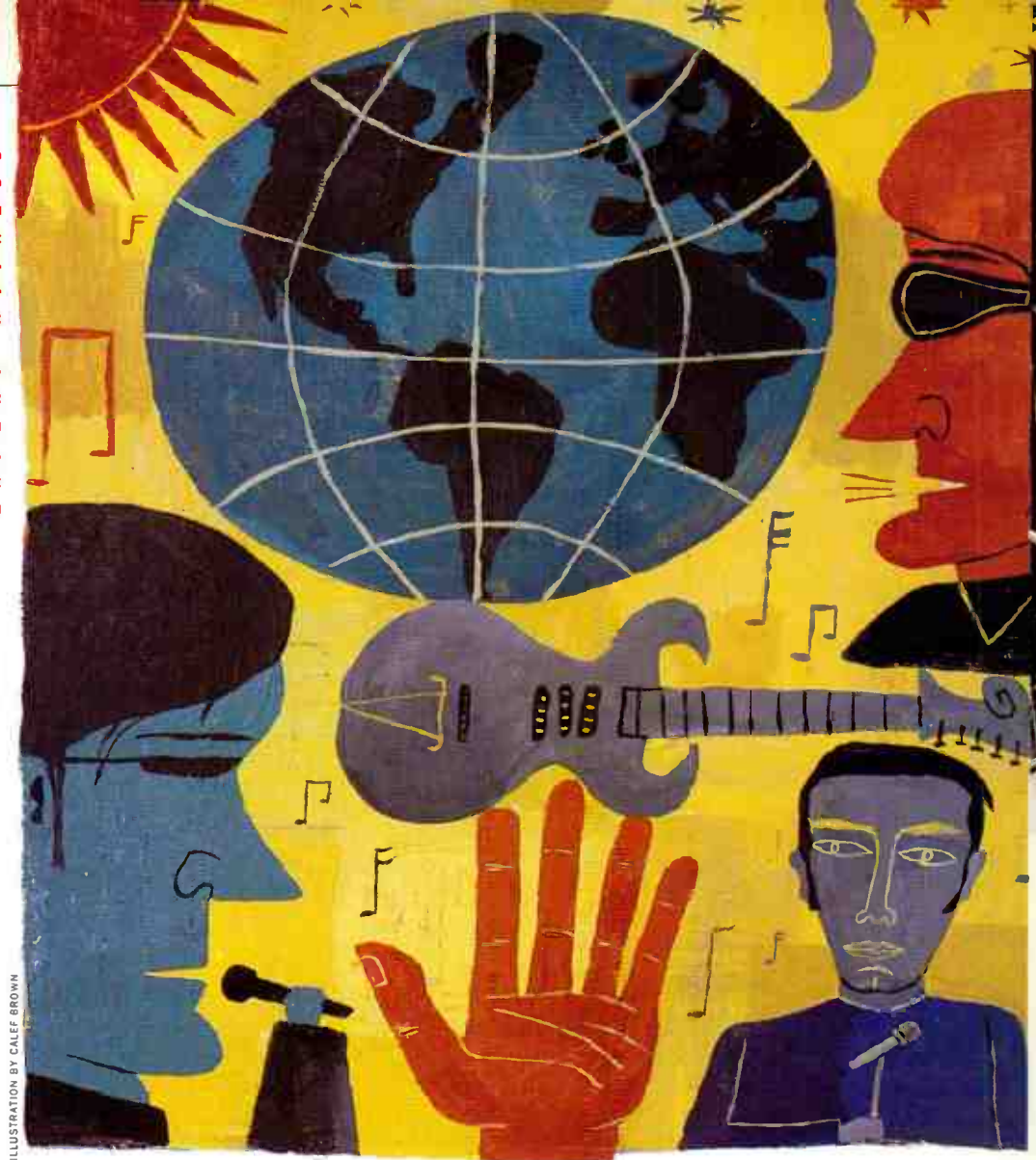


ILLUSTRATION BY CALEF BROWN

# ROUGH

## BILLY IDOL PHONE HOME

If you weren't jacked into the net on December 17, you missed a chance to chat with Lou Reed via computer. With addresses on two national computer networks (America On-Line and CompuServe), Warner/Reprise Records is offering live Q&A sessions, essay contests, photos and tour schedules for top-selling artists from Prince to Hendrix. The label's on-line presence is also a conduit straight to the top—input from fans has

already prompted Warner execs to consider re-releasing six out-of-print Neil Young records on CD. Geffen/DGC Records, also on CompuServe, offers rare photos of Nirvana and Urge Overkill as well as soundbites; 30 seconds' worth of a live rendition of Nirvana's "Drain You" is one highlight. On CompuServe, type "GO MUSICVEN" for the music vendors' forum. On America On-Line, type control-K (or select "keyword" from the "go to" menu) and then type "Warner."



# Let's Make a Benefit Album

by Dave Wakeling

**A** *ALTERNATIVE NRG* is a Greenpeace benefit album recorded entirely with solar power. All of the bands on *Alternative NRG* had to meet a number of criteria: They had to be touring in America during the period; they had to be of the same spirit as the general aims

and, most important, I had to like them. R.E.M. and U2 were steadfast supporters of Greenpeace, and I approached their managers, Jefferson Holt and Paul McGuinness. I went directly to Peter Garrett in Midnight Oil. James and P.M. Dawn had expressed interest in Greenpeace to people in the organization. UB40 told me they wanted to do something when the time was right. L7 is the righteous voice of indignation, making a difference in the way women's voices are heard by the public. Disposable Heroes have fabulous lyrics, and they turned out to be extremely nice people. Sonic Youth is on the record because I love them and they were touring. EMF was just a lucky coincidence: I looked through *Pollstar* for what was

coming on tour, and there they were.

We approached a lot of labels. The first bite was from Giant, but [head] Irving Azoff changed his mind. We sent out details to 10 companies, talked to four. I was attracted by [then president of Hollywood Records] Peter Paterno's interest, by the way. *Alternative NRG* fit in with their plan to establish themselves as players. It was an opportunity for them to have some big names on a record and showcase a few Hollywood acts like Brian May, Yothu Yindi and Boo-Yaa T.R.I.B.E.

We got a sizable royalty and advance from Hollywood to build the [solar-powered] generator and record the [cont'd on page 16]

## HARD DISK HEAVEN

Here's a handy way to add hard-disk recording to your production setup, especially if you already have an Ensoniq ASR-10 sampler. The ASR-10's new operating system, version 2.0, makes it possible to record two independent tracks to a hard disk, or to the instrument's internal RAM (up to 16 megs), without any additional hardware. You can sync to the onboard sequencer, punch in and out, bounce internally, link audio segments, even route recordings through the ASR-10's effects processor. The update, free to current owners and standard with new units, requires ROM version 1.5. Contact Ensoniq at (800) 553-5151.

PHOTOGRAPH BY MICHAEL HALSBAND



ILLUSTRATION BY PAUL CORIO

## UP FROM UNDER

Is it possible to survive an endorsement from Nirvana with your underground credibility intact? You can if you're the Meat Puppets, whose *Too High to Die* follows 10 years of indie releases and a guest appearance with the Seattle savants on "MTV Unplugged." Despite accolades from Chili Peppers and Soul Asylum, the Puppets aren't taken in by the current popularity of "alternative" music. "It's nice that bands who have been inspired by punk rock are popular," singer/guitarist Curt Kirkwood says. "But to me, it starts to sound like how adults sound to Charlie Brown."

World Radio History



MEAT PUPPETS: (L to R) Cris Kirkwood, Art Kirkwood and Derrick Bastron

## LEO LIONIZED

Leo Fender, designer of the Stratocaster and Telecaster guitars and inventor of the electric bass, is celebrated at the Fullerton Museum Center in Fullerton, California until April 2. "Five Decades of Fender: The Sound Heard Around The World" features Leo's first guitar, c.1945 (on loan from country legend Roy Acuff) as well as prototypes, plans, patents and a special Stratocaster exhibit. Fender, who didn't play an instrument, died in 1991.

## MC ROE V. DJ WADE

Attention sampling musicians: The Supreme Court has lifted all restrictions on the public use of recordings of its oral arguments. Previously, recordings dating from 1955 were available for research and study only. Now, for roughly \$13 per hour, cassette copies are available for any use whatsoever—and because they're produced by the Federal government, they're free of irksome copyright restrictions. To order, mail a letter detailing the case number and date of each argument you're interested in (as listed in *U.S. Reports* at your local public library) to: Motion Picture, Sound & Video Branch, National Archive, Washington, DC 20408.

PHOTOGRAPH BY JIM HERRINGTON



EXPERT WITNESS

# The Great Royalty Ripoff

by Al Kooper

**H**ERE'S THE SCENARIO: You had a hit record in the '60s or '70s on a major label. You no longer receive statements or royalties from the record company. You get no satisfaction from repeated phone calls. You hire an attorney. He calls the head of business affairs at said company, who invites your attorney

to sue the label. But why would someone who works in the legal department of a record company advise you to sue them?

Here's why: All major record companies have a flotilla of lawyers whose job is to entangle your lawsuit in a web of time. Time is something that you, Joe Musician, can ill afford—literally. Any lawyer worth his salt will charge you in excess of \$100 an hour. Well before your case reaches a court of law, you'll have a legal bill in five, even six figures. *This* is how most companies avoid paying you royalties; the cost of collection exceeds the monies you are owed.

This ploy won't work on established artists, because (1) they can afford to keep up the chase, and (2) high-profile negative publicity is not something any business wants. But an act like, say, the Union Gap, Moby Grape, the Youngbloods or yours truly are

prime targets for this sort of travesty.

A real-life example: I made about 12 albums as an artist for CBS Records from 1967 to 1972. I produced all of them. Some of these albums were successful, some were disasters, but many are in release today on CD in countries all over the world. I never gave permission to CBS Records to release any of my material on CD when they asked for it in 1984. Until five years ago I received no accounting from CBS. I called them repeatedly. One year I received a statement covering France for one quarterly accounting period. I have an unearned balance, which is the difference between the money the record company "lent" me to record these albums and the royalties I earned from them. Of course, at a 20-year-old royalty rate, the record company's profits on each record sold are now probably between [*cont'd on page 17*]

ILLUSTRATION BY JORDIN ISIP



# IT DON'T GET NO BETTER'N THIS!



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# ROUGH MIX

## BENEFITS CONT'D

stuff. You can normally expect a group signing to be offered from 11 to 14 percentage points, so what we got, 24, is substantial. It was not a purely charitable deal. Hollywood makes a profit. It was important to us that Hollywood had an incentive to see the record all the way through the marketing and sales process. In a recession it's a lot to ask a company to work endlessly for months for you for nothing. But it was a hard sell for the other labels: "Now let's get this right—you want a track from our group, and we don't get any money, but another record company does." I'm like, "Yeah! That's right." R.E.M. and U2 talking to their labels and getting agreements and permissions helped in negotiations with the others. I mean, if it's alright with R.E.M. and U2...

My friends said, "Stick on one of your own songs, right between R.E.M. and U2." And I was tempted! I have a superb song that fits the theme well. But I thought, you're mixing apples and oranges. People would have said, "He isn't interested in saving the planet, he was just getting himself a slot on the record."

*Dave Wakeling, of the late great English Beat, recently reformed General Public.*

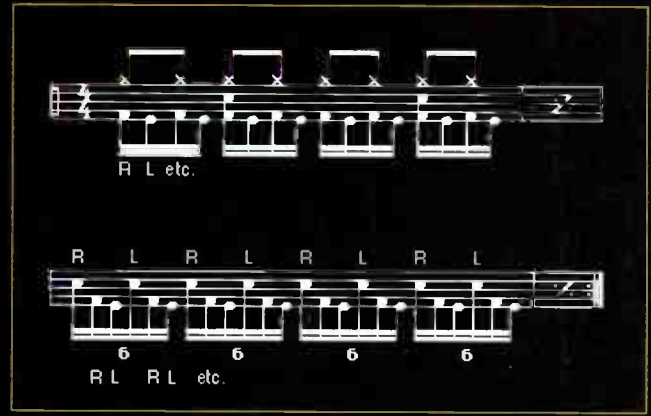
*This month's Rough Mix was written by Chris Rubin, Katherine Dieckmann, Dev Sherlock, and Ted Greenwald.*

## KENNY ARONOFF WORKS EVERYTHING OUT

"I don't have time to spend an hour on the practice pad, then warm up on the kit, then work on coordination, then work on my feet," says Kenny Aronoff, drummer for John Mellencamp. "So I designed a group of workouts for all four limbs at the same time." Aronoff has made two videos of *Power*


*Workouts*, available from DCI/ CPP Belwin. He also has some variations on those exercises, one of which keeps his feet in shape for double-bass pedal work.

"Alternate two measures of groove with two measures of the solo pattern," Kenny advises, "so that if you go



# If you think these reviews sound good,



 "Alex will find its way into a lot of studio and live performance racks."  
*George Petersen*  
Electronic Musician  
July, 1993

"...SOUNDS THAT KICK-ASS ON MANY HIGHER-PRICED UNITS...THERE'S NO DENYING ALEX' EXTRAORDINARY SONIC VALUE."  
*JOE GORE*  
GUITAR PLAYER  
SEPTEMBER, 1993



 "A \$400 box that sounds good enough to use as a main reverb."  
*Nick Batzdorf*  
Home & Studio Recording  
October, 1993

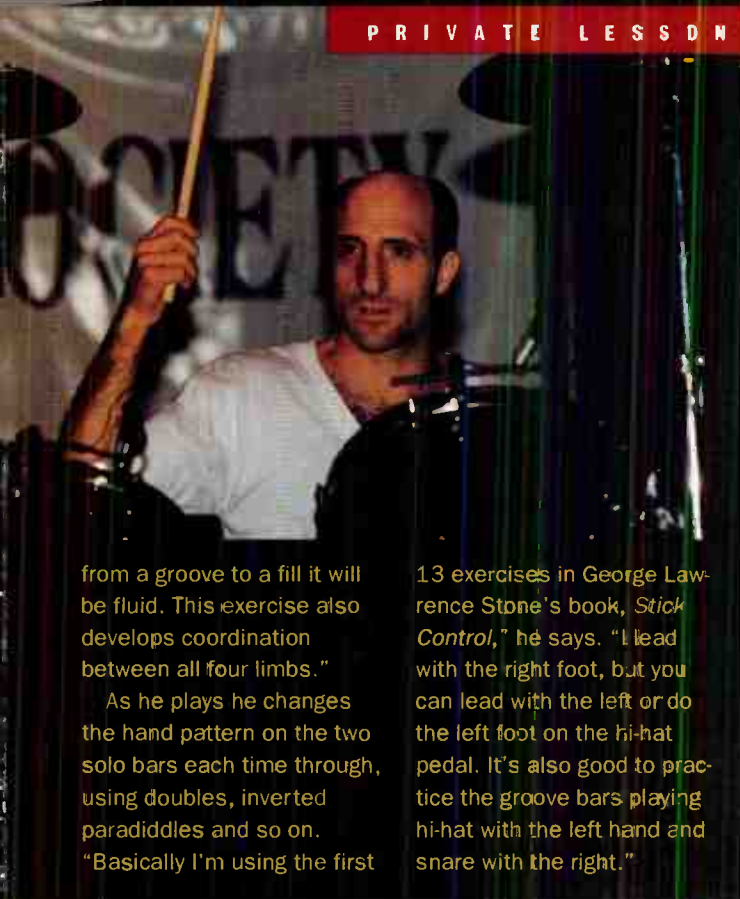
"We may not be able to put our fingers on the all-important difference that "makes" a Lexicon sound the way it does, but we know *its something special* — and Alex is definitely something special."  
*Ian Masterson*  
Home & Studio Recording (U.K.)  
June, 1993



 "We can recommend it for use in any recording or live performance rig for anything that needs *crystal-clear processing.*"  
*Mark Vail*  
Keyboard  
November, 1993



RICK MATTINGLY



from a groove to a fill it will be fluid. This exercise also develops coordination between all four limbs."

As he plays he changes the hand pattern on the two solo bars each time through, using doubles, inverted paradiddles and so on. "Basically I'm using the first

13 exercises in George Lawrence Stone's book, *Stick Control*," he says. "I lead with the right foot, but you can lead with the left or do the left foot on the hi-hat pedal. It's also good to practice the groove bars playing hi-hat with the left hand and snare with the right."

ROYALTIES CONT'D

10 and 20 times my per-unit royalty even if they bothered to pay me!

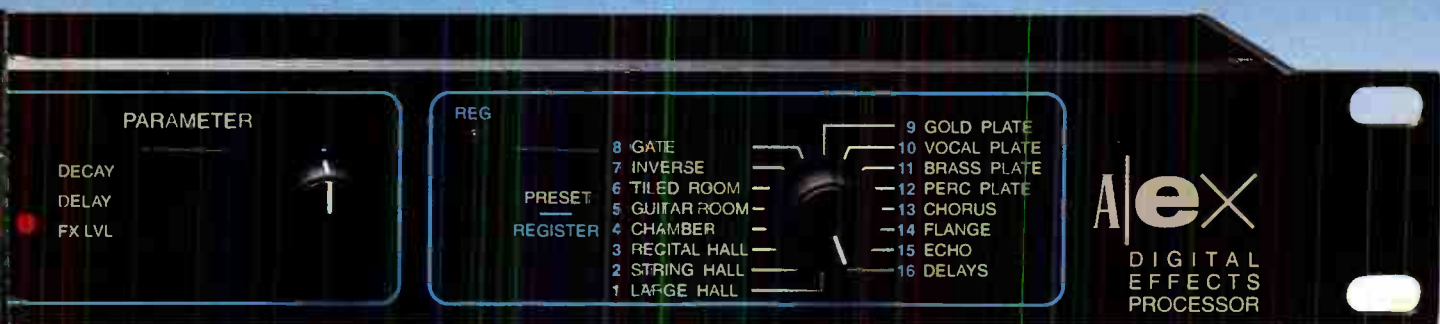
With the exception of a one-off album in 1982 I have not recorded for CBS since 1972. Yet my unearned balance took a \$45,000 jump between the random statements they sent me in the '80s, without explanation. Two years ago all 12 of my albums were released on CD in Japan, where I'm more popular than I am at home. With the exception of the '82 album (my least successful) no mention of these CDs appears on the statements I've received. One of my recordings was used in the opening credits of *Sneakers*, the Robert Redford film. No mention of that usage appears in my statements either, and you can be sure CBS charged the film company handsomely for that.

You get the idea. These people have no obstacles in withholding royalties from deserving artists.

There are two ways to defeat this. The first is a class action suit. In this scenario someone contacts/organizes all the mid-level acts signed to the same label, discovers who is getting shortchanged, and they sue en masse. This takes funding, but if successful could put a company out of business—a glorious combination of justice and revenge. Another way is to establish a musicians' fund specifically to bankroll such suits, perhaps by benefit concerts with established artists. Some record companies would put pressure on their artists to *not* participate in such an event. But it would certainly separate the men from the boys, wouldn't it?

Pop legend Al Kooper's myriad accomplishments include forming *Blood Sweat & Tears* and the cool organ on "Like a Rolling Stone."

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Michael Cooper  
MUSICIAN  
October, 1993



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David Lockwood  
RECORDING MUSICIAN  
(U.K.) June, 1993

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Paul White  
Sound On Sound (U.K.)  
April, 1993



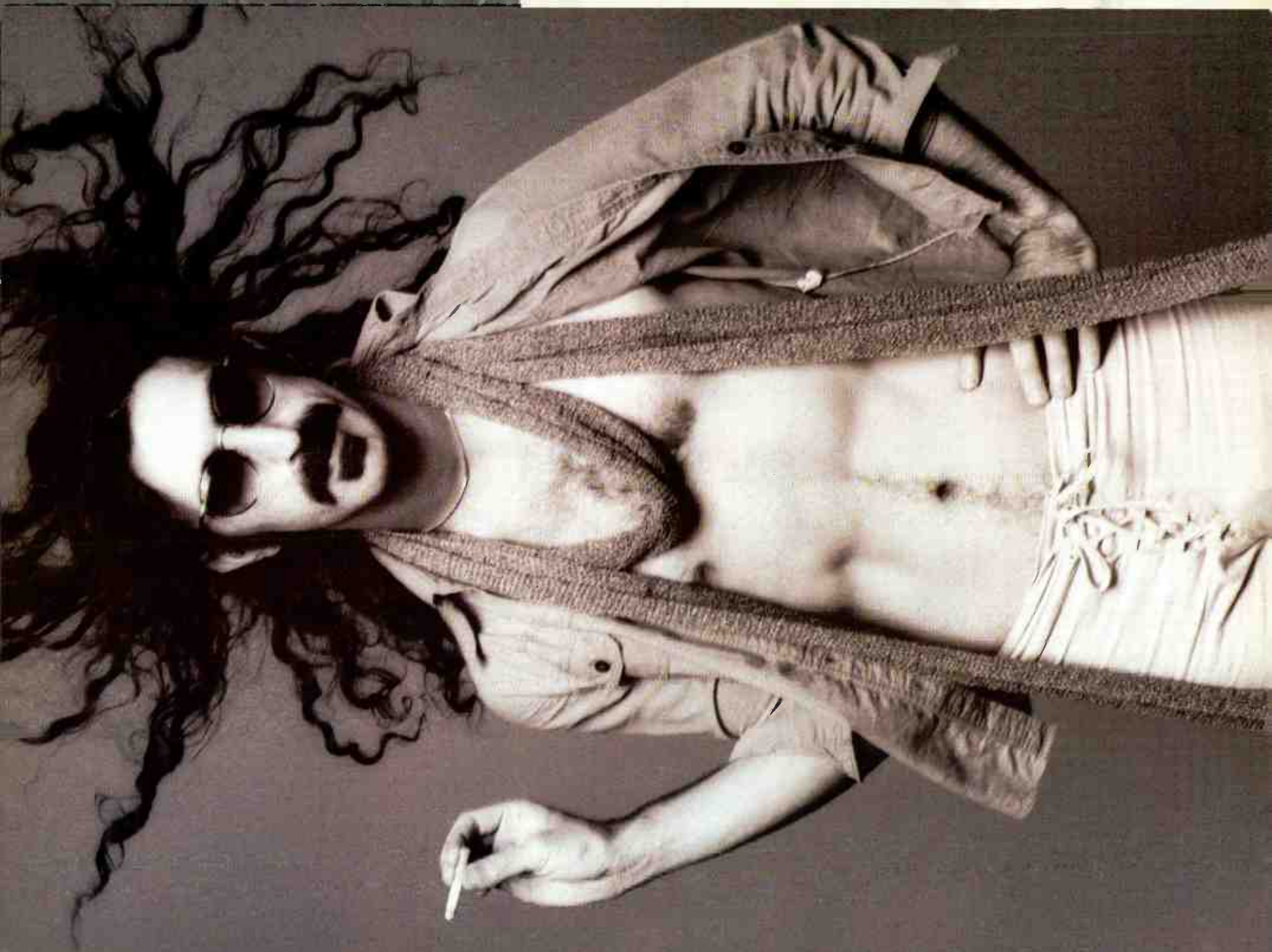
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# FRANK ZAPPA

Felled by prostate cancer December 4, 1993 at age 52,

he didn't die a rock 'n' roll death, and he didn't live a rock 'n' roll life. His idiosyncrasies were the making and undoing of his career, catapulting him into notoriety and confining him there. He achieved a peculiar status: famous, but not necessarily well-known.

The shopping-mall masses remember "Valley Girl" and "Don't Eat the Yellow Snow." More dedicated fans note the (often playful and anatomical) humor as the icing on Zappa's musical cake, which was as rich and deep as one could, or dared, to get. With the Mothers of Invention, and later under his own name, Zappa played "rock" as ornamentation only, as his band members attest below; the music's complexity equaled that of any more academic genre.

But Zappa's talent knew no boundaries. A demon electric guitarist, he also wrote for orchestral forces—sometimes huge ones. Pierre Boulez commissioned and performed Zappa's "The Perfect

PHOTOGRAPH BY NORMAN SEEFF

Stranger" in 1984. More recently Joel Thome has taken up the cause of Zappa the composer.

Second only to music in Zappa's life was his passion for political activism. He promoted voter registration and made a memorable 1985 appearance in front of a Senate committee investigating song lyrics. Vice President Albert Gore Jr., then a senator, gushed to Zappa: "I respect you as a true original and a tremendously talented musician." At least he said it to his face. Following Zappa's death neither Gore nor his wife Tipper—who, as a member of the Parents Music Resource Center, weathered Zappa's withering wit—would comment.

Zappa wouldn't have been surprised. Cynicism was the reverse side of his faith in people to improve government. In his business dealings he was increasingly individualist, eventually setting up his own record and video companies to handle an amazingly prolific output. If he belongs to any musical tradition, it is that of the American original, from Scott Joplin to Charles Ives to Duke Ellington. Consciously or not, he picked his epitaph when he proudly emblazoned his earliest albums with a quote from his hero, composer Edgard Varèse: "The present-day composer refuses to die!"

#### MARK VOLMAN, VOCALIST

**O**UR FRIENDSHIP goes back to 1965. In those days in Hollywood it was easy to find them anytime on the Sunset Strip. The Turtles would be at the Whisky, the Doors at Gazzari's and the Mothers at Bito Lido's, this little dump near Vine Street. Later I remember the "Absolutely Free" show in New York at the Garrick Theater. The show ran about a year. Basically the Mothers played six nights a week, and everything went on from blowing up giraffes to Marines getting on the stage. I saw that show at least a dozen times.

Obviously we worked in two separate entities then, but I knew him as a friend. The Mothers were 180 degrees different from the Turtles, and six years later we were there. For *200 Motels* Frank asked us to come to the house. We sang, played the saxophone. He said he was going to Europe for a week, and could we come? We ended up staying three years.

In that band I experienced the highest of highs and the lowest of lows. The lows started with the Montreux festival. We played an afternoon concert and some kid shot off a flare gun and the casino burned to the ground. We had a band meeting and Frank wanted to come back to the U.S. He felt that the fire and losing all our equipment was an ominous sign. But we had 10 dates ahead, all sold out, including four shows in London. The band felt we needed to make the money, and it was Christmastime. So Frank went along with it. And then, the

*Interviews by Scott Isler, Jim Macnie, Kristine McKenna, Mark Rowland, Roy Trakin and Josef Woodard.*



very first show at the Rainbow Theatre in London, Frank got thrown into the pit. I remember looking down at him from the top of the pit and his leg was bent underneath him like a Barbie doll; his eyes were open but there was no life in them. Two or three of us were cradling him in the pit and the blood was running from his head to his knees. We weren't sure if he would live through the night.

Later at the hotel we got word he would live, and a few days later we got to see him in the hospital, just one or two at a time. We went in and there was Frank, on his back, arm in a sling, one leg in a cast on a sling in the air. His head was bandaged like a mummy. You couldn't see his hair or his moustache—just his lips where they had cut a hole in the bandages, and his eyes, which followed us to the foot of the bed.

And then he said, “‘Peaches en Regalia’—one, two three...”—you know, the way we opened the show. We died laughing. It was the sorriest of jokes. But it was his way of saying, “It’s okay.”

**PAMELA DES BARRES, AUTHOR/  
EX-G.T.O.’S/EX-ZAPPA GOVERNESS**

**F**IRST MET Frank at the Shrine Auditorium in Los Angeles for a big ‘60s freak-out scene with the Mothers and all these other bands. I was just mesmerized. Frank wore these bellbottoms with flowers all over them. He was always poking fun at whatever was happening, and he continued to do that right to the end. He was wandering around after the show and I made a point of slamming into him on the dance floor.

A bunch of us used to dance at all the local rock shows. We called ourselves the Laurel Canyon Ballet Company. One of the girls who danced with us was Moon’s governess, so she started inviting us up to Frank’s house, which was very exciting. Frank was like the ruler of Laurel Canyon. He lived in Tom Mix’s old house. People would just congregate up there and, in his words, freak out. And not only were you allowed to, but Frank would just pull that stuff out of people. He made them become their true, freaky selves. He didn’t need drugs either. In fact, he’d get mad if anyone was using.

We started dancing onstage with the Mothers, our hair in pigtails, wearing these outrageous outfits, like diapers and bibs...and nothing else! Eventually he asked us why we didn’t become a band ourselves and cut a record. So we came up with 14 songs and when Frank came back from touring with the Mothers he put us in the studio. It was just the most thrilling thing for these teenage girls in 1968. I considered him and [wife] Gail my main mentors during that period.

Frank did everything in the studio, directing and producing. He would point to us with his baton like we were an orchestra. We’d watch his response and it would encourage us so much because he loved it. The more he slapped his knee and laughed, the more nuts we’d get. And he wanted that. He wanted everyone to experience their creativity as far out as they could get it.

I lived at his guest house in the back when I was governess for the kids. It wasn’t what you’d call normal but it wasn’t what people thought either. It was a very free-form household—loose, but very loving and warm. He was very much a family man.

**GAL SCHENKEL, ARTIST**

**F**OR ABOUT three years in the late ‘60s I was essentially Frank’s art department. When we were in New York my art studio was basically at Frank’s house. Frank was either in the studio, onstage or asleep.

He wasn’t the kind of guy where you would get together, go out and have a couple of drinks. He was always the person who was in control whenever you’re around; everything revolved around what he was doing. But that was my relationship with him. He had vision and he knew how to create it. On the other hand, I think he did allow for a lot of other input. He was able to draw out people’s talents, but he knew how to put it all together.

**PIERRE BOULEZ, COMPOSER/CONDUCTOR**

**A**S A MUSICIAN he was an exceptional figure because he was of two worlds: the pop world and the classical world. That’s not a very easy position because you are regarded by both camps as a traitor. His musicianship was very extensive. He did not say much but he knew much more than one could have thought. Of course he had an envelope of humor and sarcasm sometimes. But deep in himself he was a very warm and friendly person.

I think his pop work will survive because it is very characteristic of a period. And I think the serious work will survive because it is serious, without a doubt.

**JIMMY HAYES, THE PERSUASIONS**

**W**E WERE living in Brooklyn, and we’d made a tape. A record store in Jersey City was playing it over a speaker out into the street and someone heard it and called Frank. He was into it, and sent us some round-trip tickets to come and do a record on the West Coast. That’s really how we broke into the business. We had our stuff together, but hadn’t recorded anything till he asked. Frank gave us our first contract. I’d heard his name but didn’t know anything about him at the time. I guess it was ‘67.

Soon after we did a show with the Mothers in Virginia Beach, and I’m from Virginia. During that time blacks weren’t allowed in Virginia Beach. There was an imaginary line in the Atlantic Ocean, you know. When we went down and opened the show for him, I was scared—had no idea what the scene would be. Would they let us perform or what? They didn’t know who the Persuasions were, and it certainly could have been bad when these five black guys came walking in. But we went over great. And I said to myself, “God, I grew up here and it’s the first time in my life I’ve ever been to Virginia Beach.”

Frank knew exactly what he was doing. He was thinking it was time to start bringing things together. The security guard at the Dunes, where we played—I’ll never forget this—he was a cracker, know what I mean? If I would have gone there myself, he would have hung me. But here he comes, walking up to us afterwards, we don’t know if he’s mad or what, and he says, “You know something? Y’all got a lot of balls, coming down here with no instruments and tearing the house to pieces. That was great.” Maybe that’s what attracted Zappa to us, because what he was doing was ballsy too—taking the status quo and saying, “It ain’t supposed to be like this.”



Oral gratification with the early Mothers, late ‘60s.

## RUTH UNDERWOOD, PERCUSSIONIST

I WENT TO COLLEGE for seven years and did everything by the books until I met Frank. His “Absolutely Free” show at the Garrick Theater changed my life. I no longer wanted to be a tympanist at the New York Philharmonic, or a virtuoso marimba soloist. All I ever wanted from that point on was to play Frank’s music.

One night my brother and I went to the Village Gate to hear Miles Davis. We were standing around waiting for show time and Frank was just walking down Bleecker Street. This was before bodyguards; he was just a guy on his way to work. My brother accosted him and said, “You should hear my sister play! She’s a great marimbist!” I was totally embarrassed. Frank turned to me and said, “Fine. Bring your marimba backstage and we’ll check ya out.” The next thing I knew I was recording *Uncle Meat* at Apostolic Studios on East 10th Street.

I was really active with him in the ’70s. It was the greatest experience of my life and the most difficult experience of my life. It was educational

He just devoured music; that was all he thought about. We listened to his music on the bus; we rehearsed it at sound checks; we played it that night; we analyzed it the next day. I’ve got some original sketches, pieces he composed for me sitting in an airport waiting to board! I always meant to ask Frank: What was this for? Everything was music.

I became a perfectionist, I suppose because I had to be. I still wince when I hear a clam in “Inca Roads,” in a pattern of sevenths going by at the speed of light. It was live, the lights were inadequate, we had done two shows that night, I had 103° fever—these are the elements you’re dealing with in live rock performances. I’m surprised Frank even let it out because he really hated wrong notes.

I loved watching him play the drums because he had a very unorthodox way of holding the sticks, sitting, flailing away—somehow everything came out great but he looked ridiculous. He came up with some remarkable percussion writing because of his insight, his experience, in addition to his ears.



With Billy Mundi and Sal Lombardo, backstage at Cafe Au Go Go, New York, 1967.

and enriching, and also backbreaking, grueling, lonely sometimes, terrifying—it was fucking unbelievable.

At that time the band wasn’t grungy anymore. It was actually pretty refined and respectable. One incarnation of the band consisted almost totally of college grads—so we’re not talking about bizarre-looking animals. Being the only woman was something I very rarely noticed because I didn’t feel particularly womanly, I just felt like one of the guys, a musician. Where it did distinguish itself was I saw the road personas of guys in the band who had wives and kids. And the wives were my friends. That sometimes was uncomfortable. But most of the time it was great.

One of the things about Frank that I know drove a lot of people crazy was that he was very sure of what he wanted. That could be difficult if a musician wanted to do his own thing. I didn’t. I was ready to dedicate myself completely to Frank’s music. He really knew what buttons to push, emotionally and musically. He was a remarkable referee. He knew how to synthesize people’s personalities and talents. That’s a very rare gift. He wasn’t just a conductor standing up there waving his arms; he was playing us as people!

## SAL MARQUEZ, TRUMPETER

IT WAS a pleasure to work with Frank. He let things flow. I just sat back and wrote down his licks while he played them, which I suspect he was very impressed with. On the *Waka/Jawaka* and *Grand Wazoo* albums I ended up writing and arranging all the horn parts and giving him ideas...and he was very accepting. We had a good chemistry, maybe because we shared the same birthday.

We were all crazed back then, smoking grass and stuff. Frank, of course, smoked just once or twice and he told me he had a bad experience. But we used to drink Courvoisier VSOP together all the time. He also smoked a great many cigarettes and drank massive amounts of coffee.

Frank knew how to reach people. We may have looked like freaks but everyone had the intellect to carry it through, musically and otherwise. I felt bad about leaving the group but we were broke. One day

I called Frank and tried to get him to give us a per diem. And he got all upset, claiming he never paid his groups that way. “Not even \$15?” And he said, “No, man, I’ve never done it and I’m not going to start. You can just hand in your music too.” And that was it. I was shocked. I thought he liked me. Later on I heard he asked the other guys in the band if they knew any trumpet players. And that’s how my brother Walter started playing with him.

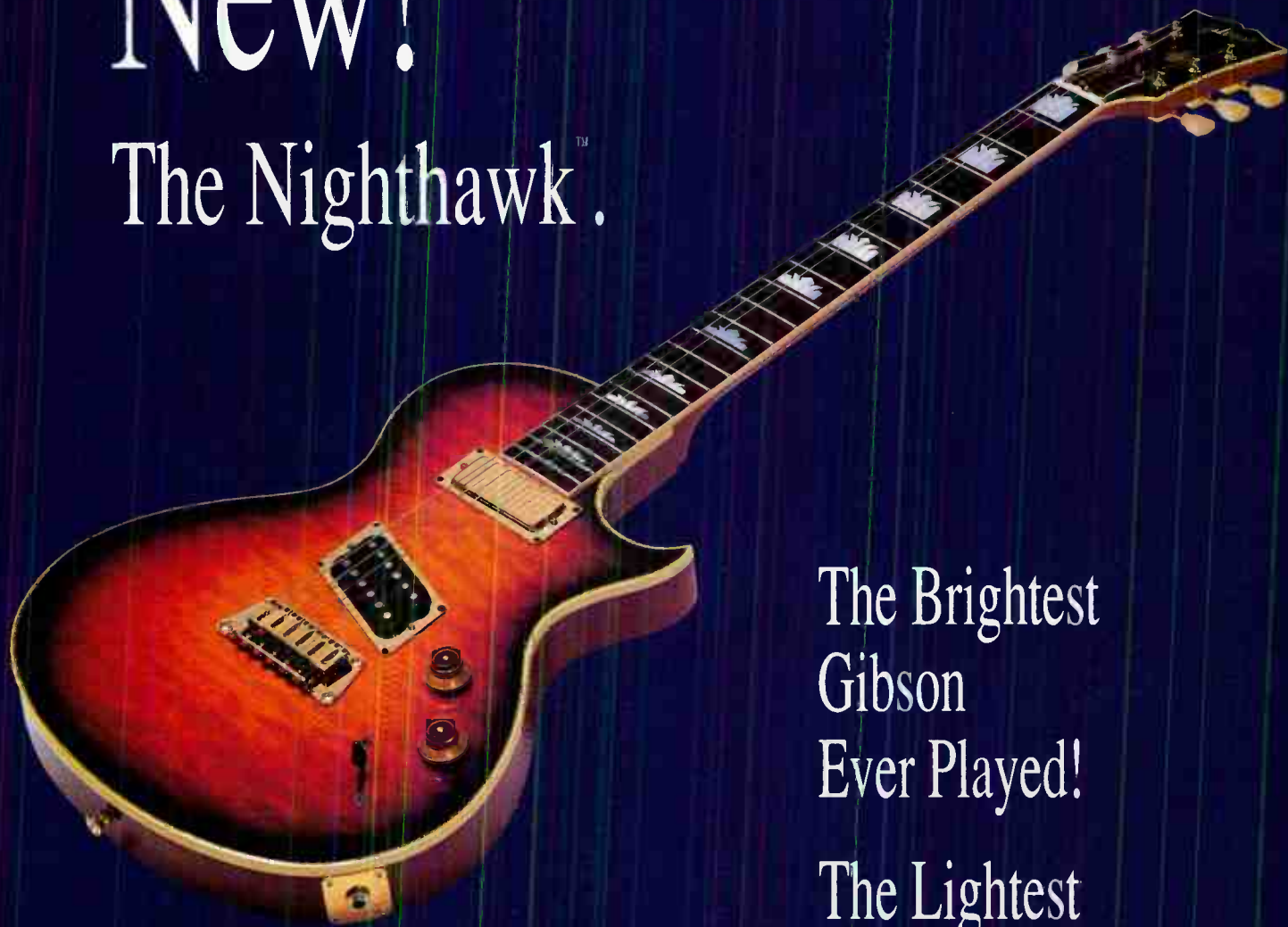
## BRUCE FOWLER, TROMBONIST

I’VE ALWAYS thought the work ethic was one great thing about him. He was completely tireless. In a sense, he never stopped. He was like Don Van Vliet in that way. Also, he was really open-minded. He wanted to learn. He was the kind of guy who didn’t stop learning at the age of 25 like everyone else. His vocabulary did increase and he did keep getting aware of new musicians and new things.

Plus he really kept an eye to CNN at all times. He wanted to know what was happening, and he was insightful to the point where he could see behind the story.

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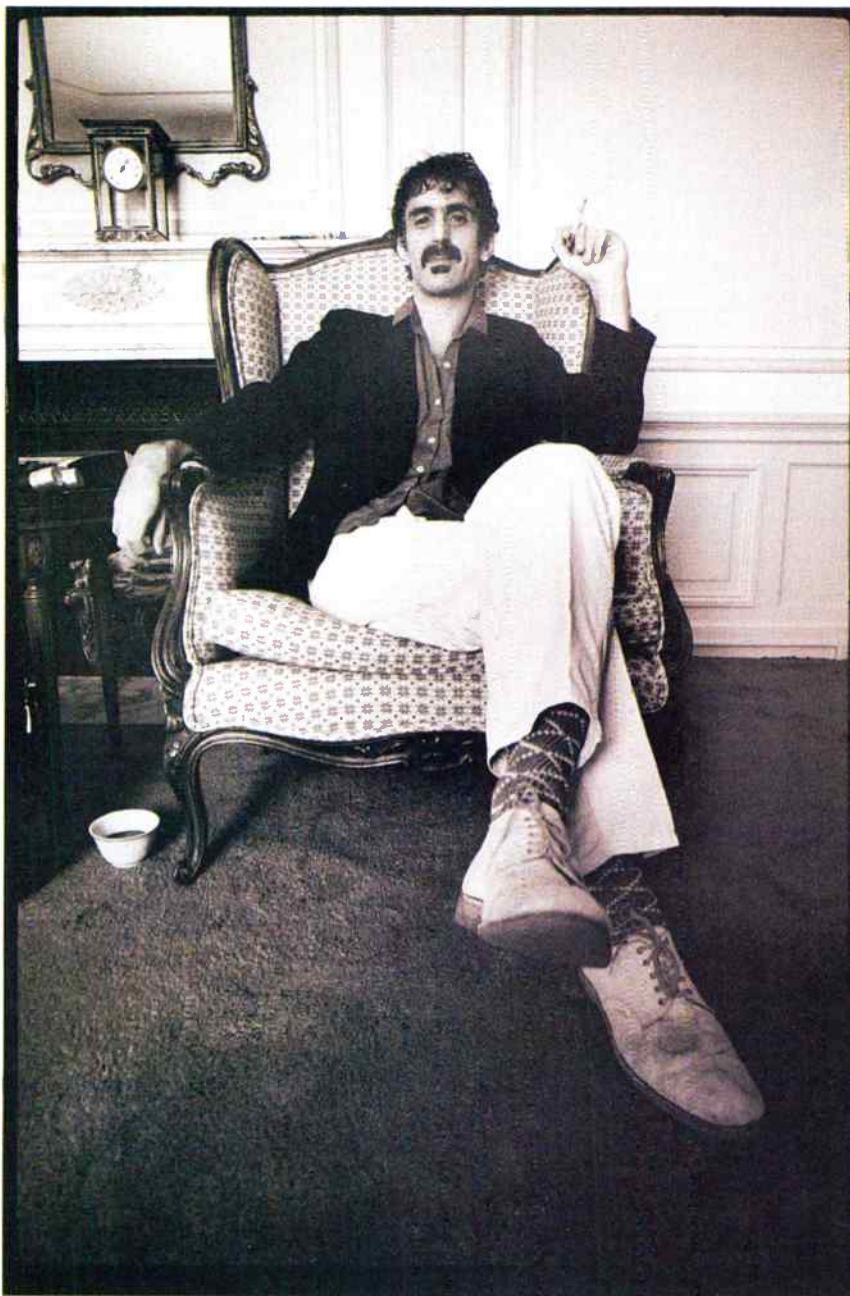
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### ADRIAN BELEW, GUITARIST/VOCALIST

**F**RANK WAS the guy who discovered me. I could have plodded on for the rest of the century working in clubs, fairly unknown. He gave me a position I could move from, and certainly gave me a lot of education. The first thing I did when I joined was learn about five hours of Zappa material, so there's a musical education right there. Immediately after we went out on a tour of the U.S. and Europe and made a film. I've never seen someone who worked so diligently and profoundly.

When I joined his band it became my entire existence, and I'm sure it's true about many of the players who worked with him. You live it day and night. We rehearsed five days a week in a large film studio, eight to 10 hours a day. Then, because I didn't read or write music, I had to go to his house and do more. He'd show me the upcoming week's stuff. Some of the more difficult pieces that were written out I didn't even participate in. In those instances I became a theatrical element, wore a dress or something.

He showed me how to master a record, how to pace the songs. People don't know that when I joined his band, I'd never been anything but a starving cover artist. I'd never played in odd time signatures. He said, "I don't very often play in 4/4, so you're going to have to learn other stuff, 7/8 and others." It was a new way of thinking. I crossed over to a new plateau.

When I passed the audition he shook my hand and said, "Here's what I pay, you're in." And that's what I liked. He was always very straightforward with you. No bullshit or head games. You would never have to guess anything with him, because he'd tell you flat out and do it in quite an articulate way.

### WARREN CUCCURULLO, GUITARIST

**I**T'S THROUGH Frank that everything I've done has come into being, even being in Duran Duran. Working with Frank was my only schooling. I joined the band when I was 20. He introduced me to William Burroughs and Allen Ginsberg as a guitar player. Ten days after that he asked me to be in his band. This was in December of '78. It was a complete shock.

I did most of the difficult passages and some of Frank's solos off the records: "Dirty Love" and "Andy." Also, he used to call on me to imitate different guitar players. He'd say, "Okay, now Carlos Santana..." That turned up on *Tinsel Town Rebellion*. On the end of "Peaches en Regalia" he said, "Let's hear it for another great Italian: Al DiMeola."

He was the most unique guitarist. A lot of great guitarists came out of that era: Hendrix, Beck, Jimmy Page and Frank. They all have a distinctive thing. With Frank, his whole musicality was so much deeper. He's written some of the prettiest guitar songs, too, like "Zoot Allures," "Twenty Small Cigars"—amazing stuff.

Frank got known for things that really didn't have much to do with music. He became known for that poster of him sitting on the toilet and a lot of things and weird stories spread from that. Then there was the comedy aspect, or that he was crazy or a drug freak. A lot of people couldn't get past the way he looked.

You know that those people didn't speak to him, because if they did, they were in for a real shock. He was the sharpest guy. He did come out of the '60s. It would be hard in the '90s to come out with avant-garde, classical-tinged rock music. You'd wind up on some obscure little record label. You'd starve. But Frank made a little industry out of it. He was very smart, that's the main thing.

### BOON ROSE, PRESIDENT, RYKOOISC

**T**HIS COUNTRY doesn't value its artists until they either die or move to France. Unfortunately, I think Frank's legacy will loom larger from here on in than it did in his lifetime. It makes me angry. Once



1 5 0 0  
S E R I E S

**WHATEVER YOU DO —  
DON'T BUY THE WRONG MIXER.**

Especially if you're doing multitrack recording — whether digital or analog. Fact is, a mixer that's not specifically configured with the features essential for multitrack recording just isn't a recording mixer. Bottom line is, general purpose mixers make multitrack recording a nightmare.

You see, mixers that aren't designed and engineered for multitrack recording will torture you with the endless hassle of patching and repatching — every time you track, overdub or mixdown. It's frustrating, wastes valuable time and leaves you tangled in cable.

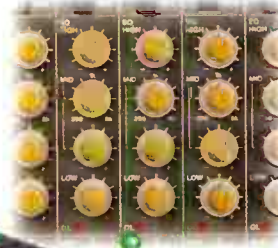
So before you choose a mixer for your studio — be sure it has the features of a dedicated recording mixer.

# IT'S NOT A RECORDING MIXER IF IT DOESN'T HAVE THESE FEATURES.



**MULTITRACK DECK CONFIGURATION**

*If you don't have dedicated inputs and outputs for your 8-track deck, where do you plug it in? Without this basic recording configuration you'll be repatching day and night and you won't be able to record on 8 tracks at once. With these inputs, tape monitoring is as simple as pressing a switch. Also, because the TASCAM M1500 is a true 4-buss mixer, you can mix any combination of your input signals to any of the 4 output busses directly to tape.*



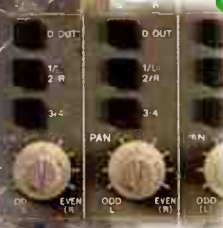
**SWEEPABLE  
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*Ask for it. Because when it comes time to tailor your sound, you need the flexibility where the action is — in the midrange. The M1500's sweepable midrange lets you isolate specific mid frequencies allowing you to make the subtle tonal corrections you want.*



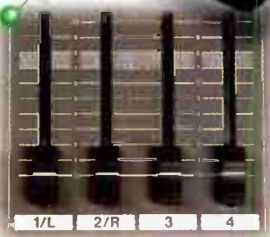
**DIRECT OUT  
AND GROUP OUT  
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SWITCHES**

*You gotta have these. Because without them you can't directly send a single input to tape, or record several inputs to one track. But with them, assign your inputs anywhere by pressing a few switches. Best part is, you'll never have to refer to any complex patch diagrams.*



**ELABORATE  
MONITORING**

*In a recording environment you need to hear what's going through your board at all times. With the M1500's comprehensive monitoring matrix you are able to hear any sound source at any time — inputs, tape, AUX sends, anything — it's your choice, just press a switch.*



**IN-LINE MONITORING**

*A sure sign of a recording mixer. This lets you monitor your tape tracks at any time without sacrificing an input channel. Just press a switch. With the M1500's dual section not only can you monitor tape tracks, it can be used for additional effects sends, or to double your inputs for virtual tracking at mixdown. And do any of this by flipping a switch.*



**TRUE TRANSPARENCY AND LOW NOISE**

*In recording, your signal goes through the mixer several times. And each time it goes through, it is important not to lose or gain anything. Especially an identifiable "mixer sound." Test any mixer for its transparency. Take any signal and bounce it 3 or 4 times on your favorite digital recorder. With the truly transparent M1500, you'd be hard pressed to differentiate between the bounced tracks and the original signal.*

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you get beyond the poodles and yellow snow, which is difficult for many people, there is so much richness and genius. He will be missed.

**CHAD WACKERMAN, DRUMMER**

I KNEW THE reputation of how difficult Frank's music was to play and I wasn't disappointed when I saw the music. It was extremely intricate and detailed.

The working process really varied. Often you would learn a rock song by rote, without any paper, which didn't mean it was a simple

thing to learn. Some of his material would be a rock song until you got to an interlude section, when he'd bring in a piece of paper.

You had to use your ears a lot, be able to memorize things quickly. When we went on the road, all this music we'd accumulated had to be memorized because it was a rock 'n' roll show, basically. You had rock 'n' roll lighting, and you couldn't have your face buried in any music.

Also, he tended to change things all the time. A piece we might have learned as a heavy-metal song, he'd give the cue and it

might become a reggae song, just spontaneously. So every show was completely different. Some people would follow the band from show to show, not unlike the Grateful Dead's audience—except with Frank you would hear a different show every night. Even if you heard the same piece two nights in a row—which was rare—it might be ska one day and a Weather Report style the next.

Typically, for a tour, we'd rehearse for three months—five days a week, eight hours a day. By the time the band left we would know between 80 and 100 tunes, and they'd all be memorized and extremely tight.

He had a great sense of humor, and had all sorts of names for things. He named a certain kind of lick "Quaalude thunder," which basically meant very fast single-stroke rolls all over the tom-toms. He called Steve Vai "stunt guitarist," because Steve was playing most of the hard, written-out melody in unison.

Difficult as the drum parts were, he knew what was and wasn't possible, because he'd played the instrument. He was a drummer originally and later on played guitar. He also played a bit of marimba. So even though some of the stuff was unbelievably difficult to execute properly, you knew it was playable. It wasn't impossible, as previous drummers in the band had proven. A lot of the stuff that Vinnie Colaiuta and Terry Bozzio did was extremely intense.

It's amazing—so many people don't know about Frank or don't know how deep he was. They just think that he was this rock 'n' roll star. To me, Frank was this amazing composer who happened to play great rock 'n' roll guitar. Some very different combinations of influences came out of that. To me, nobody's ever going to touch it or come close.

**YOKO ONO, NEW YORK CITY RESIDENT**

WHEN JOHN and I did a little thing with Frank Zappa in '71 at the Fillmore East I discovered he was actually a composer who came into the rock/pop world. Both John and I hit it off with him very well.

We stayed in touch with each other over the phone. The most recent time I spoke with him extensively was when he was making a stand about censorship. He asked me to support his cause. But at the time, after John's death, I was trying to keep a low profile. I blessed him but I wasn't going to go to Washington. I felt he could cover it all. He had that kind of mind,



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meticulous and intelligent, and he expressed himself very succinctly.

Sean was saying there are very few of them left—that kind of person. Sean's generation feeling that way is very interesting. That means his music is affecting them as well. I think he's going to be rediscovered many times from now on.

**MIKE KENEALLY, GUITARIST/  
KEYBOARDIST/VOCALIST**

**I** THINK EVERY tour Frank undertook in the '80s lost money. His last one did, in

particular, because it was such a huge band—12 pieces. If we had continued touring we might have made some of it back, but he just couldn't deal with the personality conflicts anymore.

That had happened before, but apparently it had never escalated to such a peak that it was starting to affect performances, including Frank's. At that point it just ceased to be fun. As far as I could tell, that was part of Frank's primary motivation—to give himself a chuckle, to write something that amused him and then see it executed properly.

Just about every day during soundcheck his Synclavier was parked right there on the stage. He would frequently come up with something on the spot which would then be used as source material during the show. He would either alert the band to what the music would be, or sometimes stuff would start floating out and you'd just have to react to it.

What made me happy was that the four-piece rock band in Zappa's Universe rehearsed for a week in Los Angeles before we flew to New York to rehearse with the orchestra. Frank has a rehearsal facility in North Hollywood called Joe's Garage, where I work with Dweezil. Frank came over to watch us rehearse—just me and Scott Thunes and the two Swedish guys. He stayed there for a few hours and really enjoyed himself. To have Frank watch us rehearse that stuff and then pick up a guitar and play "Inca Roads" with us when I hadn't seen him pick up a guitar for a couple of years, that was special. That's my fondest memory of Zappa's Universe, that early rehearsal stage where Frank was hanging out with us and having a good time.

It's infuriating that he's so misunderstood. To turn on CNN and have the last words of the story be "the man who introduced Val-Speak" as his big contribution.... It would be nice to think that now people would be able to get a grasp on what he was about.

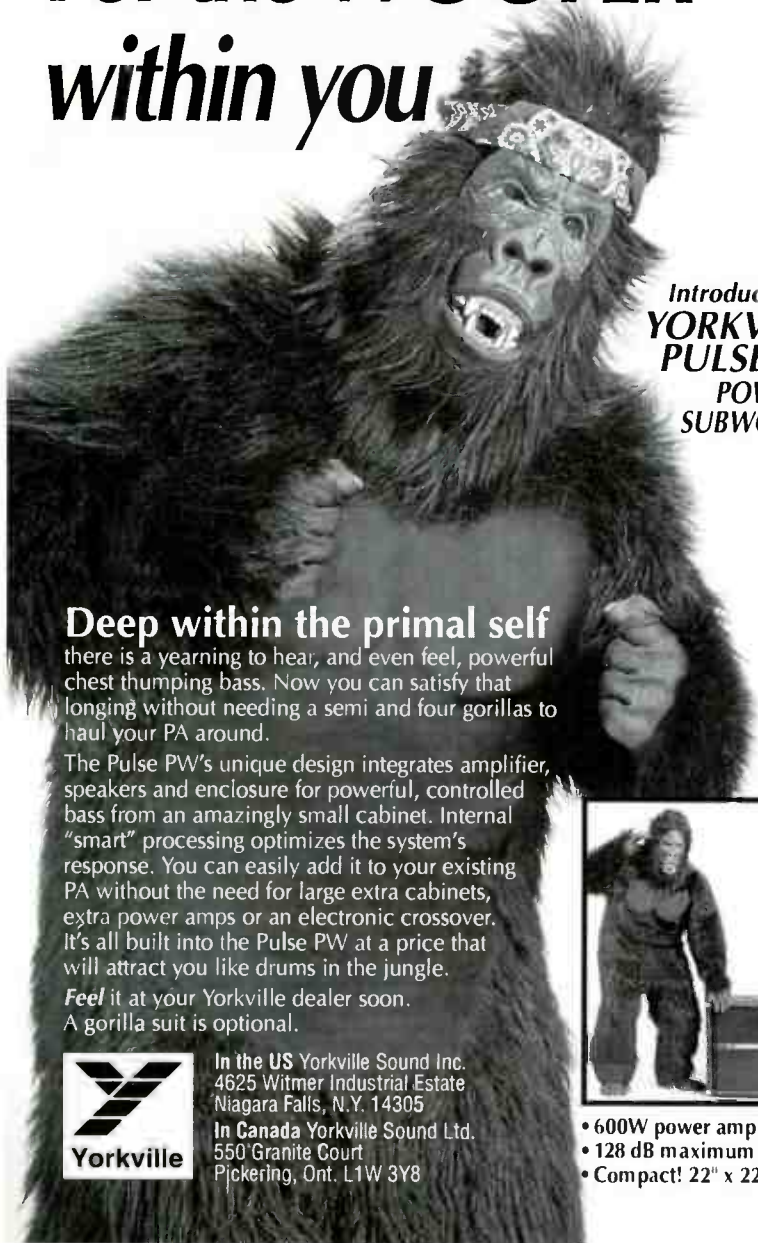
But I do think that Frank is widely appreciated by a very wide cross-section of people. He was always fond of saying that his life was a series of failures. Every artist has a lot of projects that never quite get off the ground. But when you see what he did accomplish and how many people it reached, I'd say that his career was a massive success.

**JOEL THOME, COMPOSER/CONDUCTOR,  
ORCHESTRA OF OUR TIME**

**I** REMEMBER WORKING on Zappa's Universe, and mentioning to him what I wanted to do with "Oh No," which I heard as a full-blown orchestra piece. I said, "I'm going to set this in a Webernesque way," and after I explained more he said, "Sounds like Webern's chamber *Symphony*, opus 21." Believe me, few musicians would have known that. When I mentioned that I'd end it in a Mahleresque way, he loved that too.

His compositions became more articulate as the years went by; there were certain compositional problems he was solving. There was a period when he said, "I'm not going to

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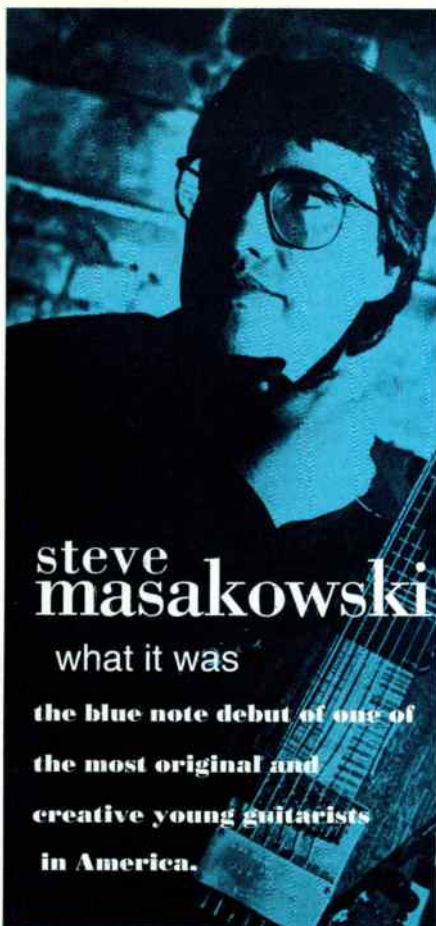


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write for human beings anymore”—the mid-'80s, maybe earlier. He couldn't stand the lack of rehearsal time, people coming in unprepared, and unsatisfying performances. I knew where the statement was coming from. Not from the fact that he didn't want humans to hear his music, but from the fact that his electronic work was becoming more and more in tune with what he heard in his head. It definitely precipitated the Synclavier stuff, largely because he could do things with instrumental sounds that he couldn't achieve with live instruments; technically they wouldn't have the range. I remember he called me late one night and played a passage on Synclavier that sounded like traditional instruments, but at a speed that never would have been humanly possible.

He spoke from the heart about the ways that he was robbed by the cancer. "I used to be able to work 22 hours a day, and now I'm only going to be able to work 18. Rats." He worked right till the end. His creative soul was always filled with music. The silence of Frank's voice is deafening; the sound of his music will live forever.

### DON VAN VLIET, CAPTAIN BEEFHEART

I KNEW HIM for 35 years, and in the end the relationship was private.

### DANIEL SCHORR, SENIOR NEWS ANALYST, NATIONAL PUBLIC RADIO

I N 1986 he called with this idea for a television program. Now I had, in my youth, been a part-time music critic for *The New York Times*. I like music but I'm very conservative about it, and actively dislike rock in general. In the course of our first talk I began asking him about music and what relationship he thinks his work has—as politely as I could put it—to the great tradition of music. As we got into talking about it, I realized this man knew an enormous lot about Bach, Mozart and the classic tradition. It wasn't like he had been born yesterday into the rock world, but had come to rock from a great background of music. We would talk about performances, musicians, violinists, not at all rock.

He was very explosive about almost everything except himself. I'd talk about his success and he'd say, "What success? Failure." He did not want to indicate that he took himself seriously, that he worked very hard at what he did. I thought he was a sincerely modest person.

### MATT GROENING, CREATOR, "THE SIMPSONS"

ONE EVENING last spring I was listening to the radio and heard these Tuvan throat singers who were in town to give a concert at Cal Tech. I called Frank and said let's go see these guys. He was too sick but he told me to invite them to his house after the show: "We're having a soiree." That became my mission. And indeed they did come over to the house, where Frank had organized an evening of "conducted improvisation." There were the Tuvans, Johnny "Guitar" Watson, the Chieftains and L. Shankar—who Frank kept calling Larry—among others. Frank even picked up the guitar. Later he said he wished he could have controlled it a little more but it was quite an effort just for him to be present.

### PAMELA DES BARRES

I DIDN'T SEE Frank much, especially when he was ill. People go their own ways. He was always working anyway. Gail would bring him copious amounts of espresso. She was always right there with him. And the kids were too. She wasn't one of those wives content with taking a back seat. She ran the business end of things for years.

I've always believed he'll be revered like Beethoven as the years go by. I'm so angry at the Rock and Roll Hall of Fame for not inducting him last year when he was still alive and eligible.

### RUTH UNDERWOOD

A COUPLE OF years ago, when I heard Frank was ill, I called him up. For 14 years we had had no contact at all. He invited me to the house and we enjoyed some really nice visits with each other. Last June he called and asked if he could sample some of my stuff. I was shocked because I hadn't touched a pair of mallets since March of '77. I ended up practicing for 14 hours, which was all the time I could get together in the context of my life now. I spent four days at Frank's house sampling. This really was a miracle for me—that I could be reunited with him and still have something to offer. He was dying. It was obvious. Yet, though he was exhausted, though his breathing wasn't so good, though he couldn't leap from one place to another the way he used to, he was still compelling and intimidating and sharp and exacting and wonderful—maybe even more than ever.

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rock 'n' roll marimba as a viable solo and ensemble instrument. Frank really lived in a world of percussion. That made the parts he wrote for me so satisfying to play. Frank composed music for my hands. He composed music for my temperament, my neuroses, my humor—Frank custom-tailored those parts to me, as he custom-tailored parts, I'm sure, for Ed Mann and anyone else that was lucky enough to play his music. I'm not a composer but I felt like one when I played Frank's music. That's how intimate a relationship he had with his players. I have never met a player who worked with Frank for any length of time who has ever gotten over *not* playing for him. It's not just, "Oh yeah, it was a good gig." It was an experience unlike any other.

#### DANIEL SCHORR

**A**BOUT FIVE months ago *The Los Angeles Times* called me and said that he was seriously ill and would I write an appreciation of him to be published when he died. I thought it was a little bit ghoulish. I said, I'll do that, but my relationship with him is such that I wouldn't do it behind his back; I'll send

it to him. I wrote this piece and I spoke to him and his wife Gail, explaining the circumstances. His attitude was, "That's fine, don't make so much fuss over me, I don't know when I'm going to die. I might still beat death yet." He would find anything he could do to frustrate people who were predicting him. I sent him the piece and then decided not to call him and ask what he thought about it. Gail called me the other night and said she wanted me to know she had read my appreciation to him. He sort of nodded and said nothing. But she said he liked it.

#### MARK VOLMAN

**W**E TALKED about his illness at times. Of course all these people had "magical" remedies. But Frank was realistic. He understood that people cared, but it was tiring. When he decided not to continue with the treatments, he had found his place in which he wanted to live out his life—which was the same way he had lived the rest of his life. Not that he was giving in to the disease. But it would have to take him the way he lived his life, not some other way.

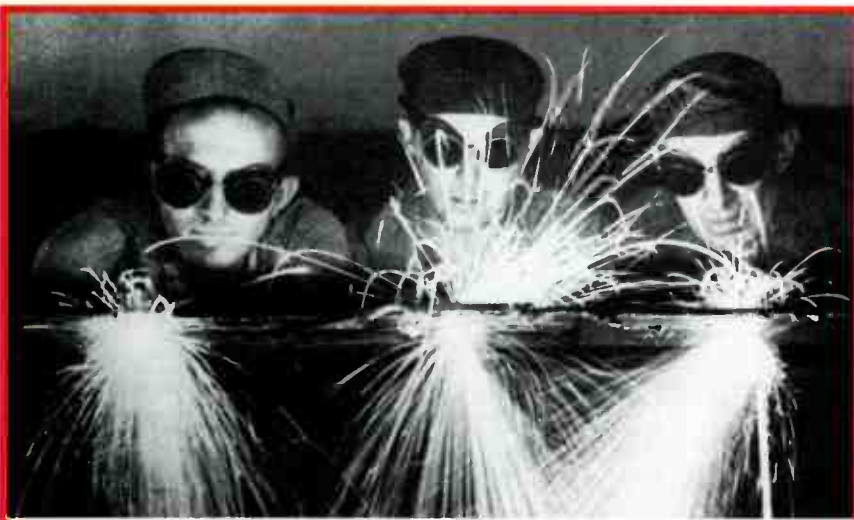
I'm really sorry for his family and especially his youngest daughter, Diva. To be 13 and lose your father has to be a tremendous loss. He was such a caring father, and with Gail—you have to include them both—they gave their kids room to be themselves and to speak their minds. And they are all very articulate and very generous about their love for their father. That's a salute to the man he was. Growing up, his own family was not perfect, and I think he vowed that his would be different.

There was no time to worry if people "got it." The guy made 40 albums and was working on 40 more. And you never saw Frank read a review and go, "Gee, that son of a bitch!" He'd say, "What's for breakfast?" He created for his die-hard fans. He wasn't a rock 'n' roll musician, you know; he just looked like one. Frank was much bigger than rock.

When technology caught up with him and delivered the Synclavier, he was in heaven. He didn't have to relate his concepts to anybody. He stayed mostly at home, which was reflective of the type of person he was anyway. He didn't care about going out and making the scene. A big night for Frank was a pot of espresso, a pack of cigarettes and a pizza—delivered. And to have his 24-track studio in the house and his family upstairs. The kids grew up and they knew they could be there—or not. After they moved out, one by one they moved back. And the room was always there for them. These were people who found sanctuary in their home. Everybody was understood.

I'm sure there were the same types of things there that all families go through. But I'm 46 now, and when I joined the band at 22, Frank was a father figure to *me*. Now I'm grateful that I knew him, and that I made him laugh. Because I see as I get older that the loss of friends is the one tragedy in life that can never be repaired. That's why it's important not to let the little things get in the way. And as Frank would say, "Just keep going on." 🎸

*The Zappa family requests that those wishing to send flowers or commemorate Frank in some way make a donation in his name to the Office for Intellectual Freedom of the American Library Association—a 501(c)(3) tax-exempt organization—at 50 E. Huron, Chicago, IL 60611; or make a donation in Frank's name to the Cousteau Society, Greenpeace or any favorite environmental cause.*



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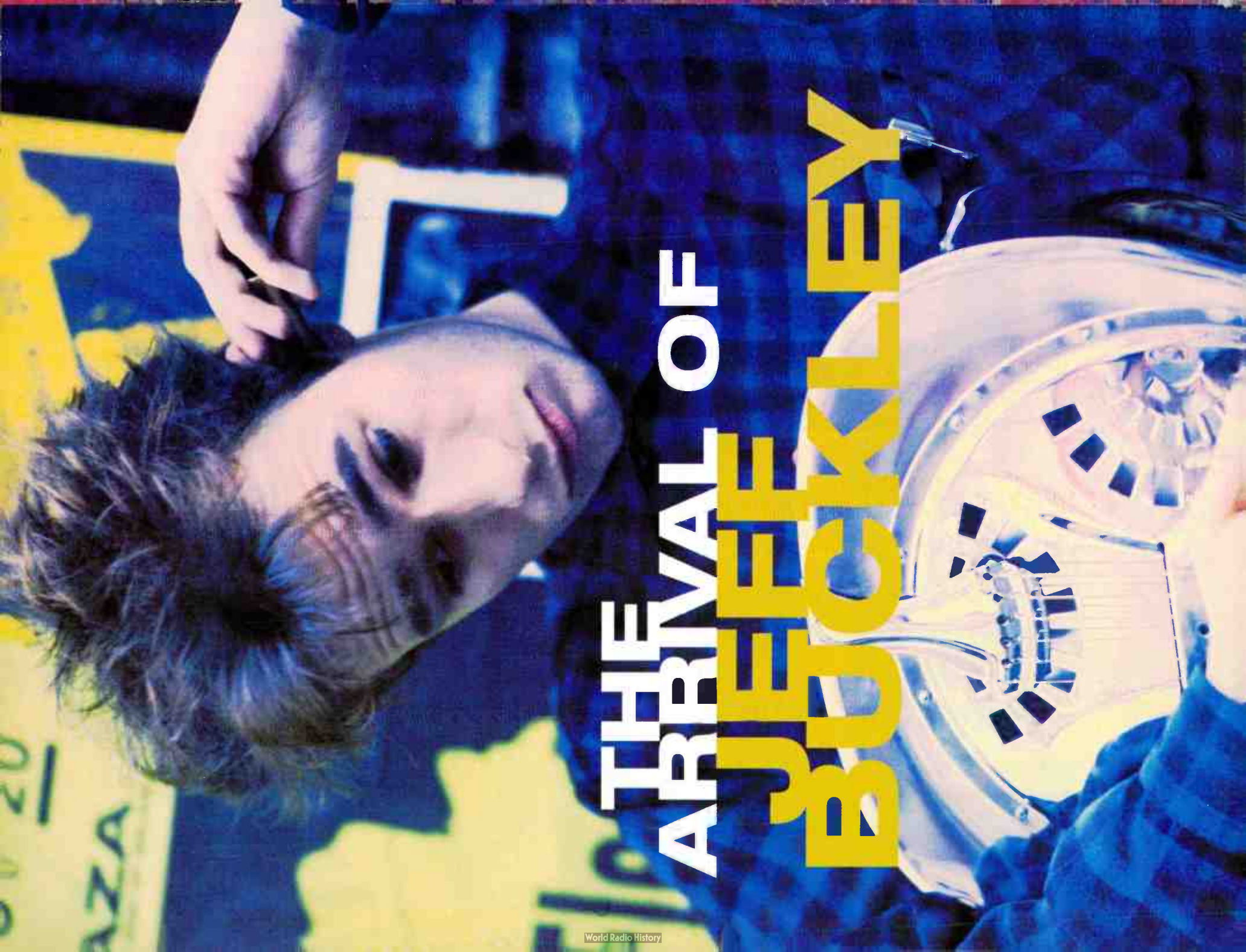
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# ARRIVAL OF **BUCKLEY**

# A TALENTED YOUNG MUSICIAN LEARNS TO NAVIGATE THE RECORD BUSINESS WHILE PROTECTING HIS MUSIC.

BY BILL FLANAGAN

PHOTOGRAPHS BY ACCELERATOR

**JEFF BUCKLEY**, 26 years old and halfway through making his first album, takes a break at Bearsville recording studio in Woodstock, New York and talks about the dislocation that comes from having to nail your dreams to a reel of tape, and from becoming part of the Sony Corporation, the multinational that owns Columbia Records, Buckley's new label.

"I'm aware that it's hard," Buckley says. "I'm aware of the past; I know about Columbia and Sony and other big places. I'm not talking about Sire or SST, I'm talking about big fucking Michael Jackson money. I was wary at first that they didn't know how to do anything small, but I'm really determined and I think it will work out for the best." He stops and thinks and then adds, "I know it will. I have to take them at their word that they understand, but you know how people are. Their actions will say exactly what they mean. And sometimes they need a little help. I can't really totally trust anybody in the music business. I've been brought up not to."

Jeff was brought up in southern California by a mother who loved the Beatles and had had a brief teenage marriage to her high school boyfriend, Jeff's father, Tim Buckley. Tim never knew the son he left behind when he headed east to make a career as a singer/songwriter. At 21 Tim was a star. At 25 Tim had been rejected by a music business that deemed him difficult. At 28 Tim was dead of an overdose. Jeff grew up playing Little League, singing along with the car radio and knowing little about his natural father. But he had inherited his father's good looks and he had inherited his father's remarkable voice. He also had inherited strange characters like his father's old manager, who used to check in periodically to see how the kid was progressing, if he was showing any musical tendencies, if he was interested in getting into show biz. When Jeff says he was brought up not to trust anyone in the music industry, he's not kidding.

Which made his situation even more confusing when Jeff's gifts led him through hard rock and reggae bands in California, through an L.A. guitar school, and then to New York City, where for two years he was pursued by A&R men, managers, sidemen and other representatives of the record business he resisted and the music he loved.

Now he's settled on a label and he's living inside the result, the creation of a much-anticipated debut album. Producer Andy Wallace plays back a string overdub for Buckley's scrutiny. Jeff nods along in agreement until a pizzicato section tiptoes up the song's build. He makes a face. "You don't like that at all?" the producer asks.

"It sounds like shopping music," Buckley says, and starts picking out the sequence on his guitar. "White pumps!" Buckley also rejects a bit where the strings echo his taped guitar line. He is being scrupulous in his attention to every aspect of this album. He has to be. His whole life is riding on it.

**V**ERY FEW young musicians have arrived on the New York scene with the impact of Jeff Buckley. His first major New York appearance was at an April 1991 Tribute to Tim Buckley concert at St. Ann's (a Brooklyn church known for hosting hip musical events, from the workshop premiere of Lou Reed and John Cale's "Songs for Drella" to a solo recital by Garth Hudson). Organized by record producer and underground catalyst Hal Willner, the concert consisted of musicians from the downtown/Knitting Factory scene performing Tim Buckley songs. It was not the best show St. Ann's ever saw; too many of the beatniks on stage seemed to have little con-



# “IN ORDER TO REALLY PAY TRIBUTE TO THINGS YOU LOVE YOU MUST BECOME YOURSELF.”

next thing I said was ‘patience,’ because I didn’t know at that time what anybody’s threshold for interesting music was. Number three: ‘Hands off.’”

It was not a partnership meant to be. Jeff was taken aback when Davis brought him into his office and showed him a video presentation about...Clive Davis. “He had an eight-minute video all about *him*,” Jeff recounts with amazement. “Him with Donovan, him with Janis Joplin, him with Sly Stone, and him donating all this money to charity. ‘My life in the music business!’”

By the end of the summer Jeff Buckley was a big topic of conversation whenever record executives got together. Some felt that Jeff’s lawyer (he had no manager) wanted too much money for an unknown, unproven talent. Others said that while the kid had a great voice and undeniable charisma, the songs weren’t commercial. (Buckley’s original material tended toward moody, elastic forms, not a million miles from *Astral Weeks*.)

One of the fascinating aspects of Jeff’s attraction for A&R men was that precisely because he was playing without a band and because he was doing a wide range of cover songs, they could imagine him being whatever they wanted him to be. The general impression was of a young Van Morrison/early R.E.M. style, but brilliant Sire A&R man Joe McEwen heard in Buckley a soul singer, and imagined him in Memphis recording R&B with producer Jim Dickinson.

The same lack of clear direction that frightened some labels away made Buckley attractive to others. Talent scouts saw a very handsome kid with a fantastic voice—and from that they projected everything from a younger Michael Stipe to a hipper Michael Bolton.

How hard was it for Jeff to turn down offers of record contracts and money at a time when he was living hand-to-mouth?

“Very,” he answers. “It was really hard. I always knew that my natural place was to make my life making music. The whole reason I was so wary of automatic things is because I suspected that my *lineage* had everything to do with it. I didn’t get the feeling that anybody really heard *me*.

“Or I didn’t know, I had no way of knowing. Because of my father people assumed things about me that weren’t true: that I was well taken care of, that I lived in Beverly Hills, that I was a brat. My father chose a whole other family. I mean, it was just me and my mom and my little brother. And my stepfather for a couple of years. I didn’t even meet my father until I was eight, and then just for one week, an Easter vacation. Two months later he died.

“Actually my stepfather and my mother had everything to do with my musical roots. My stepfather couldn’t carry a tune, but he had a passion for great music. He bought me my first rock ‘n’ roll album, *Physical Graffiti*, when I was about nine years old. I was into the Who, Jimi Hendrix, Pink Floyd and all these weird things kids would never know

about, like Booker T. and the MG’s. I began listening to Edith Piaf when I was about 16. Later I found Bad Brains and Robert Johnson and idolized them simultaneously. There exists a common thread through all that stuff. My music has to be a culmination of everything I’ve ever loved. It’s how I learned my alphabet. But I learned, probably in my Miles Davis phase, that in order to really pay tribute to things you love you must become yourself.”

Buckley signed with Columbia at the end of 1992 due in large part, he says, to his personal connection with A&R man Steve Berkowitz, a long-haired hipster whose shank of chin hair makes him look like an Egyptian pharaoh and whose love of blues and R&B manifested itself in his weekend gigs as guitarist “T. Blade.” Berkowitz advised a slow build for Buckley, doing everything possible to avoid hype. They rejected offers of interviews with fashion magazines and photos for the Gap, and determined to take the pressure off the first album by preceding it with an EP recorded live and solo at Café Sin-é.

The four-song EP was recorded in a marathon set at Sin-é last August. Andy Wallace, who had mixed Soul Asylum, Guns N’ Roses and Nirvana was brought in to produce. The recording gear was set up in a small pub two doors down. During Jeff’s set the Sin-é regulars were joined by top brass from Columbia/Sony. Jeff, who seemed to be in an exceptionally light-hearted mood, played just about every song in his eclectic repertoire.

The three hour-plus set provided plenty of examples of the lessons Jeff had learned about including the audience in his show. A couple of hours along, a bag lady wandered in and stood staring at Jeff, who began singing to her (to the tune of the old Hollies hit, “Long Cool Woman”), “She was a short black woman...” She took offense and started squawking at him. Jeff noted that her squawks sounded like Howlin’ Wolf and sang Wolf licks back at her in a bizarre Howlin’/hecklin’ duet. When a waitress quieted her down, someone else yelled out a request for something by Nusrat Fateh Ali Khan. If it was a dare, they picked the wrong boy. Buckley is a big fan of the Pakistani singer and launched into a monologue about his hero, as well as a generous sampling of Nusrat’s music. At this point a few of the Sony execs began peeling the labels off their beer bottles and staring at their watches, but there was a good hour left to go. During that night’s version of *Astral Weeks*’ “The Way Young Lovers Do,” Jeff surprised everyone by launching into a scat-solo. He’d never done it before, but the tape caught it and the song made the final EP selection. (Buckley was relieved when it proved too eccentrically played and sung to be edited down.)

Jeff played and played, the tapes next door rolled and rolled. Perhaps aware that some of the record execs were there because they had to be, Buckley began strumming “The End” by the Doors and recit-



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ing, "Jeff?" "Yes, Sony?" "We want to fffff-fgggg you!" "Wo! Ugh!" The Sony bigwigs smiled. By the end of the night Buckley, Berkowitz and Wallace knew they had plenty of good material from which to pull four songs. Everyone felt great, although when one bystander joked to Buckley that he had just given Sony a couple of boxed sets worth of music to stick in their vaults, Berkowitz stopped smiling long enough to warn the big-mouth, "Don't tell him that."

**IN THE AUTUMN** Jeff headed up to Woodstock to begin work on his first album. He had found a bassist named Mick Grondahl and a drummer named Matt Johnson, both downtown Manhattan players who hooked in with Jeff emotionally as well as musically. The burden of actually beginning to make a debut album after two and a half years of circling around it was exacerbated by a series of personal misfortunes that befell the musicians, including the sudden death of Jeff's girlfriend Rebecca's father, to whom Jeff had grown very close (the album will bear a dedication to him). The assumption almost every one of the

music-biz kibitzers had made about Jeff Buckley was that he was an artist who needed time to grow, that he would expand his talent and his popularity over four or five albums (like R.E.M.) rather than explode out of the box. Which is probably true, but not necessarily. The side of the road is littered with the bodies of talented young musicians who got discarded when the popular momentum turned against them, or the person who signed them moved to

another label, or they didn't perform up to corporate expectations.

But listening to the first tracks from Jeff Buckley's first album, another possibility emerges. Wallace and Buckley finish adding eerie, almost eastern strings to Buckley's moody lament "Mojo Pin," which Grondahl and Johnson have anchored to earth with throbbing bass and drums. Bringing out these colors makes the song less akin to *Astral Weeks* and more to Led Zeppelin's "Kashmir." It is almost a shock to hear that transformation while seeing Jeff, leaning against the studio glass strumming his Rickenbacker, looking like James Dean crucified on his shotgun in *Giant*. For the first time it seems possible that Jeff Buckley won't have to wait long to become famous. Whether that would be a blessing or a curse is a separate discussion.

In the Bearsville studio dining room a little while later, Jeff is asked what he hopes to get out of his Sony recording contract. "Just to make things I never heard before," he says quietly, "that say things that I can't say otherwise. Not to so much go as far as I can, but to go as deep as I can." 

**GRACE NOTES**

**J**EFF BUCKLEY plays a Gibson L1, a borrowed Fender Telecaster and a Rickenbacker 12-string. He's using a Fender Vibro-verb amp and, today, D'Addario strings. He just bought an old steel dobro and a Bina harmonium from Pakistan. Buckley uses Jim Dunlop slides. After experimenting with several microphones for Jeff's vocals, producer Andy Wallace settled on a Neumann U-87. **MICK GRONDAHL** plays a Fender Jazz bass through an Ampeg bass amp. **MATT JOHNSON** plays Slingerland drums and Zildjian cymbals.

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# MY

Collapsing stages in Japan! Elephant farts in Vegas! Eskimo shows in Alaska!

# WEIRDEST

A Survey of Abominable Venues and Disastrous Shows! BY ROY TRAKIN

# GIG

*"Out on the road, out on the road/You're Willie Loman and Tom Joad/Vladimir and Estragon/Kerouac, Genghis Khan."*

—Loudon Wainwright, "Road Ode"

**T**HROUGHOUT HISTORY, professional entertainers have been wandering minstrels, setting up camp in a city and heading for the next gig by the following day, sometimes lucky to get out alive. Like earlier generations of vaudevillians, snake-oil salesmen and circus performers, today's musicians are subject to all the mishaps and foibles of a nomadic lifestyle.

"Our whole existence has made *Spinal Tap* a tragedy rather than a comedy," observes Raging Slab singer Greg Strzempka. "I can barely watch that film. They might have opened for a puppet show, but we once opened for a bad male Barbra Streisand impersonator at a place called the Thrash Can in Lexington, Kentucky."

Of course, every other rock band can recite its special litany of tour woes, from lightning storms at outdoor shows to having your equipment seized by corrupt South American officials, from a stage collapsing under your feet to getting pelted with beer cans by drunken Irishmen.

We asked more than a dozen musicians for their "weirdest, wildest, wackiest gigs ever," and their responses fell into familiar categories. Some involved the maddening crowd—or lack of one. Others spoke of odd venues, psychotic security, bizarre weather or unforeseen displays of nudity. But even in a survey that included Kiss's Gene Simmons, rappers Sir Mix-A-Lot and Scarface, dove-chomper Ozzy Osbourne and light bulb swallower Jim Rose, the topper goes to veteran crooner Tony Bennett.

"I was singing 'It Had to Be You' at the Nugget in Sparks, Nevada," he recalls. "Just as I went into the chorus, Big Bertha, this huge elephant with a lifetime contract to close the show, farted. Well, the curtain was open and it almost blew me off the stage. That was the loudest and longest laugh I've heard in my life. The musicians were on the floor. No one could believe it."

Gene Simmons recalls a gig in Alaska where a different sort of natural phenomenon upstaged a Kiss performance.

"We went out third-billed on a tour of Alaska with Manfred Mann and Savoy Brown," he relates. "It was in the spring or summer, but it was still 40 degrees, and we were playing outdoor venues. We actually had heaters in back of each of us. When we had to sing we'd run up to the mikes, then run back to the heaters. We played in total daylight because we were close to the Arctic Circle. I remember Savoy Brown's Kim Simmonds was so drunk they had to prop him up against an amplifier with his guitar turned off, while the roadie played his part offstage. Afterwards, we went back to our hotel and people were walking the streets at four in the morning in broad daylight. It felt like we were playing on the moon."

Heart's Ann Wilson recalls being caught in a monsoon when her band played Kyoto, Japan in 1979: "We were opening for the Beach Boys; when we started to play it was raining really hard, and it got worse and worse. Soon, the stage, which was covered by a flat tarp, began collecting water. The tarp sprouted leaks, which eventually turned into waterfalls; pretty soon the roof had collected so much water, it collapsed on top of us. The light truss started to fall, but so slowly that we saw it coming and got out of the way. Our drummer and bass player were stuck underneath. One minute we were rockin' out, and the next minute the roof was on our heads. This gasp-like moan went up from the audience when they lost sight of us. And that was the end of the show. The radio later reported a terrible tragedy in which we all died. Meanwhile, we were back at the hotel, pretty shaken up. We drank a lot of sake that night and contemplated our karma."

Scorpions drummer Herman Rarebell remembers a gig in Portland, Maine several years ago, also during a huge thunderstorm: "The stage was covered with an inch and a half of water and then I saw a flash of lightning go through an umbrella someone in the crowd was holding, all the way to the mixing board. That was the time to quit. After that, we flew in a private, eight-seat jet right into the storm. It was the worst flight we'd ever been on."

Illustrations BY JONATHAN ROSEN





*Billboard and Musician  
Salute the Great American Guitar-Maker*



## GIBSON AT 100

*Kickin' butt and pushing envelopes, the legendary guitar-maker has inspired the loyalty of generations of pro and am pickers the world over.*

Thanks to the work of guitar stalwarts like Les Paul, B.B. King, Jimmy Page and Slash, the Gibson logo has been permanently etched into the iconography of popular music. These players and countless others have elevated Gibson's public profile and surely bolstered its business over the company's century-long history.

But what's most remarkable about the Gibson company is not the endorsements it has received from star players, but rather the unflagging quality of its instruments. Gibsons are a favorite among guitar professionals, amateurs, hobbyists and other enthusiasts.

Tom Wheeler writes in the book *American Guitars*: "Gibson's position among guitar makers is eminent and unique.

[It] has popularized more influential designs—the modern arch-top, the Les Paul, truss rod, 335, tune-o-matic bridge and many more—and built a greater variety of fine acoustic and electric guitars than any other manufacturer."

"If you're a pro, you have a Gibson in your collection," says Gibson Guitar Corp. CEO Henry Juszkiewicz, who led a team of investors in purchasing the company from Norlin Industries in 1986.

Under Juszkiewicz, the company has regained its former luster after losing its edge in the early '80s to manufacturers of flashy instruments with hi-tech gadgetry.

"It seemed, in the mid-to-late '80s, everybody was playing a pink Strat clone with a locking tremolo system," says Tom Wheeler. "But thanks to Slash, Les Pauls are real cool again. People kind of forgot about them, but he and others have repopularized the Les Paul."

"We made a '59 reissue Les Paul," says Juszkiewicz of the repopularized model.

BY PAUL VERNA



Special editions from Gibson's world-famous Custom Shop. From left: Firebird I, Atkins' Country Gentleman, Thunderbird bass, Birdland, Firebird V.

*Although I am proud to have played a role in Gibson reaching 100 years, I have based my whole career on not looking back, but looking forward. Lee Zito [vice president and executive editorial director, Billboard] is actually the one who inspired me to create centennial events for 1994. He kept on calling me and bugging me to say what an incredible moment in history this was—that, for four generations Gibson instruments have helped shape and create the sound of every musical genre throughout the world. All I can do is maintain the spirit of Orville Gibson—searching for improvements and innovations and striving to uphold the highest standards of quality.*

"Some of the original ones are excellent instruments, but the manufacturing techniques were very inconsistent back then.

Our modern reissues are as good as the best one of the original ones, and possibly better. I will go to any place to get the superior product," he adds. "We still use a high-quality furniture finish, whereas many use plastic finishes. A lot of that stuff is more expensive, but it's the epitome in quality, and players really appreciate it."

The resurgence of the Les Paul bodes well for Gibson's business. Although Juszkiewicz declines to give details of the private firm's business, he says Gibson has been growing 30% every year since 1986. "That's pretty consistent exponential growth, and it's pretty much on

target," he says.

An engineer with a business degree, Juszkiewicz decided to invest in Gibson when he outgrew the electronics company that he and two partners founded in Oklahoma City, Phi-Technology. "That company had been quite successful, but it was relatively modest in terms of our ambition," he recalls. So Juszkiewicz and one of the partners, David Berryman, took the advice of a friend and purchased the Gibson company after lengthy and intense negotiations.

"The situation at Gibson was definitely very severe," says Juszkiewicz. "Initially, Gibson had done everything in Kalamazoo, which cut against my business grain, because you can't do everything well from one facility. We were forced to rebuild major segments of the Gibson business."

The new regime focused its electric guitar production in Nashville and eventually acquired the Flatiron Banjo & Mandolin Co. of Bozeman, Mont.

When Gibson's bid for the Guild acoustic guitar company collapsed, Gibson and Flatiron formed a new flattop acoustic guitar division, also in Bozeman. The fit was perfect, since Flatiron had plenty of expertise in the manufacture of acoustic string instruments, and Gibson was eager to put its stamp on a class of guitars Juskiewicz admits had been "done inadequately," i.e., flattops. Furthermore, the dry, cool climate and relatively high altitude of Bozeman lent itself to guitar production. It's also close to the Pacific Northwest, the major source of wood for guitar building.

Meanwhile, Gibson's Nashville facility grew steadily. Electric guitar production continued apace in the electrics division there, while the recently acquired Steinberger Tobias line was also incorporated into the mix. In addition, Gibson established a custom division in Nashville—for special limited-edition models, carved-top jazz guitars, "art" instruments and the like—and set up its corporate headquarters there. Those four Nashville operations, like the two in Bozeman, are "separately managed and focused around specific customer segments," explains Juskiewicz.

The Gibson family also comprises the Epiphone acoustic guitar company; Mapex drums; Zeta, a maker of hi-tech violins and cellos; synthesizer manufacturer Oberheim; and a research-and-development center in Berkeley, Calif.

Juskiewicz says the company perennially seeks new growth opportunities, both internally and through acquisitions, and abroad as well as domestically. Its most recent overseas transaction was a joint-venture in Russia to manufacture strings for that market. Gibson already operates in London, Hamburg and Tokyo, among other cities.

But the company's primary growth channel is the continued success of its mainstay trademarks, particularly the Les Paul but also other solidbody electrics like the SG and hollowbodies like the ES-335 and ES-175. All of these guitars have enjoyed a resurgence under Juskiewicz, thanks in part to the high-profile endorsements but also to the company's extensive



*How have Gibsons helped me? That's an easy story. On my latest album, "Wes Bound: A Tribute To Wes Montgomery," I play a 1949 Gibson L-5. When I was a little boy, I saved all my pennies (and a few of my father's) and bought the L-5, a guitar already older than I was. It sounds as current today as it did back then. I feel the same way about my Gibson 335. I went to Japanese guitars for a couple of years, but I came back to the Gibsons because of their timeless sound.*

**—Lee Ritenour**

reissue program.

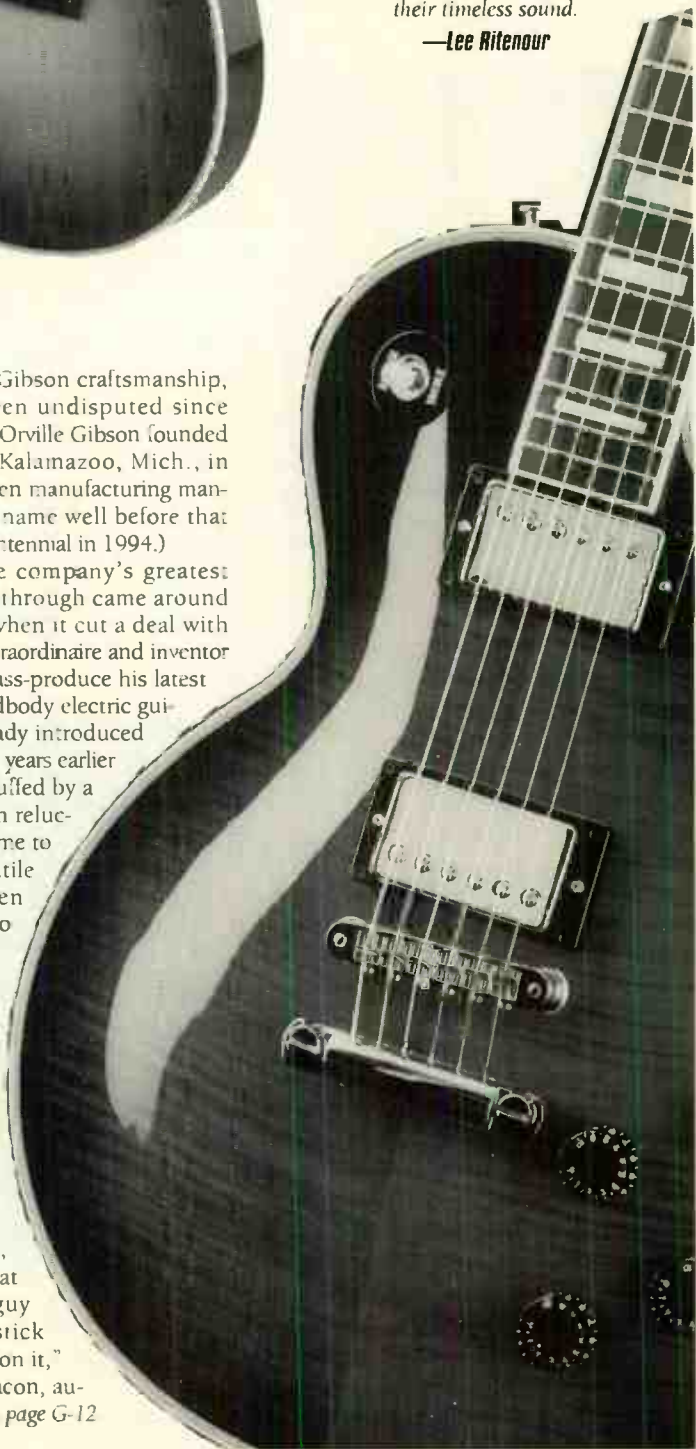
The quality of Gibson craftsmanship, however, has been undisputed since British immigrant Orville Gibson founded the company in Kalamazoo, Mich., in 1902. (He had been manufacturing mandolins under his name well before that date, hence the centennial in 1994.)

The company's greatest breakthrough came around 1950, when it cut a deal with guitarist extraordinaire and inventor

Les Paul to mass-produce his latest obsession: a solidbody electric guitar. Paul had already introduced the idea to Gibson years earlier but had been rebuffed by a management team reluctant to lend its name to what seemed a futile project. But when competitor Leo Fender and others started experimenting with solidbody electrics, Gibson decided to again try to move forward with the Paul model.

The company called on the renowned picker, who was known at Gibson as "the guy with the broomstick with the pickups on it," Paul told Tony Bacon, au-

*Continued on page G-12*





## Model Citizens

No small part of the Gibson legacy comes from the firm's famous specialty models—sometimes developed for specific musicians, sometimes embraced by whole generations of avid players for their superior form and function. Herewith, some artists with their favorite Gibson axes...

BY TOM MULHERN



B.B. King with Lucille

Can you imagine the King Of The Blues with any other kind of guitar than his own Lucille? There's a whole family of semi-solidbody electric guitars that started with Gibson's revolutionary ES-335 in 1958. The idea was to take a thin hollowbody guitar and put a plank of wood through the center, giving it attributes of both a solidbody—like a Les Paul—and a hollowbody. The result was a totally different sound, one that's been a mainstay of many different types of music since. Alvin Lee electrified the throngs at Woodstock as he blazed "I'm Going Home" on his 335 variant. Larry Carlton was so closely associated with the ES-335 that he was known for years as "Mr. 335." Why the 335? In 1979, when he was coming off of several years of playing literally hundreds of studio dates every year, Carlton told *Guitar Player* magazine, "I needed a guitar that I felt comfortable on, that I could play the way I liked to play. I needed something real versatile." The ES-335 and its offshoots (the ES-345, ES-347, ES-355, the B.B. King Standard and Custom, and several others) have made their mark in the hands of countless great players, including Chuck

Berry, Robben Ford, Otis Rush, Lee Ritenour, Dave Edmunds and Elvin Bishop—to name just a very few.

### Les Paul with a Les Paul

Les Paul's original idea for a solidbody guitar looked nothing like the Les Paul Standard that Gibson introduced in late 1951. However, Gibson's best bet at a tie-in was with the multi-tracking pioneer, and Les embraced the guitar as his own. To date, more than 50 Gibson guitars have worn the Les Paul name, quite a tribute to the guitars'—and, of course, Les'—success. Since the 1960s, when Mike Bloomfield popularized the Les Paul with the Electric Flag and the Paul Butterfield Blues Band, the guitar has straddled the fence between rock and blues-rock, becoming mostly a rock icon. It's difficult to imagine

Jimmy Page running a violin bow across any other guitar to make "Whole Lotta Love" the crowd pleaser it was on Led Zepelin's tours in the 1970s. Likewise, it was the sound of the Les Paul that gave the Allman Brothers such distinction, as Duane Allman and Dickey Betts wove brilliant tapestries of bluesy rock. Jazz-rock in the '70s and '80s was dominated by Al DiMeola's commanding presence on his trusty black Les Paul. Pete Townshend, Peter



Green, Jeff Beck, Gary Moore, Neil Young, Peter Dinklage, Peter Frampton, Leslie West, Gary Rossington of Lynyrd Skynyrd, Paul McCartney, Robert Fripp, Billy Gibbons and many other great guitarists have been associated with the Les Paul at one time or another in their careers. Today, the Les Paul is still considered one of the most vital—and the

*Continued on page G-6*



Angus Young with an SG Standard

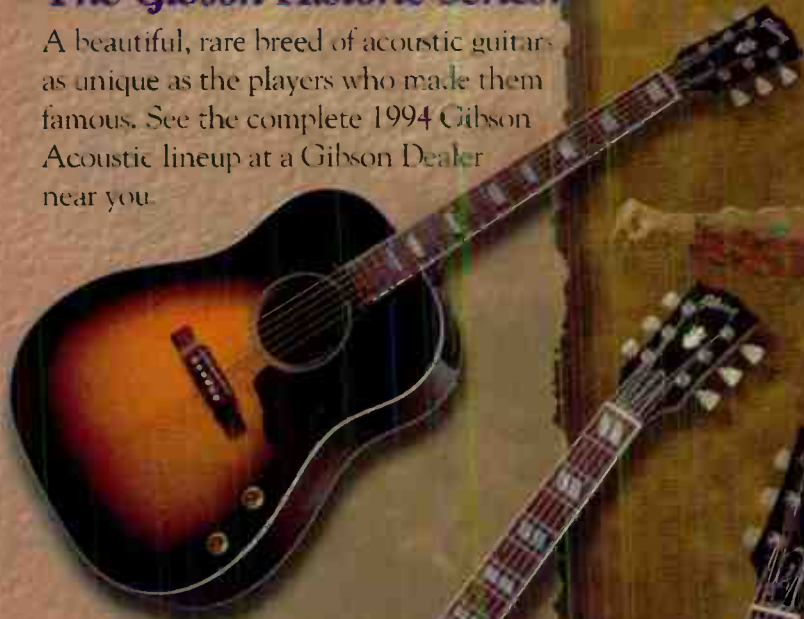
Gibson was always trying to come up with new guitars to fit the marketplace. Disappointments such as the Explorer and Flying V (futuristic asymmetrical styles that bombed in the 1950s but have been revered since the '70s) didn't daunt the company. In '61, Gibson introduced the pointy all-mahogany SG, which was to be the next step in the evolution of the Les Paul. With its sharp cutaway body and deep curves, it was completely unlike any previous guitars. Eric Clapton painted one in a psychedelic motif for use with Cream, Pete Townshend smashed one to kindling at Woodstock, Frank Zappa led the Mothers Of Invention across the frontiers of satire, and metalists Tony Iommi of Black Sabbath and Angus Young of AC/DC have wielded the SG as their weapon of choice.

From John Cipollina's mellow psychedelia with Quicksilver Messenger Service to Carlos Santana's early Latin-flavored hits, the SG cut a wide swath through rock music. Gibson even made basses to match the SG, called the EB-0 and EB-3, as well as double-neck versions such as the 6- and 12-string guitars popularized by Jimmy Page and John McLaughlin in the '70s and '80s.

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**Model Citizens**

Continued from page G-4

most collectible—guitars in history, with the assault on the '90s spearheaded by such Les Paul pickers as Slash of Guns N' Roses.



**Emmylou Harris**  
with a J-200 acoustic

It started life as a guitar tailor-made for the singing cowboys of the '30s, but in its half-century in the Gibson lineup, the J-200 has been played by the top performers in rock, country and folk. Elvis Presley used one, and before him Roy Rogers, Tex Ritter and the Everly Brothers. Other big-name players of this big, bold acoustic once dubbed the King of Flat-Top Guitars include Garth Brooks, Johnny Cash, Stephen Stills, Pam Tillis and Reverend Gary Davis. One of the most beautiful J-200s ever, a black one with a rose-motif inlay used by Emmylou Harris, resides in the Country Music Hall of Fame in Nashville—along with the prototype made for an early cowboy star named Ray Whitley.



**Chet Atkins** with a solidbody classical

Chet Atkins, one of the greatest country guitarists of all time, has had his name associated with several guitars over the past 40 years, but the Chet Atkins solidbody acoustic/electric is among the most revolutionary. An interesting blend of high technology and old-fashioned tone, this solidbody guitar behaves and sounds like an acoustic. First sold in 1982, the CE and

CE-C are nylon-string models, much like classical guitars, whereas the SST model has steel strings. So revolutionary was this design that in the 1980s many manufacturers jumped on the bandwagon to make similar instruments—something that has happened repeatedly throughout Gibson's century of guitar innovation.

Continued on page G-10



# 100 YEARS OF GIBSON - THE BOOK



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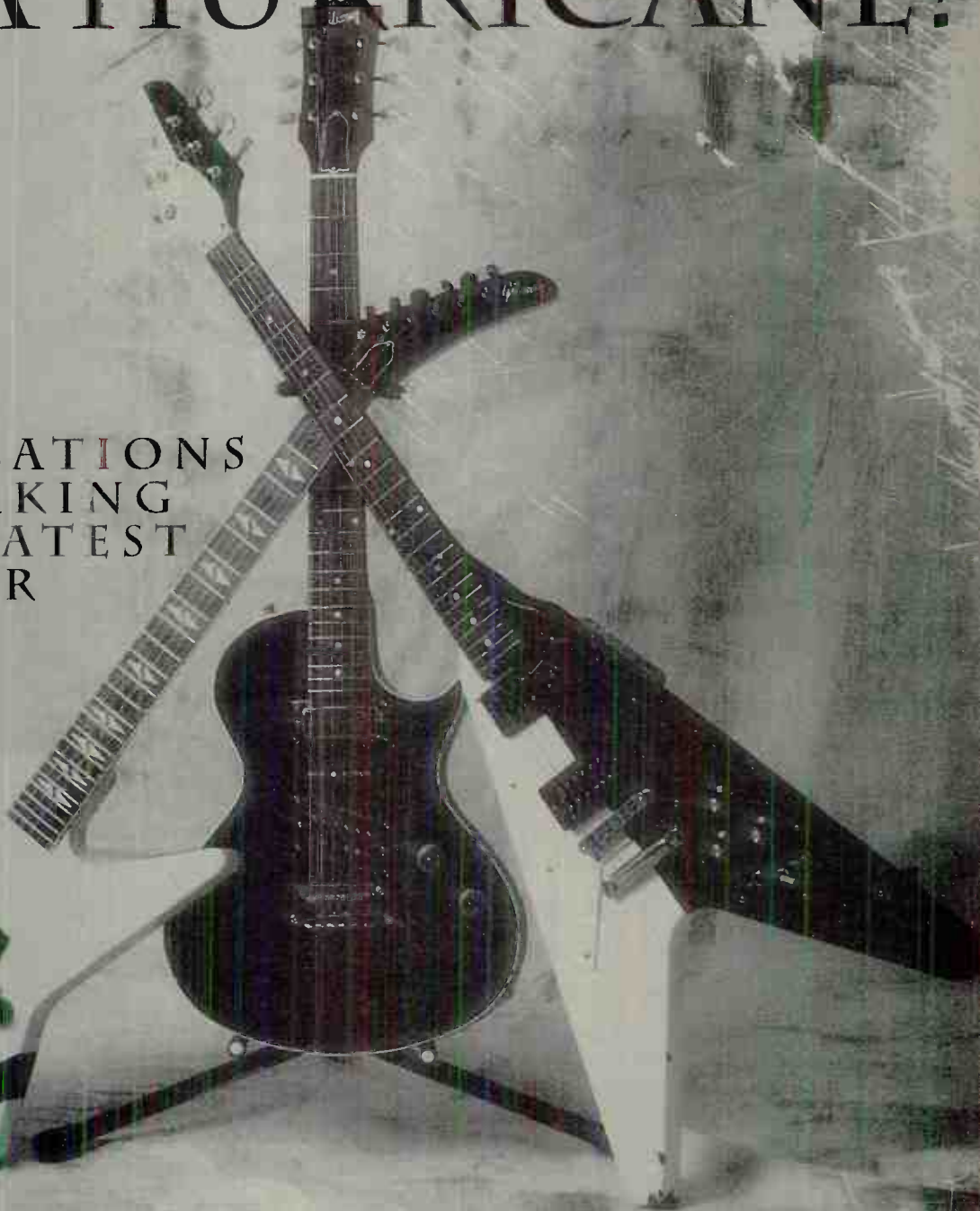
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**Model Citizens**

Continued from page G-6



**Johnny Winter with a Firebird**

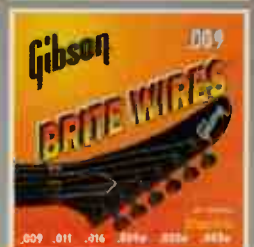
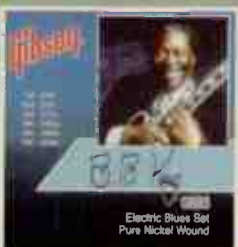
In mid-1963 Gibson introduced the Firebird, a sweeping asymmetrical guitar with rounded features. Based roughly on Gibson's Explorer, it was emblazoned with a Firebird on its pickguard and featured banjo-style tuners. Johnny Winter used one extensively during the '70s, and Eric Clapton used one for some of his work with Cream and Blind Faith. A bass version, the Thunderbird, shared the same looks. John Entwistle of the Who used Thunderbirds for years, often modifying them with Fender necks to make "Fenderbirds." After more than a decade out of production, both the Firebird and Thunderbird soar again.



**Albert King with a Flying V**

Albert King's stinging blues tone and incredible string bending were accomplished on a Flying V, a guitar that flopped in its first run during the late 1950s, did slightly better during its second run in the mid-'60s and became an important inspiration for guitar players and makers around the

time of its second reissue during the mid-'70s and early '80s. Lonnie Mack, who scored big in 1963 with "Memphis," used one extensively, while Jimi Hendrix reportedly owned at least three of the arrow-shaped solid-bodies, including one that can be seen going through its paces in footage of 1970's Rainbow Bridge concert. ■



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One of my first professional guitars was a Gibson SG. Gibson electrics have the best workmanship. They are the only company left that fits the neck into the body of the guitar, as they do on the Les Paul. As I get older, I've learned to appreciate Gibson acoustics. They are my No. 1 choice.

—Cesar Rosas,  
Los Lobos

## Gibson's Global Party Plans

In 1994, the world will celebrate Gibson USA's 100-year anniversary, marking a century of renown for the world's leading maker of guitars, basses, mandolins and other stringed instruments.

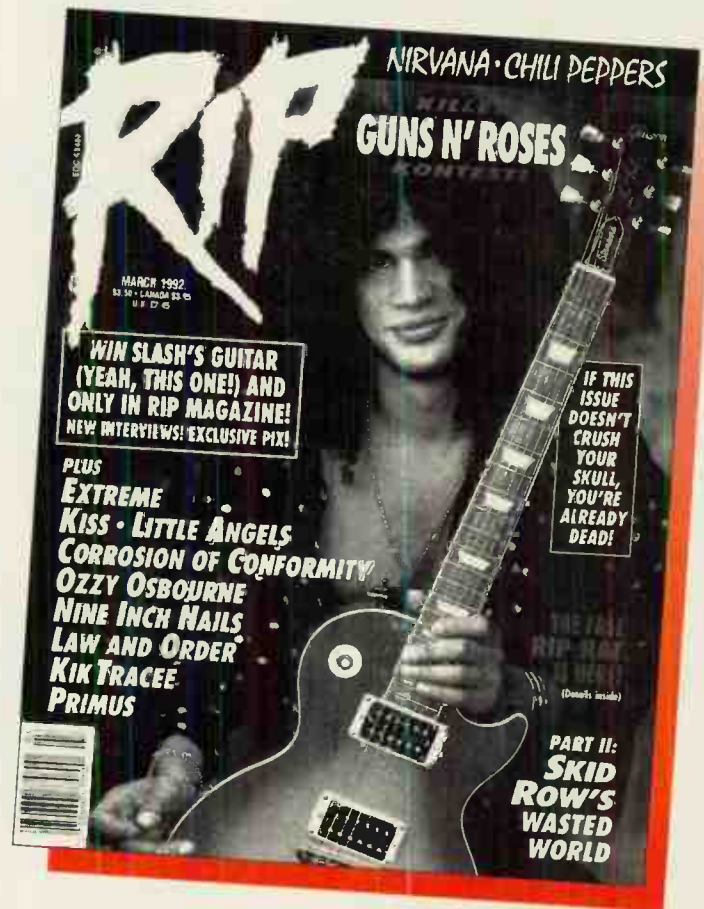
Gibson's global, year-long, multimedia centennial campaign includes plans for a documentary; television and radio specials; a series of national and international concert events in rock, country, blues and jazz; a White House concert salute hosted by the President and First Lady; a week-long series of events at the Prince's Trust; hosted by royalty in London; a college memorabilia tour and new artists showcase; book deals; and a global interactive satellite press party to announce all of these events in greater detail.

Gibson centennial activities will benefit Nordoff-Robbins Music Therapy Foundation, an organization that reaches and teaches severely disabled children through the power of music. Nordoff-Robbins depends on and receives support from Gibson as well as other members of the music community, including Paul McCartney, Elton John, Pete Townshend, Phil Collins, Eric Clapton, John Mellencamp and Neil Young.

When faced with the historic event of Gibson's 100th anniversary, CEO Henry Juskiewicz brought in New York-based Dera & Associates, Inc. and Laisler Dickson Limited of London to develop an international centennial celebration that reflects the quality and excellence associated with

*Continued on page G-12*

# GIBSON CONGRATULATIONS ON YOUR 100th!



# RIP & GIBSON JOINED AT THE NECK!

# Congratulations Gibson!



I  
**LOVE  
PICKIN'  
ON  
YOU!**

*TRAVIS TRUITT*



In 1957, I bought my first guitar, with paper-route money: a Gibson 145, a single pickup, sunburst F-hole Student model. Later, in 1985, I found a 1971 Gibson gold-top Les Paul bass in the music store next to the Chelsea Hotel in New York. In between, I've owned a lot of other Gibsons; I love their clarity, warmth of tone and their special acoustic properties that enable me to employ a wide range of left- and right-hand dynamics. I think Gibson is a wonderful American company. Hot Tuna has become an all-Gibson band!

—Jack Casady,

Jefferson Airplane, Hot Tuna

### Global Party

Continued from page G-11

the Gibson name.

"When we first came aboard, very little in the way of concrete events had been developed," says Joe Dera. "I knew how important this celebration would be to Henry and his team at Gibson. In the last decade, they have turned Gibson around to its former glory and, in the process, have created the single most important musical-instrument company in the world."

The Gibson centennial will be one of the most all-encompassing events ever attempted in the entertainment world, embracing all genres of music and featuring numerous celebrities. For more information, contact Lara Riscol, director of the Gibson centennial, at Gibson's headquarters in Nashville (615-391-2156). ■

### Gibson At 100

Continued from page G-3

thor of *The Ultimate Guitar Book*.

The Les Paul continues to be Gibson's best-selling electric guitar, according to Juszkiewicz, though he notes that some of the Epiphone acoustics sell in greater units than the Les Paul.

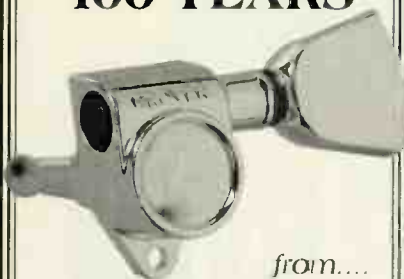
Reflecting on his tenure at Gibson on the eve of the company's upcoming centennial, Juszkiewicz says he is proudest of having restored Gibson to the throne of

Continued on page G-14

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### Gibson At 100

Continued from page G-12

the American guitar kingdom by upholding the tradition of quality craftsmanship the company has espoused since its inception.

"I'm sitting here in the factory, and people are outside sweating and cursing and paying a price to make it right," he says, "and the world has recognized the fruit of our efforts."

Juszkiewicz says Gibson's emphasis now is on restoring the pioneering spirit that has always characterized the company. "I'm not satisfied that we've pushed the envelope of the future," he remarks, citing the locking tremolo system and the graphite body as two of the most significant technological innovations of recent years, but noting that more far-reaching changes in guitar design are possible. "There's a tremendous area for harnessing the power of new technology for our instruments," he says.

Juszkiewicz's long-term strategy is to position Gibson at the cutting edge of new technology and to be "the largest musical-instrument purveyor in the world."

In the meantime, Gibson's CEO has a party to plan. Among the events set for the centennial fest in the summer of '94 are a book on Gibson's history (to be authored by Walter Carter), a documentary, special products and tours.

"Being around for 100 years and still kickin' butt is pretty cool," concludes Juszkiewicz. ■

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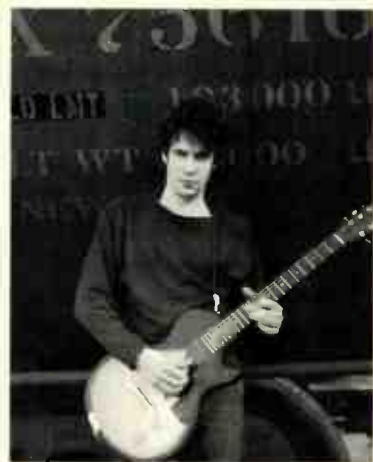
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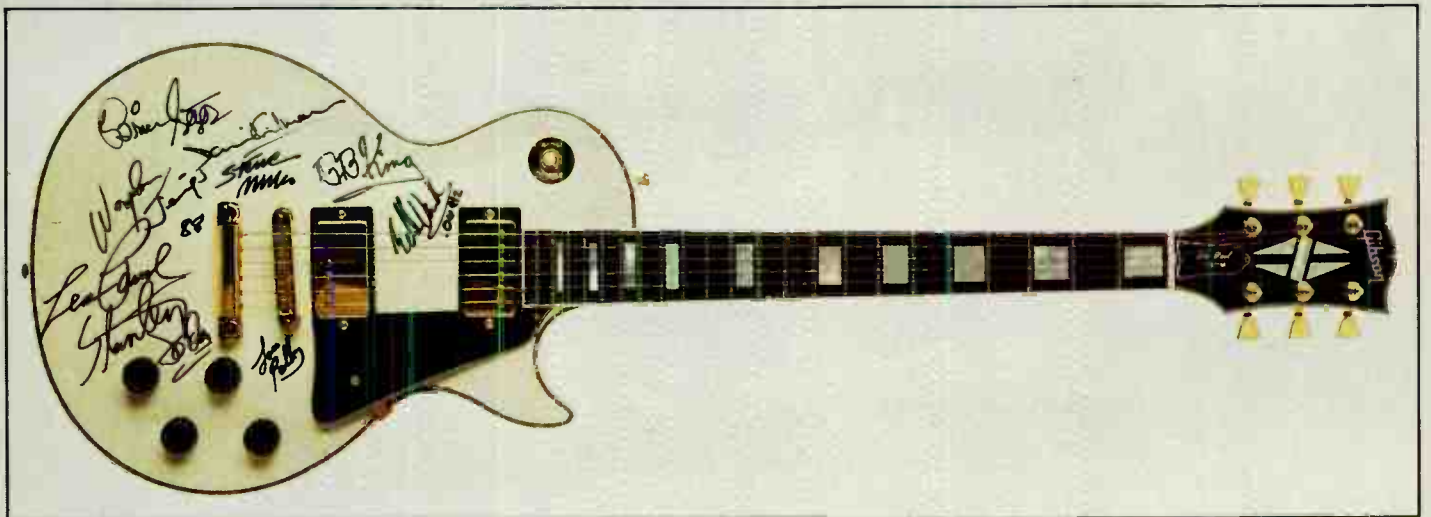


"The hardest guitar I ever broke  
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—Paul Westerberg

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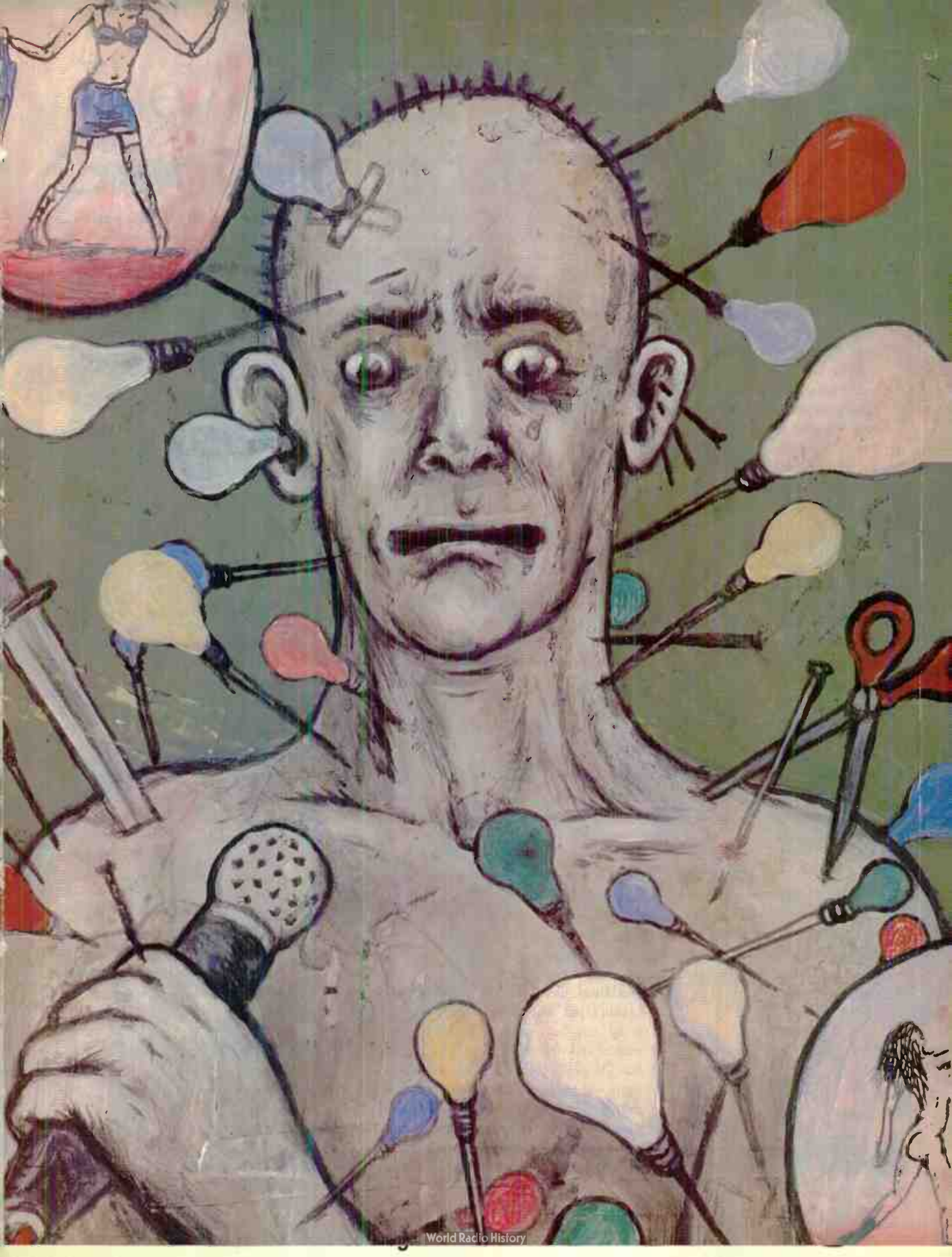
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# who killed DAT?

THE RECORD INDUSTRY **always wants a hit.** BUT THIS TIME **they wanted a hit man** TO RUB OUT A NEW TECHNOLOGY.

BY CRAIG ANDERTON

**A**mid the flurry of publicity surrounding DCC and MiniDisc, Digital Audio Tape (DAT)—the original mass-market digital recording format introduced in 1987—has been all but forgotten. Intended to unseat the familiar analog compact cassette, this CD-quality medium had the advantages of small size, great fidelity, no tape hiss and data-error correction to eliminate dropouts.

Today, apart from its stronghold in professional studios (where, ironically, DAT flourishes far from its consumer roots), DAT is dead. Then again, maybe we're *supposed* to forget about DAT. It set precedents we may live to regret. What's more, the autopsy reveals foul play.

At first glance, it looks like an open-and-shut case. The record industry had the motive: In the mid-to-late '80s CDs were succeeding beyond anyone's projection, and those making the bucks didn't want to see the market diluted by consumers making digitally perfect tape copies. The record industry also had the perfect alibi: self-defense. After all, they had told us time and time again that "home taping is killing music."

At its most basic level, the DAT conflict was a turf rumble between hardware companies and the record labels. That may seem like a quaint concept now that most labels are *owned* by hardware manufacturers such as Sony, Philips and Matsushita, but at the time the enmity was intense. The labels had plenty of reasons to want DAT out of the picture, and they had the white-collar version of a murder weapon—legislation—to do the job. Yet things are not always as simple as they seem...

Who really killed DAT? We may never know for sure. Trails are cold, witnesses have moved on and recollections change. But the real question isn't who was pointing the gun, but who pulled the trigger. Answering that question puts an entirely different spin on DAT's untimely demise.

## the opening salvo

Despite an image of youthful rebellion, the music industry is conservative at heart. The musician's union once tried to ban synthesizers, claiming they put musicians out of work. And until recently, selling music hadn't changed much for close to a century: The phonograph

survived two world wars, the Roaring '20s, the Great Depression, Kennedy's assassination, the Summer of Love and disco.

The first shock to the system came in the late '60s, when the compact cassette—originally intended for dictation—became a music machine thanks to technical advances such as improved tape formulations and Dolby noise reduction. Now the average consumer could make custom tapes from his or her record collection, as well as tape broadcasts and friends' records.

With the Walkman explosion of the early '80s cassettes became ubiquitous. They rivaled, then surpassed vinyl for market dominance. Yet the record industry feared that blank cassettes were sucking away profits, and started to talk about implementing a tax on blank tape. That concept went nowhere at the time, but the industry had staked its claim: The consumer's ability to tape music was damaging the industry, and it was time to get a payoff from the people doing the damaging.

## digital dilemmas

Fast-forward to the mid-'80s and the rise of the CD, which proved the perfect vehicle for hauling in profits. In addition to buying new music on CDs, consumers were willing to replace their collections of scratchy, pop-riddled vinyl with CD reissues—the labels making no further investments in artist development or studio time. Also, despite a higher list price, artist royalties from sales of CDs were often pegged to vinyl and cassette prices. The rationale was that CDs, like other high-tech gear, would drop rapidly in price; companies didn't want to be locked into high per-unit payments. (Of course, CD prices did not fall.)

Once consumers bought CDs they pretty much stopped buying vinyl, and record companies shifted their priorities toward the new medium. The success of the CD was almost enough to nullify embarrassing format failures of the past, such as the oversized Elcaset, quadrasonic sound and the CX noise-reduction system for LPs—may they rest in peace.

Meanwhile, DAT was getting ready to hit. It would be to the cassette as the CD was to vinyl: digital fidelity, no background noise or tape hiss, easy track selection and compact size.

But what excited hardware manufacturers terrified the record

PHOTOGRAPHS BY CHIP SIMONS



Like many consumers, I already own a prerecorded audio cassette and would like to make tapes for my off-records for resale or a commercial purpose.

IMMEDIATE ACTION 1981

purpose... venture chip is ludicrous. In a... adept at electronic... that may

cord label... promoted... feel in Live

**consumers** USE DIGITAL MEDIA FOR COPYRIGHT INFRINGEMENT.

industry: DAT would upset the balance of power between recordable and read-only media. Pre-recorded cassettes were usually inferior to vinyl; if people wanted the “real thing,” they had to buy the record. Now DAT was promising quality not only better than that of cassettes, but equal to that of CDs. The labels conjured up visions of people taping their friends’ CDs for the cost of a blank tape (although it’s arguable that most people would have bought the CD to obtain the booklet and a more durable medium).

As Charles Ferris, former chairman of the Federal Communications Commission (FCC) and spokesperson for the Home Recording Rights Coalition (HRRC) noted at the time, “We suspect that the most determined push against DAT comes from those in the recording industry who are enjoying the high, stable prices they are getting for compact discs and don’t want new competition from within their own ranks.” Also remember that at that time, there weren’t enough CD plants to meet demand, which kept prices high. The introduction of an alternative format, if successful, could have reduced CD demand at a time when the record companies were trying to expand production.

The controversy culminated with an announcement by the Recording Industry Association of America (RIAA) that it would sue any company trying to sell a DAT recorder in the U.S. consumer market. The battle lines were drawn, with primarily Japanese hardware manufacturers on one side and American music-industry concerns and performing rights societies on the other.

To complicate matters, during the ’80s the United States was badly shaken by Japan’s ascendancy in the world economy, and watched helplessly as American inventions—the transistor, the video cassette, FM synthesis and so on—were popularized and exploited by companies owned overseas. Jason Berman, spokesperson for the Coalition to Save America’s Music and president of the RIAA, captured the spirit of the time in a quotation from *International Musician*, the official publication of the American Federation of Musicians. “The threat of this technology,” he surmised, “arises because DAT serves no other purpose than as a copying machine...the DAT issue is not a question of free market competition. The Japanese machines do not write better songs; they simply copy American songs.”

The U.S. music industry was scared, and it was time to fire the first shot. Instead of killing DAT, though, that shot went right through the record industry’s collective foot.

**the copycode debacle**

In designing the new format, hardware manufacturers had not been entirely insensitive to the record industry’s concerns. DAT’s sampling rate of 48 kHz, for instance, was different enough from the CD’s 44.1 kHz rate to prevent direct digital copies; you could only record from a CD player’s analog outputs. Yet this point was lost on the anti-DAT forces, who insisted that DAT could make “digital copies.”

So the record industry proposed a profoundly dumb idea: Prevent *analog* transfers by specially encoding all CDs, and including a “copycode” chip in all DAT decks (designed by CBS Records) that

would shut down recording after 20 seconds if the deck sensed that the input source were encoded. “Encoding” meant slicing a steep notch in the CD’s frequency spectrum at around 3.8 kHz (roughly the next-to-highest note on a piano). Predictably, the proposal ignited a controversy over the effect of such encoding on sound quality.

Audiophiles were outraged that the CD’s fidelity would be compromised. Proponents argued that the encoding could be turned on and off during mixdown, so that recording engineers might disable it momentarily whenever the effect became audible. Despite opposition from the hardware companies, in 1986 an RIAA-sponsored Congressional bill proposed a 35 percent tariff (instead of the standard four percent) on DAT recorders lacking the copycode chip. A revised version of the bill, introduced in 1987, looked ahead to slapping a 10 to 25 percent tariff on *analog* cassette decks as well!

Yet there was also a legal issue. Ever since the 1984 Betamax case, which established the consumer’s right to videotape TV shows for later viewing, the general consensus had been that people were permitted to tape copyrighted material for personal use if they already owned it; just don’t sell copies, or tape copies of other people’s material. The thinking behind the copycode chip implied that *all* home taping is illegal.

Nonetheless, on March 25, 1987 (the same month DATs went on sale in Japan), the Energy and Commerce Committee of the House of Representatives approved a measure banning the sale of DATs for one year unless they contained the copycode chip—a measure opposed by the Consumers Union, the HRRC and the Consumer Federation of America.<sup>1</sup>

But copycode garnered endorsements from industry heavyweights, many of whom claimed not to hear the effect. By August, HR 1384 and S 506 (bills requiring all DAT decks entering the U.S. to include copycode chips) made it out of committee. The record industry, it appeared, was well on its way to victory.

But there was a time bomb ticking in the legislation: an amendment by New Jersey representative James Florio that allowed the Secretary of Commerce to withdraw the copycode system if the National Bureau of Standards (NBS) determined that the process caused audible degradation, or that it could be defeated easily.

**copycode goes down in flames**

At about this time things began to get nasty. The HRRC built a filter according to published copycode specs and demonstrated audible distortion—but the RIAA and CBS Records claimed the filter was

<sup>1</sup>Similar bills were drafted at the state level. In California, SB 1560 would have prevented the sale of any digital audio device without a copycode chip. The law was worded broadly enough to include sampling keyboards and some answering machines. At the time, I called California’s Assembly Committee on Economic Development and New Technologies, explaining that while their intentions were probably good, they weren’t aware of the full ramifications of the law. Eventually the bill was dropped. Afterward, committee chairman Sam Farr wrote one of the most intelligent requiems for copycode: “SB 1560 attempted to provide some protection for...intellectual property rights by endorsing a technological solution to a non-technological, legal dilemma. For that reason, I didn’t support the bill.”

# Gain



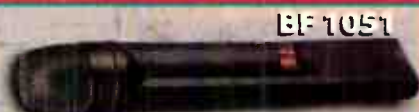
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defective. In *Billboard* (August 8, 1987), the International Federation of Phonograph & Videogram Producers alleged that “the DAT makers...have even undertaken demonstrations using a system purported to be the equivalent of copycode technology. It is not authentic.” Yet at the Audio Engineering Society’s annual convention, Digidesign’s Peter Gotcher modeled the copycode notch using an Apple Macintosh and left this author, at least, convinced that it was audible.

It was up to the NBS to settle the issue. Their report, NBSIR 88-3725 issued in Febru-

ary 1988, was scathing: “For about half the tracks studied, the system exhibited false negatives; i.e., notched material was nonetheless recorded. In addition, the system also exhibited false positive behavior; i.e., the system failed to record unnotched material.” Not only did copycode fail to provide consistent protection, it colored the sound: “15 experienced listeners worked with 10 selections presented on parallel tape tracks such that the subject could switch back and forth from notched to unnotched material. For 2 of the 10 selections the encoded version was correctly iden-

tified 12 out of 15 times; these results are statistically significant.”

Furthermore, “NBS engineers designed and constructed several electronic circuits for implementing five different methods to circumvent or defeat the copy prevention system by the use of external signal conditioning. All five methods succeeded...the circuits are simple and easy to construct.”

Copycode was dead, but by this time, DAT was seriously wounded as well. It hadn’t sold well in Japan and Europe, and consumers, retailers and manufacturers in the U.S. were confused about what would happen next. And the RIAA went back to lobbying for a blank tape tax.

### another brick in the wall

As with copycode, infighting between record companies and hardware manufacturers over the blank tape tax could not be resolved, so once more the government got involved. The Office of Technology Assessment (OTA), a Congressional research organization, conducted a survey, funded by hardware manufacturers and the HRRC, to determine the relationship between home taping and music sales.

The OTA findings vindicated the right-tapers: Consumers own 57 percent of the complete records and CDs they record (another seven percent are owned by family or household members); 72 percent of the selections for “cuts tapes” come from the home taper’s own collection, with another nine percent from other household or family members; during the month surveyed, 73 percent of the taping “occasions” involved material other than pre-recorded music; and only 28 percent of those surveyed had taped music *at all* from records in the past year.

It gets better...only about 13 percent of the home music tapings by adults were made from borrowed records. Home tapers listened to and purchased albums much more frequently than non-tapers. And the clincher: If home tapers were unable to make home recordings, *at least 75 percent* of home tapes would not be replaced by sales of prerecorded music.

The survey did show that home taping had an effect, but the assertion that it was “killing music” was proven spurious. In fact, the OTA commented that preventing home taping “would be ‘harmful’ to consumers, resulting in a net loss of benefits to society of billions of dollars.”

One might think that that would have been the end of it: One impartial government agency showed that copycode didn’t work, and another

The album cover for Gipsy Kings' "Love à Liberté" features the band's name in a large, white, cursive font at the top. Below the name are seven framed black and white portraits of the band members. At the bottom, the title "LOVE à LIBERTÉ" is written in a white, stylized font. In the center, there is a small image of a cassette tape with the album title on its label. Below the cassette, the text "THE NEW ALBUM" and "ON ELEKTRA MUSICIAN" is displayed. The Elektra Musician logo is visible in the bottom left and right corners.

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er that home taping was not killing music. Yet despite the OTA findings, in the last days of the Bush administration a revised version of the blank tape tax became law. The new legislation, it was promised, would end the digital audio logjam and protect artist's royalties.

## Michael Jackson Needs the Money

I should mention that much of my income results from book and record royalties. I've crusaded against stealing software and taping copyrighted material. But I don't think that

every manufacturer of photocopiers and paper owes me something because their products might be used to copy my books, and that seems to be the premise behind the Home Audio Recording Act of 1991. This compromise was arrived at by representatives of the electronics industry, including Tandy and the Electronics Industry Association, and music organizations such as the RIAA, the National Music Publishers and the Songwriter's Guild of America. In a surprising turnaround, it was supported by the HRRC.

Dissecting the politics behind the blank

tape tax would take another article. The bottom line is a tax on digital recording devices (two percent of the transfer price, \$8 maximum) and recording media (three percent, 25¢ maximum), with certain exemptions for the professional market. Also, digital recording devices must incorporate SCMS (Serial Copy Management System), the slightly more benign successor to copycode which allows one copy of an encoded original and no more. Under this scheme, if you assemble a reel of tunes in your home studio by bouncing mixes digitally from one DAT to another, you can't make a copy of the assembled reel except through the analog outputs. (Analog tape is not affected by these rules.)

Innocent until proven guilty? Forget it. The law assumes that consumers will use digital media for copyright infringement and therefore must pay a tax, even if you only make "cuts" tapes with alternate song orders, copy vinyl records so you don't wear down the grooves, make copies for your car or trade out-of-print recordings.

Let's take a look at how the tape-tax pie is divided. First, the Copyright Office deducts the "reasonable" costs necessary to administer the program. Of what's left, 38.41 percent goes to the record companies, 25.6 percent to featured artists, 16.66 percent to songwriters, 16.66 percent to music publishers, and 1.75 percent and 0.92 percent respectively to the American Federation of Musicians and American Federation of Television and Radio Artists for non-featured performers. Royalties are distributed on the basis of sales and airplay, so basically, the rich get richer. It's paradoxical that artists selling millions of CDs are considered the most severely victimized by home taping, and therefore receive the lion's share of the revenue.

## Who Pulled the Trigger?

But the blank tape tax came along too late to either kill or save DAT. DAT had already died in Japan and Europe, where it was freely available, and when Americans finally could buy it, the reaction was one long yawn.

Let's face facts. When DAT appeared, no one was saying, "Gee, CDs are great, but what I'd really like is to spend \$1000 or more on a recorder that lets me record those CDs on blank tapes that cost almost as much as the CDs themselves, and that I can't play on an inexpensive, lightweight player." Also, considering that lots of consumers can't tell whether the noise reduction on their cassette decks is switched on or off, [cont'd on page 79]

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12

2

11

# RY COODER

1

# ER'S HOME STUDIO

"State of the art" is not the first phrase that leaps to mind upon entering Ry Cooder's home studio. There's not a synth, computer or even recording system in sight. "I know I've got to get myself a Mac-something and some kind of keyboard thing," concedes Cooder, who spent the last year scoring the epic Western film *Geronimo*. "I've avoided hardware, but now I see that it's come to a point where it won't get in my way. I've got instruments—now I need tools."

Those instruments range from exotic to classic to unique—just like Cooder's music. Cooder's one-of-a-kind **I-Beam** **1** is played using a violin bow and/or a glass vase slide to create a variety of effects over the 11 strings, tuned in fifths. "It's incredibly loud; it sounds deeper than anything you've heard in your life," Ry says with some glee.

His most recent acquisition, a **rudra vina** **2**, is an Indian temple instrument reckoned to be a thousand years old in concept. More contemporary, if equally exotic, is Cooder's main electric guitar: A **Fender Strat** Buddy Holly repro **3** with a '60s C-neck, a **Teisco** pickup and another from an Oahu lap steel. "It has a chamber-like air most Strats don't have. I tried to duplicate it with the same parts and of course it didn't work, so I'm pretty attached to this one." He's also

fond of his '30s-vintage **Martin 00018** **4** and his **Vox bass** with a bouzouki neck **5**, an inspiration of pal David Lindley's: "It's about the greatest rhythm instrument in the world, real loud but clear." The drums, incidentally, belong to his son Joachim.

Cooder's guitar rig sandwiches a late-'60s **Neve 1073** console module **6** ("the ultimate high-end transistor front end"), a **Furman PL.8** power conditioner **7**, an **ADL limiter** **8**, an **API 550A** equalizer **9**, a pair of **Alesis MidiVerbs** **10** and a **Demeter STDB-1** tube direct box (behind the rudra vina's headstock). He pumps the composite output through a power amp salvaged from an organ and a **JBL cabinet** **11**. "You can play anything through this rig, acoustic or electric," he says. "It's a very pure sound. It took me a couple of years to get it working."

Propped on a bench in front of a black 1910 **Steinway piano** **12** and Cooder's **valiha** **13**—a hollow-tubed harplike stringed instrument from Madagascar—is the only recording device, a '60s portable **Sony cassette deck** **14**—"the original ghetto blaster, and still the best. I've used it as a guitar mike too. It's got two built-in mikes. You take a line out to the board..." Cooder smiles. "I've got a lot of mileage on that thing."

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But do you get what you need? Instrument dealers evaluate equipment manufacturers.

"JACKSON BROWNE is a good customer," Mark Spiwak mentions in an offhanded manner that fails to take into account just how few people can say such a thing. As pro-audio manager at West L.A. Music, he hears the gear woes of major stars, street musicians and everyone in between. And given the store's location at the heart of the most active musical community in the known universe, Spiwak sees and hears virtually everything the equipment manufacturers have to offer.

Recently his illustrious client came in looking for an electric piano for the road. "But he needed it to feel great, like a real piano," Spiwak elaborates. "And it needed MIDI, and it needed to travel well. Nobody makes a roadworthy piano like that. So he got a Yamaha Clavinova—which is a home keyboard—and chopped it to his own specification, and that's his live instrument."

Jackson Browne may have more hit records, but when it comes to finding the right equipment, he's in the same boat as everyone else. In recent years, musicians have become accustomed to a veritable cornucopia of new tools, many of them little short of magical when it comes to producing head-turning, ear-twisting sounds. But after the buying sprees are over, everyone still has a want list; and before long something comes along that does the job better, often at a lower price than you paid. Stores keep selling and musicians keep buying—but are manufacturers really giving us what we need?

Among prominent instrument retailers throughout the country, nearly everyone agrees that manufacturers are going to extraordinary lengths to address the marketplace, and that their accomplishments over the past few years have been spectacular. Sure, new products often lack a specific feature here and there, and specialized setups can pose problems for which solutions don't yet exist. But equipment companies have responded to the challenges of a difficult economy and evolving technology by listening more carefully to their customers and acting more astutely on what they hear. Product lines are better integrated than they were a few years ago, feature sets more carefully selected, designs more ergonomic, price ranges more diverse and value-per-dollar higher than ever. Richard Ash, vice president of Sam Ash Music in New York, speaks for many in observing that "any time you come across an unfilled niche, a company jumps in to fill it. The industry is going way beyond what anyone would have imagined. It's the most aggressive industry I've ever seen."

**IT'S NEW! IT'S OLD!**

But a little aggression goes a long way. A bit too much and you scare people away—a situation endemic in high tech, where the onset of premature obsolescence can be a matter of months. "From a manufacturers' standpoint, it's probably a way to get more dollars out of the market by creating something that works a little differently," explains Steve Lehto, general manager of Knut-Koupee in Minneapolis. "In keyboards, few manufacturers supply updates for their products. The famous line is, 'This is the last keyboard you'll ever need'—of course, that was said about the Roland Jupiter 4 in 1979. It's not the case, and these days I don't think anyone believes it. The new stuff is incredible, but in the back of his mind, every customer suspects that down the road there's something even better."

Gary Gand, president of Gand Music in Chicago, traces the trajectory of new equipment in more detail. The best pieces, he notes, enjoy a brief period of popularity during which demand outstrips supply. Meanwhile, inflation begins pushing costs up. In an effort to lower them, manufacturers "start cheaping out the product: They start putting fewer screws in it, the sheet metal gets thinner, everything about it gets a little cheasier. It doesn't sound any worse, but

**"In the back of his mind, every customer suspects that down the road there's something better."**

**Steve Lehto, Knut-Koupee Music**



it's not the product that it was." Eventually, sales slide and everyone scratches his head wondering why. "It's like a Yogi Berra quote," Gand jokes. "They make the thing so much better that nobody wants to buy it anymore!"

Perhaps it's a tacit confirmation of Gand's theory that many current best-sellers are copies of designs two or three decades old. "Fender's got this new Duo-Sonic, a guitar they first built 25 years ago," he acknowledges. "They didn't get fancy with it. They

didn't modernize it, put a snake skin finish on it or give it a whammy bar—it's the plain old Duo-Sonic, just like the one they used to make. They're cheap and they sound good, and there's a lot to be said for that."

### UNEXPLOITED NICHES

While economic pressures drive companies to fill every niche they see, there are bound to be a few that escape notice. Retailers see them, though, when enough customers ask

for something that simply isn't in the stores, for whatever reasons. According to Spiwak of West L.A. Music, the most popular portable DAT decks, particularly those from Panasonic and Tascam, are constantly on back-order. This suggests an opening for a small, aggressively priced unit. "Not everybody can be a Sony dealer," he says, "and the other manufacturers are simply too expensive. Portable DATs used to be under \$1000. Now they're \$2200 and up."

The home-recording niche of which DAT is part has replaced MIDI as the latest growth area. But despite a tide of impressive recording decks, mixers, processors and microphones, critical needs are going unaddressed in the eyes of Mike Margolis, national accessory division manager of Guitar Center. "Home recording for the guitarist/songwriter an untapped area," he insists. "There are a lot of people who either don't have band experience or don't have time to be in a band. They're looking for an alternative." The closest things to what Margolis has in mind are the Ibanez RP200 Rock & Play, an inexpensive cassette player-cum-mixer with variable speed and built-in effects, and the Kawai GP2 Session Trainer, which provides accompaniment for the player to jam along with.

But identifying the niche and conceiving the products is only half the game; musical devices need to be easy to use, Gary Gand insists. "Unfortunately, products in general are becoming more difficult to use rather than easier," he states. "When he's sitting down at a synthesizer, drum machine or sampler, a musician needs to be able to say 'let me hear all the snare drums I've got.' Right now there isn't any easy way to do that. What these things need is a hierarchy like you have in a Macintosh, with a search function so you can enter 'snare' and hear them all. They could include a port that a standard QWERTY keyboard could plug into. You'd type 'sn' and it would give you snares and sneakers and whatever else begins with those letters."

### PRICE AND PERFORMANCE

Giving the people what they want is all fine and good, but what if they don't have any money to pay for it? For musicians on a budget, nothing does the trick like the right balance between performance and price. "Even in the case of product categories that have been around for a while," observes Chris Gleason, senior vice presi- [cont'd on page 62]

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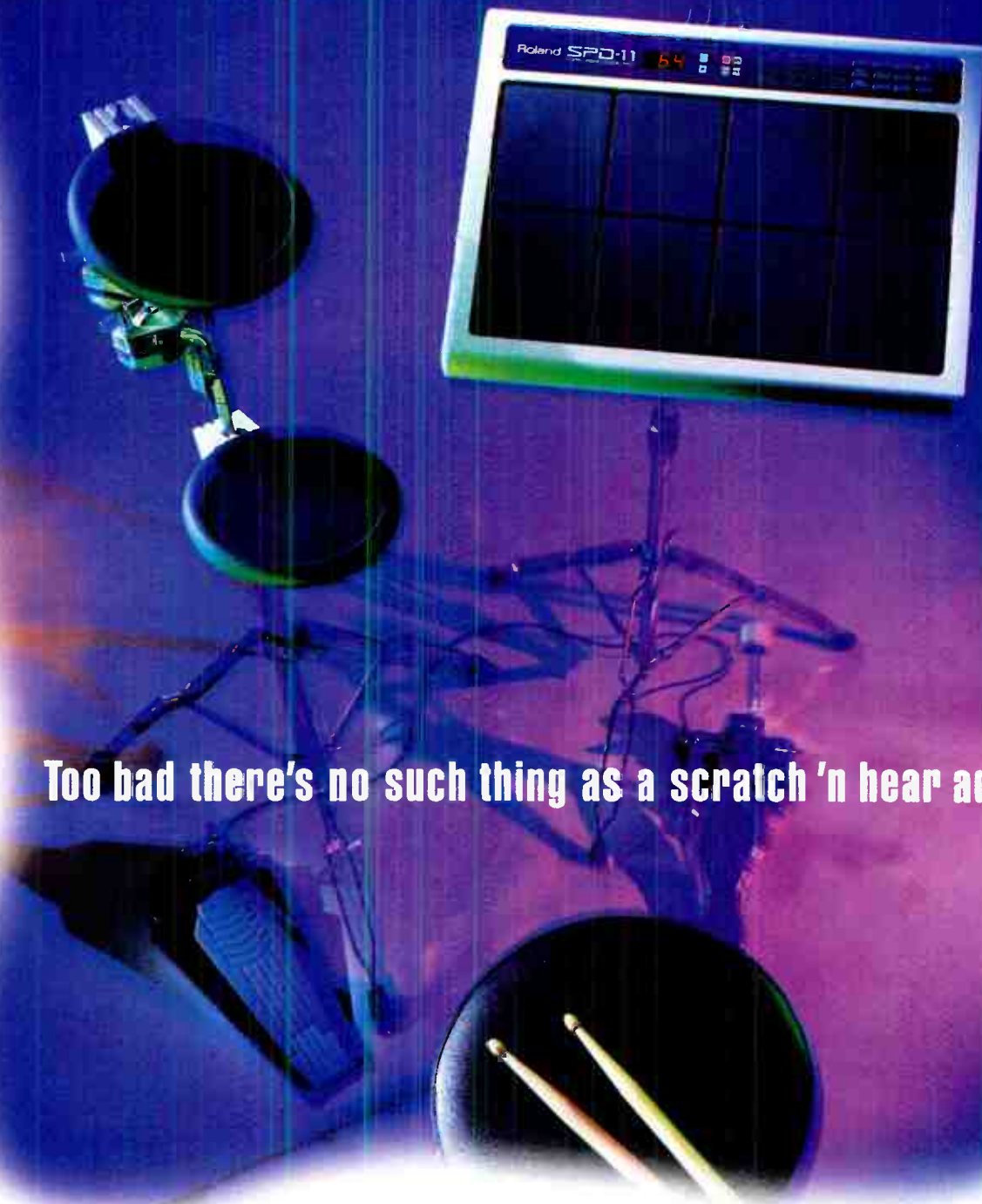
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# THE RENAISSANCE OF THE IBM PC

## IBM Challenges Apple as the Computer of Choice for Musicians

FROM THE DAY the Apple Macintosh debuted its graphic screen, mouse-driven commands and icon-identified files, the Mac has been the darling of the music community. But its main competition, the IBM PC, always held one crucial advantage: price. Indeed, despite Apple's recent efforts to slash list prices, you can still find IBM-compatible hardware equivalent to a top-of-the-line Mac for half the price. Now, changes on the software side are narrowing the functional differences between the two and add-on hardware is becoming plentiful, making the IBM more attractive than ever.

After years of telling people that the text-based DOS user interface was better than pointing and clicking, Microsoft pulled a one-eighty in late 1985 and introduced Windows, a graphic front-end for DOS. The first versions did only a fair job. The latest, Windows 3.1, runs more smoothly and adds functions designed to support desktop multimedia.

Thanks to a set of operating-system components called the Media Control Interface (MCI), not only can various audio and video applications run simultaneously under Windows; they can exchange data and timing information with one another. MCI also provides direct

system-level support for playing MIDI files, eight- and sixteen-bit digital audio, and digital video. All told, these features make it a lot easier both to create and use IBM/Windows applications that record and play music.

Mark of the Unicorn offers a MIDI-to-computer interface that actually *requires* Windows, the new MIDI Express PC (\$295), providing SMPTE read/write, six-by-six MIDI routing and 96-channel capability. Boot up a notation program such as Dr. T's Copyist (\$299), Passport's Encore (\$595) or Coda's Finale (\$749), and you're ready to compose on-screen and print scores, parts, and lead sheets. (The same companies also offer scaled-down notation programs.)

You can buy into Windows-driven sequencing for as little as \$29 (for PowerTracks from PG Music), and pro-grade sequencers abound. There's Twelve Tone Systems' Cakewalk Pro (\$349), graphic-interface pioneer Master Tracks Pro (\$395) and the scaled-down Trax (\$99) from Passport, Big Noise Cadenza (\$299) and Steinberg/Jones' array of Cubase sequencers. The latter includes a "Lite" version (\$149), a notation version (\$549), a GM/GS model (\$299) and Cubase Audio (\$999), the first integrated sequencer and digital audio editor/recorder for the IBM.

The "audio" part of Cubase Audio requires extra audio hardware such as Yamaha's analog/digital converter box, the CBX-D5 (\$2995). With the addition of a large hard drive on which to store the sound, this box provides four tracks of high-quality digital audio plus mixing, EQ and effects. While the Yamaha unit ought to be hitting the stores by the time you read this, Digidesign's Session 8 (\$3995) is here now and meeting with rave reviews. Session 8 provides eight tracks of digital audio recording and playback. It ain't cheap, but for eight tracks of random-access digital audio, it certainly isn't overpriced either.

If PC multitracking is beyond your budget, you may be interested in PC-based two-track systems. The CardD (\$1340) from Digital Audio Labs gives you high-quality stereo digital audio and powerful editing software. Turtle Beach's MultiSound board (\$599) comes bundled with an editing program, Wave for Windows, that sells alone for \$149. MultiSound provides stereo audio with the added advantage of an onboard E-mu Proteus synthesizer. This system sounds excellent, and Wave undergoes steady updates, recently having added delay, reverb and other such functions.

At the other end of the quality/capability spectrum are a

**Don't overestimate the capabilities of low-end soundboards for PC compatibles. Most are designed for the mass market.**







# The Future. Plane and Simple.

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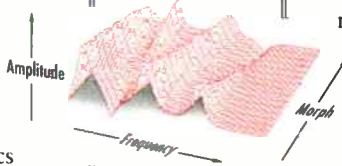
Well, if so, take E-mu's new Morpheus™ Z-Plane™ Synthesizer for a test drive. Sure, it's got bells and whistles in abundance. But it's got something else that sets it apart from the digital crowd: new sounds and expressive control that you've never experienced in a MIDI instrument.

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# FAST FORWARD

## RENAISSANCE OF THE IBM PC

bunch of PC sound cards priced around \$300. These include the Sound Blaster 16 (for 16-bit) from Creative Labs (\$249, \$349 with "advanced signal processing") and the Pro Audio Spectrum 16 from Media Vision (\$299). Many products in this class are multi-purpose, including an onboard synth, MIDI interface, SCSI port for a CD-ROM drive and other bells and whistles.

That may look good on paper, but don't overestimate the capabilities of low-end IBM soundboards. Most are designed around Microsoft's Multimedia PC (MPC) specification, which defines system requirements for *very basic* multimedia applications. Burdened by low-quality D/A converters and crude FM synthesizers, they're meant for the mass market rather than pro-audio use.

Which is not to say that inexpensive MPC cards don't work. If your budget is rock-bottom, or you're making quick demos or just messing around, one may be right for you. In any case, Turtle Beach offers an alternative, the new Maui card (\$199). This is a 24-voice wavetable synthesizer—wavetables being a

better-sounding synthesis technology, generally, than FM—that also holds up to eight megs of samples for playback.

As for audio-recording and -editing software, despite the many good points of the applications mentioned above, there's still nothing on the IBM to rival Sound Designer and Alchemy on the Mac. This situation is subject to change, of course. In addition to Wave for Windows, new entries such as Sonic Foundry's Sound Forge (\$179) are promising, but have yet to deliver.

With or without Windows, the PC's architecture forces you to deal with chip-head stuff like interrupt requests and CONFIG.SYS files. This is getting easier as manufacturers make their products more user-friendly, but many of the factors that historically have driven musicians to the Macintosh remain.

Nonetheless, the race is getting very, very close. By the time the newly released WindowsNT, a true graphical operating system rather than a DOS shell, penetrates the market, the IBM PC may well be poised to rule the recording studio.

TIM TULLY

## INSTRUMENT DEALERS EVALUATE MANUFACTURERS

dent of Daddy's Junky Music in Salem, New Hampshire, "when somebody comes out with a cost-efficient, well-made, low-end version, all of a sudden sales go crazy."

Gleason points to the Alesis 3660 compressor, noting that "compressors have been around forever, but Alesis found the right niche and suddenly we were selling ten times as many as ever before. Mackie did the same thing with their 1604 and 1202 mixers, and Peavey with their Predator guitar and Unity mixers. Electro-Voice is doing it with low-end microphones. Those companies have generated a lot of sales just by offering incredible value for the money."

If what we really need is value for the money—and certainly many players do—we're getting it in spades, just as we're getting a more diverse crop of products to choose from and more attention paid to customer satisfaction in general. Ultimately, though, what musicians need are instruments that respond directly to their fingers and imaginations to produce a palette of sounds that make musical sense. When the right instrument

meets the right artist, the result is inspiration.

That such instruments exist is abundantly clear in the work of today's best players, songwriters and composers, most of whom use the same gear as everyone else. But to focus on gear as the source of great music emphasizes the tools at the expense of the people using them. As artists, we look for gear that can liberate our artistry when, to a great degree, that liberation can come only from within. Knut-Koupee's Steve Lehto calls this "the quest for the ultimate tone."

"I'm a guitarist, and I don't know very many people who are really satisfied with the sound they get," Lehto muses, his words ringing all too true. "I see a lot of repeat customers buying a new amp or guitar, and trading it in six months later for something that's a little closer to what they imagine. But I don't know that you ever get there. And I don't know that there's a product that'll do that for you. Like a painter, you need the proper tools. You need a canvas and a brush and a few colors. But what you do with them is up to you."

TED GREENWALD



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# FAST FORWARD

## YAMAHA VL1 SYNTHESIZER

The "VL" in VL1 (price TBA) stands for "virtual lead," indicating two things: Yamaha's new synthesizer employs groundbreaking Virtual Acoustic Synthesis, and is optimized for playing lead lines. Sounds are defined in terms of physical characteristics such as method of

sound generation and size of the resonant cavity of the instrument being synthesized. The duophonic VL1 specializes in authentic woodwind, brass and string sounds. Yamaha, Box 6600, Buena Park, CA 90622-6600; voice (714) 522-9011, fax (714) 739-2680.



## TRACE ELLIOT AH600-7SM BASS AMP

Two bass amp heads bring the technology behind Trace Elliot's SMX-series preamps into a lower price range. The solid-state AH600-7SM (\$1599) and AH350-7SM (\$1299) deliver 600 and 350 watts RMS respectively. Both include extensive tone-shaping, switchable active/passive ins and balanced direct out. Trace Elliot, 1330 Blue Hills Ave., Box 507, Bloomfield, CT 06002-0507; voice (203) 243-7941, fax (203) 243-7102.



## SABINE PIK-700 TUNER

The PIK-700 (\$49.95) indicates pitch using an array of LEDs, making it easy to read in the dark and eliminating errors induced by odd-viewing angles. The unit can be calibrated to any given instrument's relative pitch, and senses standard guitar pitches automatically. A built-in microphone is included for tuning acoustic instruments. Sabine, 4637 N.W. 6th St., Gainesville, FL 32609; voice (800) 626-7394, fax (904) 371-7441.

# ARD

## MARANTZ PMD720 MULTITRACK

Combining a four-track cassette deck and six-channel mixer, the PMD720 (\$679) boasts a flexible design. Four mike/line inputs are included; two of them balanced. Two more inputs accept line level in stereo, plus one stereo effect return. Additional features include dbx noise reduction, two-speed operation with varispeed and mechanical VU meters. Marantz, 1000 Corporate Blvd., Ste. D, Aurora, IL 60504; voice (708) 820-4800, fax (708) 820-8103.

## SENNHEISER HD 25SP HEADPHONE

Designed to deliver high fidelity under studio conditions, the HD 25SP (\$129) is built for maximum comfort, isolation and durability. The drivers are particularly efficient, generating volume levels high enough that, in many cases, a headphone amplifier is unnecessary. Sennheiser, 6 Vista Drive, Box 987, Old Lyme, CT 06371; voice (203) 434-9190, fax (203) 434-1759.



## DIGITECH GSP-2101 PROCESSOR

The GSP-2101 (\$999.95) combines a tube preamp with the digital multiprocessor built into Digitech's TSR 24. The preamp offers compression, EQ and both tube and solid-state distortion. The digital section provides reverb, delay, chorus, pitch shifting, distortion, EQ, gating and auto-panning. The signal path can include any number of effects, in any combination and order, limited only by the unit's RAM, and all effect parameters can be controlled via MIDI. Balanced and unbalanced stereo outputs are included. Digitech, 8760 S. Sandy Pkwy., Sandy, UT 84070; voice (801) 566-8800, fax (801) 566-7005.

## FENDER DUO-SONIC GUITAR

The updated Duo-Sonic (\$259.99) pairs a '50s-vintage design with newly designed pickups in Fender's lowest-priced electric guitar. The neck's short 22.7" scale length makes the instrument exceptionally easy to play, while two higher-output pickups, complete with tone and volume knobs and a three-position toggle selector, produce a variety of tones. Fender, 7975 N. Hayden Rd., Ste. C-100, Scottsdale, AZ 85258; voice (602) 596-9690, fax (602) 596-1386.

## NEW TOYS & NEW TOOLS

### GUITARS & BASSES

◆ **Fender** introduces the low-priced Squier series, with Stratocaster, Telecaster, Precision Bass, Active Precision Bass and Jazz Bass models. ◆ **Alvarez** has adapted their Wildwood acoustic guitars to create the Wildwood Acoustic Bass. They also introduce the DY70 Graphite Maple and DY71 Graphite Koa acoustic guitars, combining traditional design with high-tech materials. ◆ From **ESP** comes the Hybrid II electric guitar, a two-pickup version of their Hybrid model. ◆ **Breedlove's** hand-crafted Acoustic Bass Guitar pairs a nontraditional body cutaway with sound designed from the ground up.

### KEYBOARDS & MIDI

◆ **E-mu's** Proteus line of sample-playback modules now includes the stripped-down Proteus FX and beefed-up UltraProteus. The Vintage Keys Expander, an eight-meg ROM expansion, upgrades E-mu's popular sound module into the new Vintage Keys Plus. A user-installable upgrade for the Proformance piano module turns it into a Proformance Plus with 32 additional sounds. ◆ The **Kurzweil** MicroPiano module provides strings and organ in addition to grand piano samples, with digital effects. ◆ **Ensoniq** introduces the TS-12 Performance/Composition Synthesizer, featuring digital effects, sequencer, weighted keyboard action, 12 velocity curves and an onboard sound database. ◆ **Generalmusic's** S2r MusicProcessor rackmount synthesizer/sequencer includes 32-note polyphony, graphic editing and an onboard librarian. ◆ **Penny & Giles** announces the MM16 MIDI Management System, an assignable control surface for real-time control of MIDI-capable gear.

### AMPS & SPEAKERS

◆ **Carver's** GA-250 rackmount stereo power amp for guitars is the first to provide access to damping factor for a continuously variable choice between tube and solid-state sounds. ◆ **Fender** Custom Shop introduces the Vibro-King combo and Tone-Master head, both sporting all-tube circuitry and a "vintage" look. ◆ **Hartke's** 4.5XL Extended Range Bass Module incorporates four 10-inch drivers and a 5-inch tweeter in a tuned, ported cabinet. ◆ For guitarists seeking a retro tone, **Crate** introduces the Vintage Club combos in 30- and 60-watt

designs. **Crate's** BX50 and BX100 combos, designed for bass, upgrade their previous bass amps.

◆ **Ampeg** contributes to retromania with the SVT Classic, an updated reproduction of their 1969 SVT bass amp head. ◆ **Audio Centron** debuts the CE34, a wedge that incorporates twin 12-inch speakers and a time-aligned horn-loaded 10-inch driver.

◆ **Groove Tubes** offers the Dual 75S Vacuum Tube Studio Reference Amplifier and STP-G II Studio Tube Preamp for guitar. ◆ **Bag End's** ELF-M2 offers their unconventional extended low-frequency technology at a lower price, driving subwoofers accurately at frequencies as low as 8 Hz. ◆ **BGW** introduces the Performance series of power amps, plus the model 2200 powered subwoofer cabinet.

◆ **Celestion's** Pro Monitor series of speakers, comprising cabinets fitted with 4-, 5- and 6-inch drivers, are designed for studios and home theaters.

### SOFTWARE & HARDWARE

◆ **Dpcode's** new Claire software for the Macintosh teaches ear training and music theory. Their Mac-based Studio Vision sequencer-cum-audio program has been updated to version 1.5. ◆ **Jupiter's** Infinity for the Mac is dedicated to sample-looping functions. ◆ **KeyNotes** from **Media Applications Group** teaches the user to read music in both Mac and IBM versions. ◆ **Musitek** is shipping MIDI-scan, an IBM/Windows application that translates scanned-in music notation into standard MIDI files. ◆ **Logitech** introduces AudioMan for IBM/Windows, an external audio input/output device. It records in 8 or 16 bits and comes with software for MIDI playback. ◆ **BGW** announces a line of rackmount IBM-compatible computers. ◆ **Animation** offers SoundTrak, an IBM/Windows program for stereo audio editing and three-dimensional QSound processing. ◆ **Aztech's** Sound Galaxy Basic 16, a low-cost 16-bit sound board, supports five common audio file formats and provides 20 voices of 4-operator FM synthesis under MIDI control.

### MIKES & MIXERS

◆ **Electro-Voice** debuts the Elan series of mixers, available in feature-laden 8-, 12-, 16- and 24-channel configurations. ◆ **Dawn's** DM-500 Powered Mixing Console packs 500 watts, eight input chan-

nels and Alesis effects into a roadworthy travel case. ◆ **Sound Sculpture** offers the Switchblade 16, a 16x16 rackmount audio mixer/switcher under MIDI control. ◆ **Groove Tubes** debuts the MD 2 Tube Condenser Mike and MP-1 Tube Microphone Preamp and Tube DI. ◆ **Nady's** RW-1 rackmount VHF wireless system provides true-diversity reception and both balanced and unbalanced outputs. ◆ **Vega** announces VegaNet, a computer-networked wireless system. Using Lone Wolf's MediaLink protocol, VegaNet allows several wireless mikes and/or guitars to be controlled and monitored from a computer.

### SIGNAL PROCESSORS

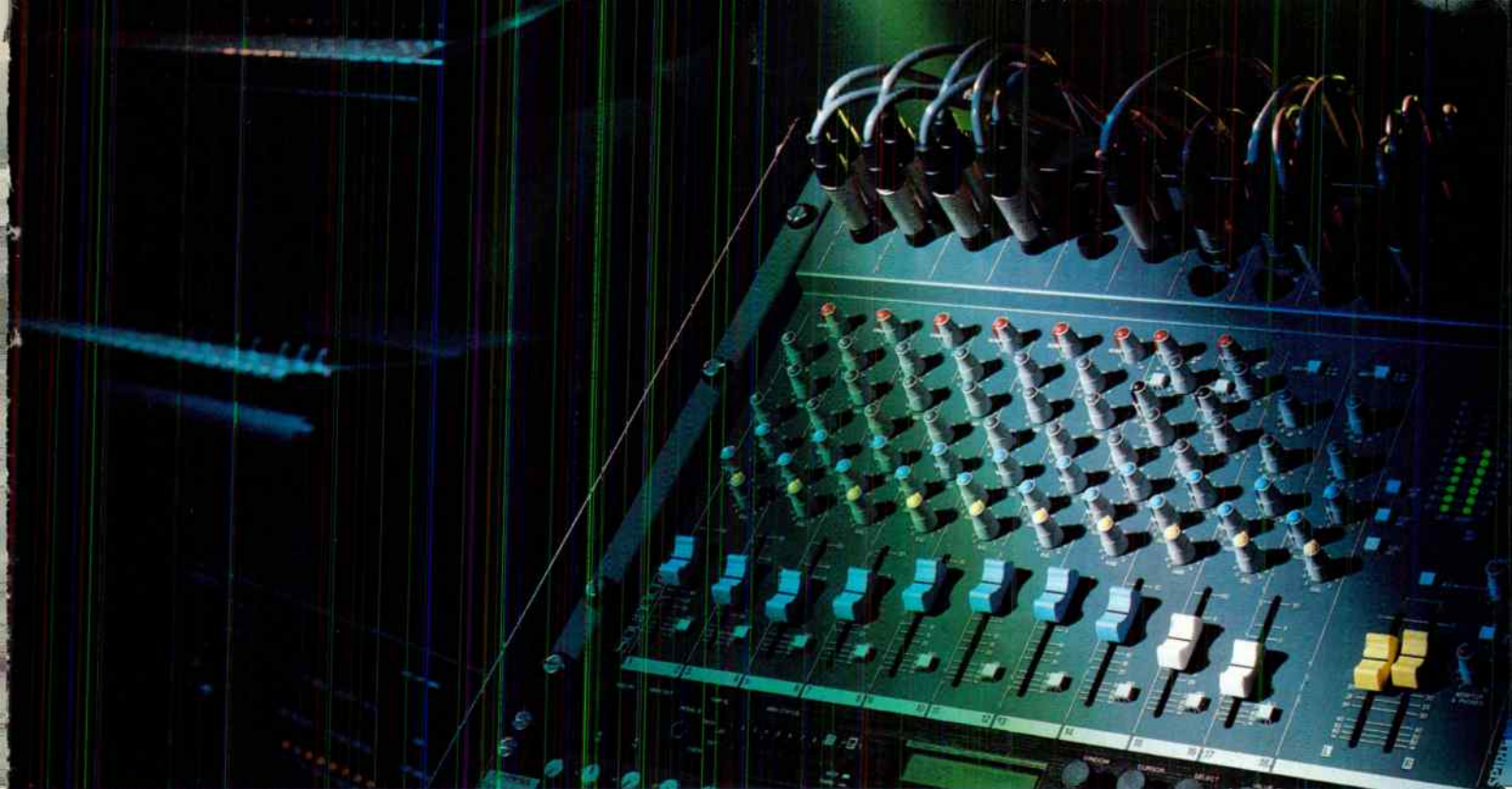
◆ **Lexicon's** Vortex Audio Morphing Processor is a time-domain effects device capable of blending smoothly ("morphing") between algorithms. ◆ **DigiTech** announces the DHP-33 Digital Harmony Processor, a pitch shifter that generates three-part harmonies. There's also a free software update for their DHP-55 pitch shifter, adding reverb and more. ◆ The **Zoom** 2020 Player provides multieffects for guitarists in a convenient floor box. ◆ The D3P MultiDistortion pedal from **DW Labs** provides guitar distortion in three flavors: rock, blues and metal. ◆ **Sabine's** ADF-1200 and ADF-2400 Workstations offer configurable digital sound-reinforcement effects including all the capabilities of the FBX-900 Feedback Exterminator.

### DRUMS

◆ **Pearl** debuts the SPX Prestige Session and SX Session series midline drum sets, and upgrades their Master series of drum kits. They also introduce the PK-750 Percussion Kit, SK-750 and SK-680 Snare Kits and PL-550 Percussion Learning Center.

### RECORDING & PLAYBACK

◆ **Tascam** is shipping the SY-88 sync card for their DA-88 digital multitrack, adding SMPTE/EBU read/write and chase-lock, MIDI Machine Control and more. The new DA-60 Pro DAT Recorder features gapless automatic punch-in/out with rehearsal, autolocation and switchable copy protection. ◆ **Sony's** CDP-CX100 CD changer holds 100 CDs with basic indexing capabilities, perfect for sample CDs and music libraries.



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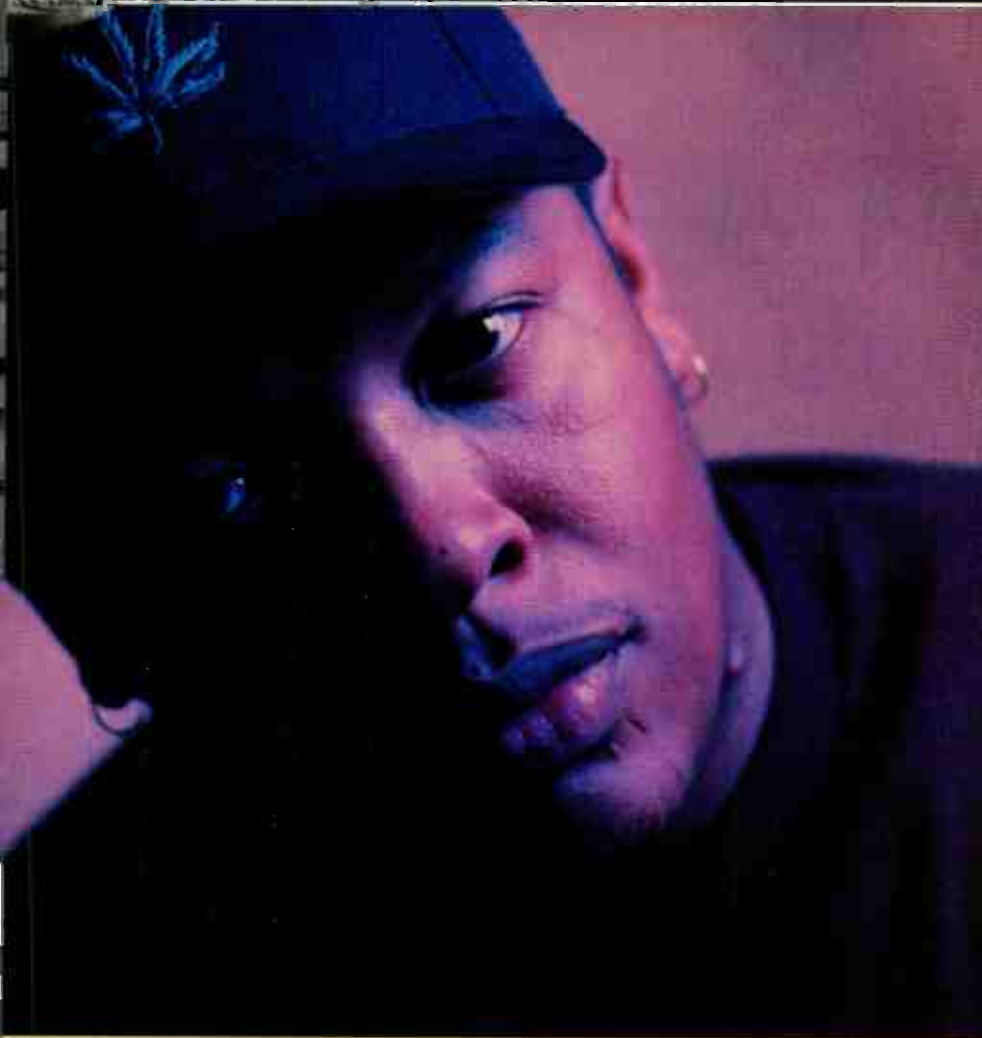
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DANIEL JORDAN

## DR. DRE ON HOW TO MAKE AN ALBUM DOGGYSTYLE

DR. DRE ISN'T a good advertisement for music school. "With all these players out here, why should I waste this much time learning how to play an instrument?" he points out. "While everybody else is in school, I'm producing records.

"I feel like Samson," he adds. "You know how, if he cut his hair, he would lose his strength? I feel like if I were to learn how to play an instrument, it's going to jinx me."

So how does he get his ideas across in the studio? "I call myself a good hummer," he laughs. "I just hum: 'Play this.'"

Perhaps the most amazing thing about his hum-along-with-Dre studio strategy is that there's very little sampling on the tracks he laid for Snoop Doggy Dogg's platinum debut, *Doggystyle*. Says Dre, "It's a lot easier to use samples, but with players you can drop the bass, you can drop any instrument out, and you've got a funky breakdown."

Dre's working approach for *Doggystyle*

always put the track first, with Snoop Dogg and his Dogg Pound taking their cues from what Dre's players laid down. "I would just go in early in the morning and start laying down the track. Then the guys would come in, and if they like the track, they immediately grab a pen and paper and start writing lyrics to it."

As proud as Dre is of *Doggystyle*, he regrets not having had more time to spend on the album. "We were so rushed that we didn't get to do a lot of stuff that we really wanted to do," he says. There were 39 songs left over from the sessions—plus one song, "The Next Episode," that was listed on the package but not actually on the album.

"What happened was, we had the song titles and everything, and they just went and made the covers up," he explains. "But we weren't finished with the record, and that song didn't make it on. The second shipment, it should be on there."

—J.D. Considine

## JOE HENDERSON

*The Blue Note Years*

(BLUE NOTE)

**T**HIS FOUR-DISC COMPILATION, WHICH chronicles Joe Henderson's stellar presence on the Blue Note label from 1963 to 1990, is a treasure trove. Though Henderson made seven albums as a leader for Blue Note, 26 of the 36 tracks here feature him as a "sideman," once and for all subverting that wretched word, or at least putting it in perspective. From our 1994 vantage, of course, we know that Henderson is still going strong, having topped the jazz charts with recent Verve releases *Lush Life* and *So Near, So Far*. But the Blue Note discs summon an era, specifically the '60s, that was, as Henderson himself puts it, a "magical" time for jazz. Disc one put this listener in an (admittedly retro) state of enchantment, wondering when I had last heard such elegant and clean delivery of this difficult music.

Here are ballads played as ballads, and solos more remarkable for their spaciousness than length. Henderson's deep, smoky sound is showcased on the slow-burning "Idle Moments," from a Grant Green session, and on his own classic "Recorda Me," a tune he wrote at 14. (Today, of course, Henderson would probably be recording as a *leader* at 14, instead of waiting until he possessed the beautiful authority he displays here at age 26.) But while Henderson's voice evolves and expands to encompass the freer modes heard on subsequent discs, it sounds distinctive and anchored from the start. He can walk outside with Eric Dolphy on "Refuge," or dig in with that mile-deep McCoy Tyner/Bob Cranshaw/Elvin Jones rhythm section. Henderson's intro to "El Barrio" prompted me to detour to Tyner's 1991 *New York Reunion* on Chesky, where Henderson's extended solo on "Ask Me Now" is a harmonic tour de force. You hear hints of it in "El Barrio."

Disc three goes for broke with cuts from Larry Young's *Unity*, Cedar Walton's classic "Mode for Joe" and Lee Morgan's "Nite Flite." The final volume segues from pianoless settings to the Thad Jones/Mel Lewis big band. It's an epic journey, after which you can put the whole collection on shuffle play and knock yourself out for several months. It reminded me of a time I attended a club date featuring Henderson with his quartet, and sitting up close as drummer Al Foster, tipping away during one tenor solo, shook his head in frank amazement and kept repeating, "Joe, Joe, Joe!" This music will make you do the same.

—Karen Bennett



## TORI AMOS

*Under the Pink*

(ATLANTIC)

**W**HEN TORI AMOS TOURED BEHIND HER first album solo—just a girl and her brazen way with a piano—it wasn't a budgetary thang. That was intercourse up there. So it shouldn't be as surprising as it is that Amos's plucky followup album is, at heart, a record of songs for just voice and piano, with little concession to radio's need to hear a whole bunch of players joining the orgy. *Under the Pink* has its share of cranky electric guitar, rhythm section and even full orchestra, but used more often as brash punctuation to quietude than for rock-steady accompaniment. Hardly in the last 20 years has an artist of any real nerve conspired to create an album quite so edgily designed around pianoforte and *sotto voce* as this one.

Though Amos often gets accused of being "precious," the word "brutal" seems as apropos. Just when you think she's come up with a pretty ballad that might at least give her an in with Adult Contemporary formats, she inevitably manages to screw with it, throwing in a sensationalist lyric or weird chord change

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#### SHAQUILLE O'NEAL

1. Snoop Doggy Dogg—Doggystyle
2. Queen Latifah—Black Reign
3. A Tribe Called Quest—Midnight Marauders
4. Shaq O'Neal—Shaq Diesel
5. Wu Tang Clan—36 Swords of Death
6. Das EFX—Straight Up Sewaside



#### KATE BUSH

1. Talk Talk—Spirit of Eden
2. Captain Beefheart—Blue Jeans and Moonbeams
3. Frank Zappa—Overnight Sensation
4. Eberhard Weber—Fluid Rustle
5. Nigel Kennedy—Four Seasons

that suddenly incarnates the emotional undercurrent of the song as it removes it from easy mainstream listening.

In fact, the most transfixing song here is also the softest. "Bells for Her" is a lament for lost sisterhood elegantly sung against a perversely detuned piano. It's played in such hushed and slightly offkey tones it sounds like windchimes from a house or two down the street.

Amos is imaginative when it comes to opening up the arrangements. In the cheeky prayer "God," the funky, atonal guitar scratchings suggest some sort of loose wiring in the radio connecting Amos and the deity she's challenging. For "Cloud on My Tongue," the orchestra rushes in for a few unexpected power chords after Amos sings that "all the girls here are freezing cold," and damn if the rush of strings doesn't sound just like a snowdrift falling off the roof.

If this record doesn't catch on as widely as 1992's tour de force *Little Earthquakes*, it may mean that Amos has drawn her lyrical ellipses a little too widely this time. Her themes are still melancholic, still quizzing lost love and faith (no getting away from that preacher's-kid syndrome; check out the masturbation/prayer juxtaposition in "Icicle"), but somewhat more mysteriously invoked, as if Amos were further privatizing her world. The confessional is open—way open—but it's the understanding nuances of her 88-key lover/confessor that help crack the code.

—Chris Willman

## THE MEAT PUPPETS

*Too High to Die*

(LONDON)

**I**T'S ALWAYS BEEN HARD TO DESCRIBE the Meat Puppets' music with references to other bands, because as soon as one comparison has seemed apt, the Pups have squiggled away into some entirely new and adventurous cranny. But for artistic vision a parallel can be comfortably drawn with Tex Avery and Bob Clampett—the cartoonists who put the "looney" in Looney Tunes.

The Puppets' serenely demented worldview is proudly showcased once more on *Too High to Die*. With songs ranging from the hilarious ("Station," "Lake of Fire") to the touching ("Shine"), the trio takes pleasure in chewing up pop formulas without burping clichés. Things start shakily with "Violet Eyes," a tune set atop the kind of rockin' riff better left to White Zombie. But "Never to Be Found" opens with chiming, devolved guitar chords, followed by vocal harmonies which ring with all the aching sweetness of a grade-school glee club. Lyrics describe sparks flying from people's eyes and birds flying from their mouths. Again we're frolicking among the tweaked wonderments of Meat Puppetland.

The Puppets deliver quirky fun on *Too High*, but they also wrap their superb chops around strong melodies and ingenious songwriting. They can sound like a new generation's Strawberry Alarm Clock on "Flaming Heart,"



TORI AMOS

SEAN RABO

# REVIEWS

then build a curiously beautiful tune like “Severed Goddess Hand,” which Lester Bowie might have a blast deconstructing. Curt Kirkwood is probably the most nonchalant guitar virtuoso in all of rock, ably supplying everything from overdriven squeals to countrified double-stops with casual cool. Brother Chris Kirkwood’s bass drives each of the varied grooves at just the right clip; for a guy who keeps rock-solid time to some fairly slippery tunes, drummer Derrick Bostrom plays with a surprisingly subtle and musical touch. Production by Butthole Surfers guitarist Paul Leary and mixes by Dave Jerden give the tracks an inviting, home-cooked feel.

*Too High* is a soothing and refreshing tonic; on the heels of 1991’s excellent *Forbidden Places*, it should win these pop oddballs some overdue respect. If the boys are consigned to spend the rest of their days in Puppetland, it doesn’t sound like they’d mind too much. No other band could sound so happy playing a song called “We Don’t Exist.”

—Chuck Crisafulli

## THE SPINANES

*Manos*  
(SUB POP)

## MECCA NORMAL

*Flood Plain*  
(K)

**I**N AN ERA WHEN MORE AND MORE dream-pop ensembles posit lush atmospherics, it’s no wonder the Spinanes and Mecca Normal are heard as a return to punk’s raw vitality. Both are man/woman duos from the Pacific Northwest, and both know about the power of prickly rudiments.

Credit their instrumental settings, mostly. The Spinanes raise the roof on love songs with just the craggy demeanor of Rebecca Gates’ guitar and surging backbeats of drummer Scott Plouf. Their austerity is disconcerting at first, then captivating. As Gates’ willowy voice weaves in and out of her gruff chordings, the harshness mutates and a warmth looms over the action. Yet, with Plouf flailing like Keith Moon, you can hear why rock clubs go wild when this pair takes the stage. *Manos* intrepidly

negotiates hard/soft territory with punk nerve and pop tenderness.

Mecca Normal’s Jean Smith recently said that she’s done with the idea “of being literal.” So her writing and singing are eager to be evocative, which they are—also disturbing and elusive, just like life. Some bands use abstraction as a cop-out, but with the inspired versatility of guitarist David Lester, Smith’s oblique poesy, often sturdy in its own right, is sharpened and contextualized. Mecca Normal disavows verse-chorus-verses like the NRA disavows urban body counts; they make the Spinanes sound like the Beatles. But even arcane passages steer volatile conjecture toward gripping art tunes. “We’re the news from nowhere,” Smith wails at the start of *Flood Plain*, but her ardent delivery and keen insights assure that she’s a veteran observer of more familiar territories. Like Gates, she uses minimal elements to build momentous declarations.

—Jim Macnicie

## ROSIE FLORES

*Once More with Feeling*  
(HIGHTONE)

**I**N LOS ANGELES MUSIC CIRCLES ROSIE Flores and “country” are pretty much synonymous. Most everywhere else she’s a no-name, the gatekeepers of country radio having deemed Dwight Yoakam the one West Coaster they’ll reluctantly let slip through this quarter-century. So, her major-label debut behind her, Flores is doing her thing for an indie now, writing and singing stuff so resolutely commercial it hurts and so sweet it’ll take your mind off trivial pursuits like bitching ’bout Nashville.

It’s hard to be in a sour mood about much of anything once you’ve gotten the fetching feel of *Once More with Feeling*, her third album, which goes a long way toward proving that “cute” need not be a dirty word. Imagine the pre-adolescent Brenda Lee grown up and matured without losing any of her spunk and pluck, and you’ve got a good idea of Flores’ appeal—though her assured songwriting and aggressively rocky lead guitar bring to mind less demure forerunners like Wanda Jackson and Bonnie Raitt. Flores indeed can claim *cojones* most riot grrrls would envy—despite her feminist-baiting penchant for traditionalist gal anthems like “Girl Haggard” (a Fan Fair fantasy about making an honest Okie of Merle) and “Real Man” (a bluesy duet with Katy Moffatt that ranks alongside Salt-N-Pepa’s “Shoop” on this year’s female lust scale). She’s





## JAMES BLOOD ULMER

*Blues Preacher*  
(COLUMBIA)

## JOE SATRIANI

*Time Machine*  
(RELATIVITY)

**J**AMES BLOOD ULMER MIGHT SEEM THE yin to Joe Satriani's yang. But the two guitarists share a cultural bandwidth as players who made their biggest splash in the post-fusion transition period of the early '80s. If Ulmer wove together Ornette Coleman, Jimi Hendrix and Albert Collins into a beautiful/unruly voodoo blues tapestry, Satriani was the wiz kid with a heart, creating a place where the influences of Allan Holdsworth, Jeff Beck and Steve Lukather could make a friendly pact. As a result, Ulmer's landmark LP *Black Rock* (from whence the Black Rock Coalition got its name) and Satriani's *Surfing with the Alien* became two of the consummate guitar albums of the decade.

Ten years later Satriani has summed up his story thus far with a retrospective package of odds, ends, live tracks and whatnot called *Time Machine*, an album which neatly documents his dual natures: the lab-bound tinkerer and the live arena crowd-pleaser, the wild beast and the melodious crooner. As much a romantic as an electric guitar conquistador, Satriani plies a tone so pristinely dirty that it becomes super clean, the stuff of Chicago ballads. But there's no law against sweet, soaring melodies and tasteful deployment of hand-over-fist guitar techniques. And Joe does get randy, as on the hyperdriven "Dweller on the Threshold."

*Blues Preacher* is a good news/bad news scenario. While it's great to hear Ulmer's guttural howl and doses—however small—of his skittering, scattershot approach to the instrument, the album pales by comparison to *Black Rock*, which so brilliantly mediated between accessible funk grittiness and harmolodic hoodoo. "Jazz is the teacher and funk is the

clearly 10 times more capable than coy, but isn't above some rewarding role-playing.

Flores' excellent 1986 debut was full of in-the-pocket Nashville radio fodder, while her previous effort for HighTone took a more Southwestern, singer/songwriterly detour. This third LP combines the best of both approaches. It's unfortunately skimpy on her jumpin' rockabilly side, but does run a happy gamut from giddy Tex-Mex love laments to honky-tonking Bob Wills homages to acoustic folk ballads about the old Texas hometown; plus you get a duet with fellow hard-country softie Joe Ely besides. Two of her band members—ubiquitous steel pedaler Greg Leisz (k.d. lang et al.) and bassist Dusty Wakeman—co-produced, ensuring that everything comes up Rosie. Even if her greatest "hits" ultimately turn out to be florid fodder for less deserving honeybees.

—Chris Willman

## VIDEO

### MARTIN CARTHY: BRITISH FINGERSTYLE GUITAR

*Stefan Grossman's Guitar Workshop*  
(GW VIDEO)

**F**OUR YOURSELF A PINT O' Guinness and loosen your guitar strings as folk virtuoso Martin Carthy takes you on a 55-minute tour of British traditional music as American bluesman Big Bill Broonzy would have played it. Carthy, who made *Musician's* list of "100 Greatest Guitarists of the 20th Century," demonstrates seven of his most popular folk arrangements using a C G C D G A tuning, which he conjured from more formal folk tunings to provide easy access to the keys of C, D, F, G, Em and, if you push a little, Am. The deep diatonic sound of this tuning lends itself well to bagpipe-style melancholia and opens up a whole new playground of sounds and voicings to explore.

Although the music isn't exceedingly difficult, Carthy assumes you've had a fair amount of fingerstyle experience and focuses his coaching on dynamics, momentum and percussive technique. The screen frequently splits to illustrate both right- and left-hand parts, making it easy to fill in the gaps once you've mastered the basics by following the tab and notation in the accompanying 40-page booklet. The biggest bonus is the hearty dose of winsome fiddler melodies and Carthy's utterly unpretentious, uncompromising and unadulterated musicianship. (P.O. Box 802, Sparta, NJ 07871, (201) 729-5544, 55 minutes, color, \$49.95)—*Steph Payne*

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# SHORT TAKES

BY J. D. CONSIDINE

## ALICE IN CHAINS

*Jar of Flies*

(COLUMBIA)

GIVEN THE RELATIVE quiet of these seven songs, it may seem that Alice in Chains is retreating from the muscular roar of *Dirt*, but look beneath the surface and you'll find the same dark melodies and slow-churning rhythms as before. Nor has turning down the volume reduced this music's impact. The ebb and surge of "I Stay Away" is framed by a wonderfully visceral orchestral arrangement, while "Rotten Apple" rocks just as hard without the guitar grunge.

## CROWDED HOUSE

*Together Alone*

(CAPITOL)

WHAT A MESS. It isn't just that the music is all over the map—half-hearted hard rock in "Black and White Boy," awkward world-beat burlings in "Private Universe," second-hand Chris Isaak in "Kare, Kare"—it's that none of these disparate threads lead anywhere. When the band really does deliver the goods, as on the chorus to "Walking in the Spot," you're left wondering whether it's the product of genius or chance.

## MICHAEL BOLTON

*The One That Got Away*

(COLUMBIA)

Y'KNOW, NOW THAT ol' leather lungs has toned his white-soul bellow down to something resembling a croon, he really doesn't sound half-bad. True, his "Lean on Me" is gratefully obvious, and "In the Arms of Love" is as overwrought as a Judith Krantz pot-boiler. But "Said I Loved You...But I Lied" has its moments—and frankly, moments are all we're likely to get from this guy.

## MILTON NASCIMENTO

*Angelus*

(WARNER BROS.)

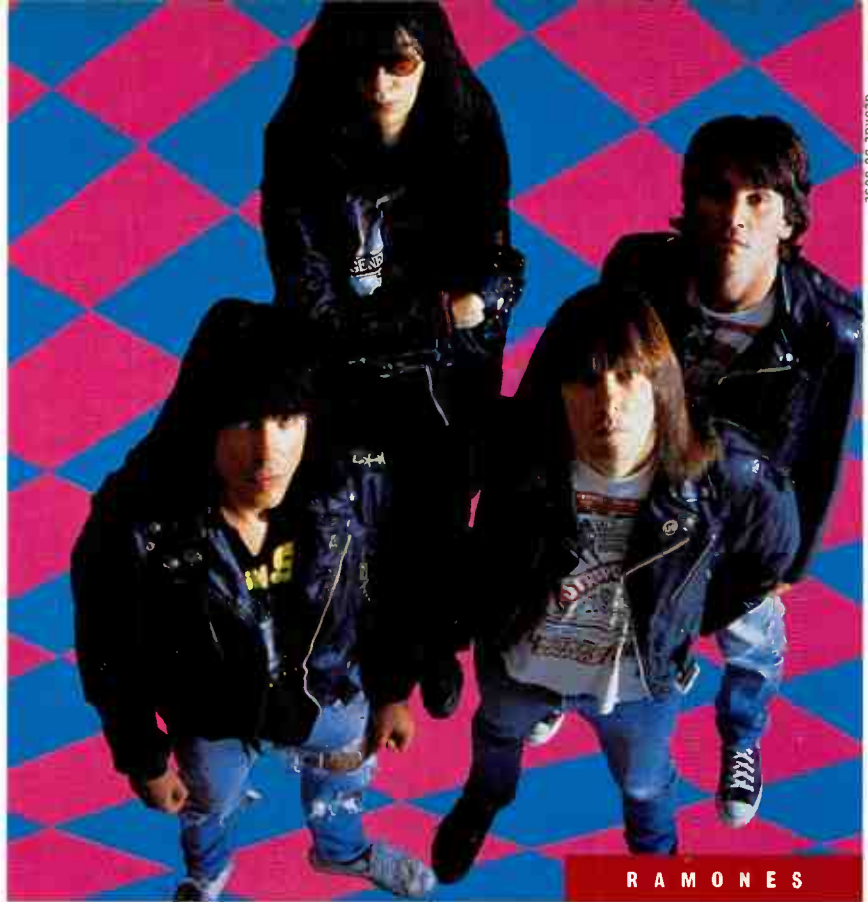
BETWEEN THE lush orchestration, tasteful jazz flourishes and the Beatles cover (a lovely, dreamlike "Hello Goodbye"), this has all the hallmarks of his great '70s albums. Even his fabled tenor seems untouched by time as it arches through the gentle phrases of "Seis Horas da Tarde." And while it may be hard at first to wonder why he brought James Taylor along for a cameo, by the end of "Only a Dream in Rio" even that pairing seems inspired.

## SCHOOLLY D

*Welcome to America*

(RUTHHOUSE/COLUMBIA)

APPARENTLY PISSED THAT critics credit Ice T with the invention of gangsta rap, Schoolly D has decided to give us all a lesson in the art of rapping hardcore. Trouble is, once you get past his "fuck a mother-fucker" vocabulary, he hasn't got much to teach.



GEORGE DU ROSE

preacher," he sings at one point. Unfortunately, he stays mostly in preacher mode here. That steamy Ulmer riffage, full of witch-doctor chromaticism and Martian logic, comes only in teasing glimpses, seeming out of context with the conservative rhythm section work and other, more clichéd guitar work. Like Satriani, it's as if he's decided to try forging a new path by stepping back in time.

—Josef Woodard

## RAMONES

*Acid Eaters*

(RADIOACTIVE/MCA)

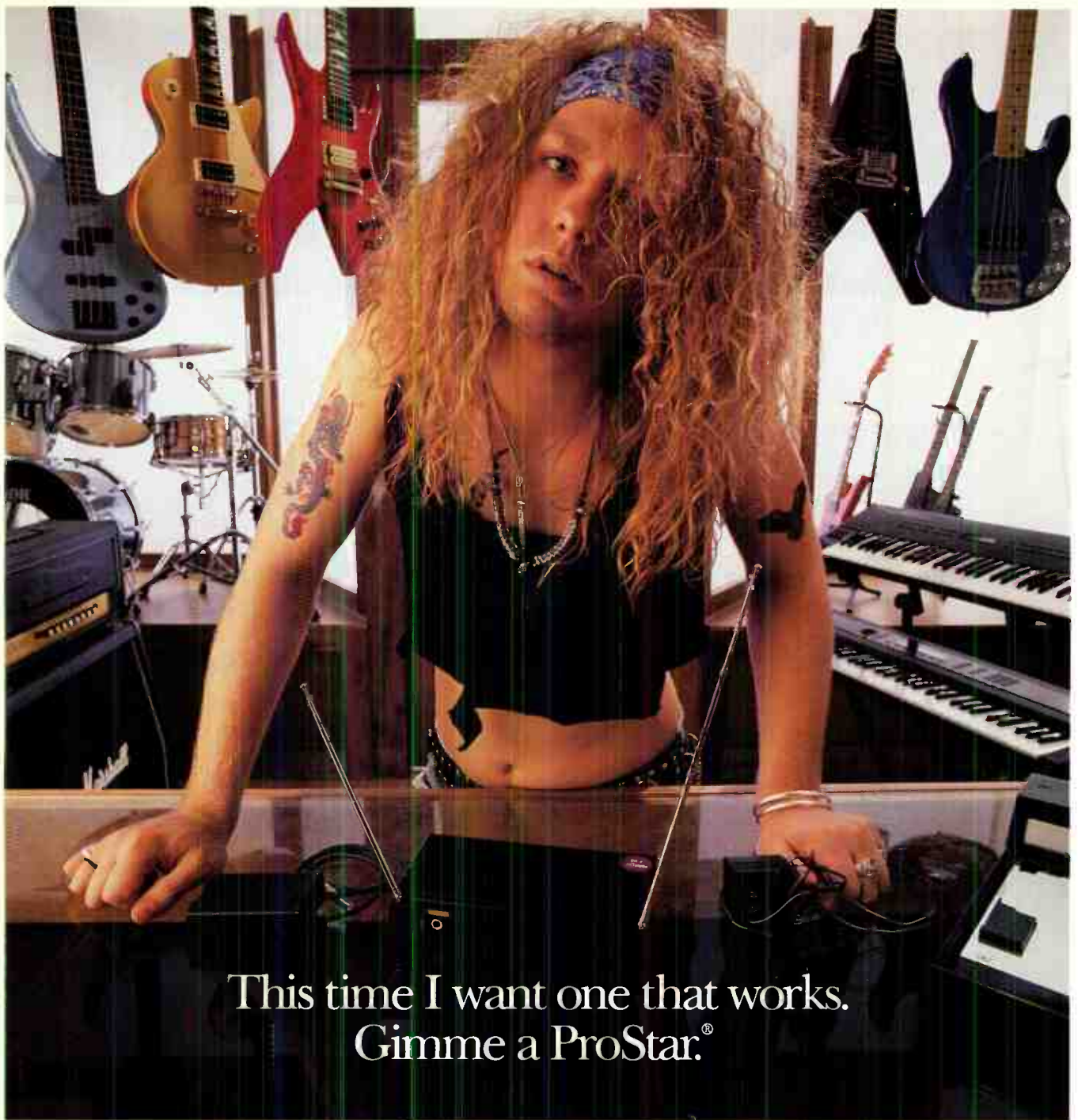
THE RAMONES GREW UP DURING THE Golden Age of AM radio in the '60s. As Noo Yawkers, they listened to tinny transistors under their pillows at night as WMCA's Good Guys and WABC's Cousin Bruce fought for the hearts, minds and pocketbooks of teens with a Top 40 which mixed the British Invasion, *Nuggets*-style American garage bands, one-shot novelties like Napoleon XIV and topical political protest. The sublime frequently segued into the ridiculous, which could also characterize the improbable 20-year existence of the Ramones themselves. Of course, there's no denying the formal brilliance of their equation—pop hooks + feedback = punk—a fool-proof formula that has since subsidized fab bands from the Sex Pistols to Nirvana. But the Ramones' simplicity remains particularly

deceptive. Even when their sets comprise 15 minutes of 90-mile-an-hour buzzsaw power chords, the Ramones toss away more hooks than most bands have in their repertoire.

Those influences are at once summarized and celebrated on *Acid Eaters*, the Ramones' eighteenth and perhaps most perfectly realized effort, an all-covers nod to their seminal inspirations. The disc is a non-stop compendium of grasp-and-hold anthems, rendered with loving devotion. Ephemeral treats like "The Shape of Things to Come" and "Surf City" sit alongside the Who's epic "Substitute" (featuring a guest vocal by Pete Townshend) and Creedence's "Have You Ever Seen the Rain?" Every song hits and holds, from the psychedelic rave-ups of the Airplane's "Somebody to Love" (with Traci Lords, no less, as Grace Slick) and the Amboy Dukes' "Journey to the Center of the Mind" to the hard-won nostalgia of the Animals' "When I Was Young" and Dylan/the Byrds' "My Back Pages." When it's over you just wanna start it up again, and how many records can you say that about?

It would be a shame if *Acid Eaters* got lost in the glut of cover and tribute albums flooding the market. Like the Top 40 gems they honor here, the Ramones are a "transient" pleasure still going strong after two decades and 2000 performances. Long may they gabba gabba hey.

—Roy Trakin



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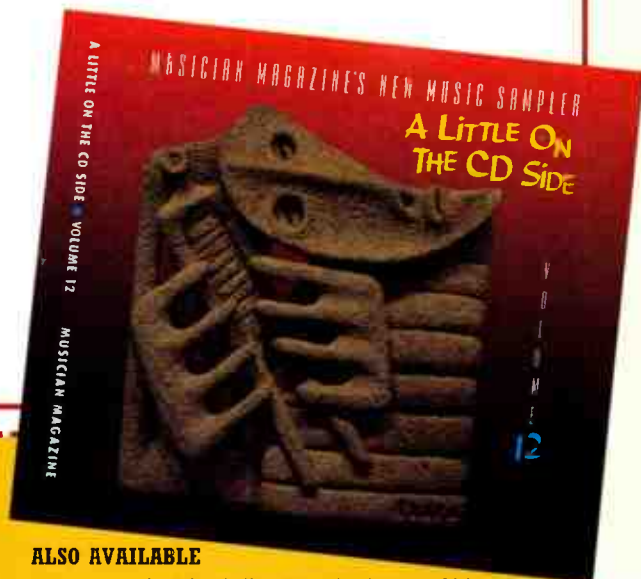
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That genial invitation summarizes what was great about Otis Redding. He was earthy and unpretentious; he performed with passion and intensity; he exuded warmth and humanity. In the 26 years since Redding died—at the age of 26—in a Wisconsin plane crash, he has come to be regarded as the best male soul singer ever. This set gives ample evidence why. It includes all the high points of Redding's short career, from his hot-blooded duets with Carla Thomas to his sublime reading of "(Sittin' On) The Dock of the Bay," the folk-accented ballad that became his posthumous pop breakthrough.

Along with Aretha Franklin, who shot to number one in June 1967 with a cover of Redding's 1965 hit, "Respect," Redding represented the second wave of soul. Unlike the eager graduates of the Motown Finishing School, Redding refused to round off his rough edges to gain pop acceptance. Indeed, the fourth (and best) disc in this set consists of live recordings, culled from six different sources and seamlessly spliced together in what is billed as "the ultimate live Otis Redding show." The performances underscore Redding's versatility, running the gamut from an exquisite reading of "Try a Little Tenderness" to a blistering version of "Satisfaction" that makes the Stones' original seem almost tame.

There's bound to be padding in a four-CD set on someone who died so early in his career. All but a few of the songs on the concert disc are also included in studio versions. And the set includes 20 or so covers—partly because they're interesting versions, but mainly because Redding died before he could leave a vast body of original work. The loss of Redding at such a young age is in many ways analogous to the death of country legend Hank Williams at 29. As veteran record executive Jerry Wexler reveals in a reminiscence, "Even today I feel pain and resentment over his loss." —Paul Grein

## SALT-N-PEPA

*Very Necessary*  
(NEXT PLATEAU/LONDON)

**C**HERYL "SALT" JAMES, SANDY "PEPA" Denton and De De "Spinderella" Roper devote many a blunt rap to man trouble, but they don't mind having fun along the way. "A

good piece of ass to me/That's all you have to be," however unenlightened a sentiment, packs an exhilarating jolt coming from brash women instead of macho jerks.

Still, role reversal isn't the point: Salt-N-Pepa care more about r-e-s-p-e-c-t. "I treat a man like he treats me," these straight-shooters declare, only to find most potential partners don't measure up. Indeed, *Very Necessary* brims with conflicting desires. While the dancehall-flavored "Groove Me" promises pure pleasure, the bouncy "Step" suggests the buzz won't last. The seriously funky "Shoop" captures a thrill with the perfect stranger; "Whatta Man," featuring En Vogue's joyous backing vocals, celebrates a longtime lover who rejects "all that mack shit." "Sexy Noises Turn Me On" includes a condom in the equation, and the spoken-word drama "I've Got AIDS" closes the record on a sad, chilling note.

Too bad Salt-N-Pepa's grooves don't match their forceful rhymes. Produced mainly by longtime collaborator Herby "Luvbug" Azor, the music often seems nondescript and undernourished, as if bigger noises might upstage the stars. Not likely: Women who slay hip-hop Romeos with such deadly precision could handle a few rude beats. —Jon Young

## CHARLIE HADEN QUARTET WEST

*Always Say Goodbye*  
(VERVE)

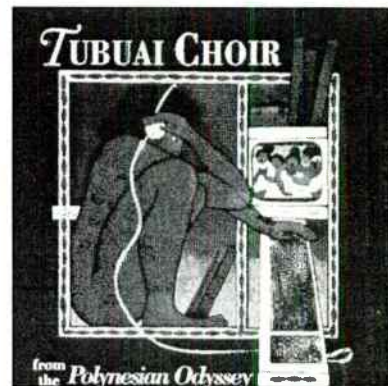
**I**F HIS RECENT ACTIVITY AS A LEADER IS any indication, Charlie Haden yearns for the quality of passion he absorbed from the music and shadowy suspense films of the '40s. Desperate for a simpler and more direct mode of expression, his records with Quartet West suggest that in the rush to reclaim the past, modern jazz musicians (and their audiences) have overlooked its heart.

Haden has chosen a novel way to advance his theory. On 1992's *Haunted Heart* and the new *Always Say Goodbye*, he samples snippets of old songs and movie dialogue. His group creates new musical settings around the artifacts, sometimes rendering the same song, other times segueing into a different one. Vintage music provides more than atmosphere, however; the tunes are guideposts to a world where emotionalism still lives. As a result, everything on *Goodbye*—including new treatments of Charlie Parker's "Relaxing at Camarillo" and Haden's "Our Spanish Love Song"—is oriented toward feeling first. These may not be quintessential performances, but they are resonant and real—even when Haden pines for schmaltz. Romantic themes like Django Reinhardt's 1949 "Where Are You My Love,"

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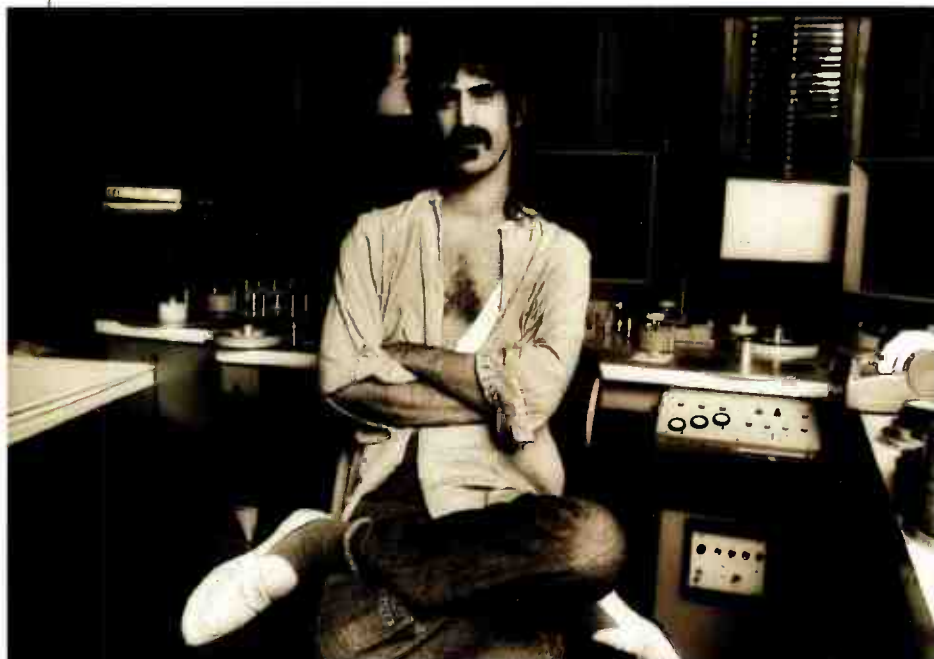
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# FRANK ZAPPA: LAST WORDS



Frank Zappa spoke to *Musician* many times over the years. The following are excerpts from various interviews:

## NOVEMBER/DECEMBER 1977

**MUSICIAN:** Why did you switch to guitar at age 18?

**ZAPPA:** The saxophone was limited to a very few notes in a pretty common style, and that got old fast. But guitar solos were another story. It seems incomprehensible that a person could listen to "Three Hours Past Midnight" by Johnny "Guitar" Watson or the guitar solo on "Story of My Life" by Guitar Slim. I mean, that stuff used to make me violent.

## AUGUST 1979

**MUSICIAN:** Did you ever study any theory?

**ZAPPA:** I had some theory. In high school I went over to the junior college for an hour a day to take this theory class. It was taught by a jazz trumpeter named Mr. Russell, and we were working out of the Walter Piston harmony book. The rest of it's all from the library.

## AUGUST 1979

**MUSICIAN:** When *Freak Out* came out, the thing that seemed to jar everybody was its sense of humor.

**ZAPPA:** Look, I'm an honest person, and I try to keep a certain type of integrity in the work that I do. If I have a sense of humor, I'm not going to subdue it in order to make myself more acceptable.

## APRIL 1982

**MUSICIAN:** Do you view yourself as something other than a rock performer?

**ZAPPA:** Basically what I am is a composer, but I earn my living performing rock 'n' roll.

## APRIL 1982

**MUSICIAN:** Can you pick out any of your work that stands out?

**ZAPPA:** I like "Greggery Peccary," *Lumpy Gravy*, "Redunzi," *We're Only in It for the Money*, "Watermelon in Easter Hay." *You Are What You Is* comes off. I like "The Blue Light."

## AUGUST 1979

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

**ZAPPA:** Well, when you play ugly music, it helps to have an elaborate philosophical system to rationalize its ugliness. This has been my experience with much of the avant-garde.

## APRIL 1982

**MUSICIAN:** You said that even though Elmore James always played the same famous lick, you got the feeling that he meant it.

**ZAPPA:** Well, he did. That stuff transcends music and gets into realms of language. It goes beyond good taste into religion.

## MARCH 1985

**MUSICIAN:** One of the great rock 'n' roll myths of all time involves a gross-out contest which allegedly took place onstage between you and Captain Beefheart.

**ZAPPA:** The first time I heard this rumor, this guy from the Flock—remember the Flock?—comes over to me and goes, "Hey, Frank, I heard about the gross-out contest and that's really fantastic the way you ate that shit!" I said, "Man, I never ate any shit onstage!" I'll tell you, the closest I ever came to eating shit was at a Holiday Inn buffet in Fayetteville, North Carolina.

## NOVEMBER 1991

**MUSICIAN:** Is there a significance in the revival of Faces-era rock?

**ZAPPA:** Well, the idea of setting yourself up as a derivative band is a road that leads nowhere.

**MUSICIAN:** Really arcane or avant-garde music kind of experiences the same thing.

**ZAPPA:** What do you mean, arcane? If a guy creates something new and original, is that bad?

**MUSICIAN:** Not at all. I'm not using the word pejoratively, but more like something...

**ZAPPA:** It's something you never heard before.

**MUSICIAN:** Something that's frighteningly...

**ZAPPA:** Original?

**MUSICIAN:** Yeah.

**ZAPPA:** I want the frighteningly original all the time.

## NOVEMBER 1991

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

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

From *Musician* interviews by James Riordan, Dan Forte, Tom Moon, Scott Isler, Josef Woodard, Alan di Perna and Matt Resnicoff.



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# RGZ820R

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