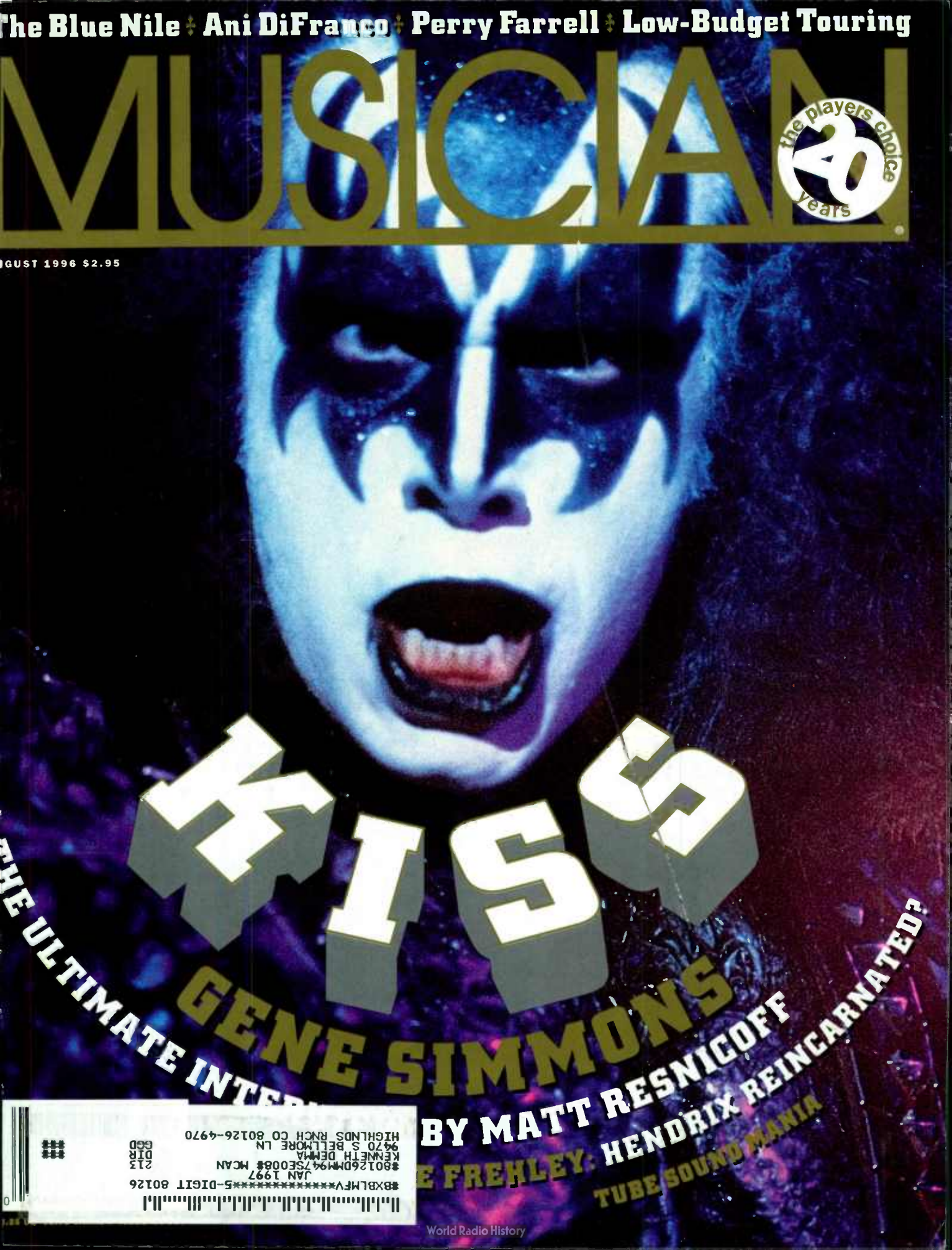
The Blue Nile ‡ Ani DiFranco ‡ Perry Farrell ‡ Low-Budget Touring

MUSICIAN

the players choice 20 years

AUGUST 1996 $2.95



KISS

GENE SIMMONS

THE ULTIMATE INTE

BY MATT RESNICOFF

E FREHLEY: HENDRIX REINCARNATED?

TUBE SOUND MANIA

Craig Chaquico and Washburn

Craig Chaquico, former songwriter and lead guitarist for Jefferson Starship, has earned more than a dozen gold and platinum records, has been honored with both Grammy and Academy Award nominations, has topped the New Age charts with his last two solo records, Acoustic Highway and the Grammy nominated Acoustic Planet, has just released his third solo effort, A Thousand Pictures, and now has yet another accomplishment to add to his list: The EA26 Craig Chaquico Signature Series Model guitar.

The EA26 Features:

- *Mahogany back, sides and neck, with select Spruce top*
- *Rosewood Thunderbird bridge with wooden bridge pins*
- *Pearl Thunderbird fingerboard and peghead inlay*
- *Abalone soundhole rosette*
- *Equis Gold preamp system with Fishman Matrix Transducer*

To help preserve our environment, Washburn will plant a tree for every Craig Chaquico Signature Model sold.

Look for Craig Chaquico's New Release A Thousand Pictures on Higher Octave Music

Higher Octave Music Celebrating 10 Years

WASHBURN®

What A Great Guitar Should Be

Washburn International • 255 Corporate Woods Parkway • Vernon Hills, IL 60061-3109
Tel: (847) 913-5511 • Fax: (847) 913-7772 • In Canada (905) 544-5625
http://www.washburn.com

"Version 6 is a killer" EM Jan.95

ELECTRONIC MUSICIAN 1995 EDITORS' CHOICE

NEW! **UPGRADE TODAY!!!** WINDOWS 95 FRIENDLY

BAND-IN-A-BOX™

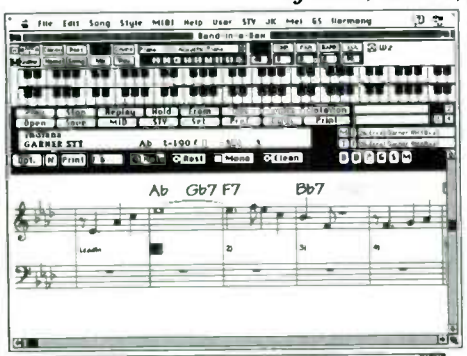
PROFESSIONAL • VERSION 6.0

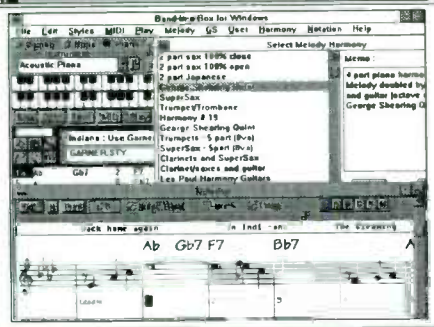
INTELLIGENT SOFTWARE FOR IBM (DOS/WINDOWS), MAC & ATARI*

(NOTE: ATARI Band-in-a-Box available only in Version 5)*

Version 6 for Windows and Macintosh is here. Automatic Accompaniment has arrived!

Type in the chords to any song, using standard chord symbols like C or Fm7b5, choose the style you'd like and Band-in-a-Box does the rest... Automatically generating professional quality five instrument accompaniment of bass, drums, piano, guitar & strings in a wide variety of styles.





100 STYLES INCLUDED WITH PRO VERSION. *Jazz Swing • Bossa • Country • Ethnic • Blues Shuffle Blues Straight • Waltz • Pop Ballad • Reggae • Shuffle Rock • Light Rock • Medium Rock Heavy Rock • Miami Sound • Milly Pop • Funk • Jazz Waltz • Rhumba • Cha Cha • Bouncy 12/8 Irish • Pop Ballad 12/8 • Country (triplet) • and 75 more!*

BUILT-IN SEQUENCER ALLOWS YOU TO RECORD OR EDIT MELODIES.

BUILT-IN STYLEMAKER™. *You can create your own 5 instrument styles using the* ***StyleMaker*** *section of the program.*

SUPPORT FOR OVER 70 SYNTHS BUILT-IN. *Drum & patch maps included for over 70 popular synths. General MIDI, Roland GS & SoundBlaster soundcard support included.*

NEW! Additional features in Windows/Mac Ver. 6

Band-in-a-Box 6.0 for Windows & Macintosh breaks new ground with over 50 new features including...

STANDARD MUSIC NOTATION *and leadsheet printout of chords, melody and lyrics. Enter your songs in standard notation & print out a standard lead sheet of chords, melody and lyrics.*

AUTOMATIC HARMONIZATION. *You can select from over 100 harmonies to harmonize the melody track, or harmonize what you play along in real time. Play along in "SuperSax" harmony, or harmonize the melody with "Shearing Quintet". Create your own harmonies or edit our harmonies.*

PLUS 50 MORE NEW FEATURES

OUR CUSTOMERS LOVE THE VERSION 6 FOR WINDOWS/MAC UPGRADE

"Wow !!... Version 6.0 is marvelous... I love the notation and harmonies... This is so much fun... You've added everything I wanted... The lead sheets look great... Bravo!... Congratulations"

"Band-in-a-Box is an amazing program"
Keyboard Magazine

"I am in awe. I didn't think that such an incredible program could even exist. This software is a dream come true."
PC Journal

– FINALIST –
PC Magazine Award
for Technical Excellence

After Hours / Entertainment
Band-in-a-Box - PG Music

DownBeat – the #1 Jazz Magazine says...
"Band-in-a-Box is the most significant contribution to Jazz Education since Jamey Abersold Records."

BAND-IN-A-BOX PRICES

NEW CUSTOMERS (IBM/Mac/Atari*)

Band-in-a-Box PRO $88
(BONUS! IBM version now includes both Windows & DOS version for the same price!)
(NOTE: ATARI Band-in-a-Box available only in Version 5)*

ADD-ONS

Styles Disk #4 ..... $29
Styles Disk #5 *(Note: included with Version 6 upgrade)* $29
Styles Disk #6 *(Jazz & Latin)* $29
Styles Disk #7 *(Country & Pop)* $29
MIDI-FakeBook *(100 songs on disk)* $29
SUPER PAK *(Pro version + all 3 add-ons)* $147

UPGRADES

"Regular" Upgrade PAK to version 6.0 for Windows or Macintosh $49
includes version 6.0 upgrade + new Styles Disk #5, and Harmonies Disk #1.
Order this if you already have the IBM or Mac PRO version 5.

"Complete" Upgrade PAK to version 6.0 for Windows or Macintosh $69
In addition to the regular upgrade PAK, this includes the 100 styles in the PRO version, & Styles Disk #4. Order this if you have an older version of Band-in-a-Box or a "bundled version", or are crossgrading (i.e. switching computer platforms).

MEMORY REQUIREMENTS: DOS (640K), Windows (3mb), Macintosh (4mb), Atari (1040)

HELP! *I Forgot to send in the Registration Card, but I want to upgrade now!! No problem. Since the upgrade checks for any previous version of Band-in-a-Box, you can order the upgrade even if you forgot to register!*

Open LateNite 9 am - midnite EST 7 Days

PG MUSIC INC. *Maker of PowerTracks and The Pianist & Guitarist series*
266 Elmwood Avenue Suite 111 Buffalo NY 14222
Phone Orders 1-800-268-6272 *or* 604-475-2874
e-mail orders: Internet:75300.2750@compuserve.com
VISA/MC/AMEX/cheque/mo/po# Fax 604-658-8444


BOTTOM AND TOP LINED WITH A RUBBER SOLE THAT GRIPS EVEN THE SLICKEST STAGES— KINDA LIKE A GOOD GYM SHOE.
SUPERIOR EFFECT CIRCUITRY GIVES YOU SUPERIOR SOUND. AND, HEY, THAT'S WHAT IT'S ALL ABOUT.
NOTICE THE KNOBS ARE RECESSED FROM THE PEDAL SO YOU CAN STEP ON THE EFFECT WITHOUT MESSING UP YOUR SETTINGS.
LED LIGHT LETS YOU KNOW YOUR BATTERY'S GOT PLENTY OF JUICE AND YOUR PEDAL'S GOT PLENTY OF POWER.
BATTERY COMPARTMENT IS EASY TO GET TO AND IS ISOLATED FROM THE CIRCUIT BOARD TO KEEP THE CIRCUITS CLEAN AND SAFE.
SILENT FET SWITCHING MEANS YOU WON'T CLICK WHEN YOU KICK.
EQUIPMENT FOR THE SOLE.
HEAVY CAST METAL CASE CAN WITHSTAND YEARS OF SERIOUS STOMPING.
FIVE YEAR WARRANTY
OF COURSE, THIS IS JUST A SMALL TASTE OF WHAT BOSS PEDALS CAN DO FOR YOUR SOLE. TO LEARN MORE, CALL (800) 386-7575 EXT. 754 AND RECEIVE A FREE COPY OF THE GUITAR EFFECTS GUIDE BOOK, VOLUME 11. AND START STOMPING.
BOSS®
Compact Pedals
ALL BOSS PEDALS COME WITH A FIVE-YEAR WARRANTY— WHICH IS A GOOD TWO YEARS LONGER THAN THOSE OTHER PEDAL PUSHERS WILL GIVE YOU.
COMPUSERVE : GO ROLAND
HTTP://WWW.ROLANDUS.COM
FAX-BACK INFORMATION: (213) 685-5141, EXT. 271
Roland Corporation U.S., 7200 Dominion Circle, Los Angeles, CA 90040
Roland Canada Music Ltd., 5480 Parkwood Way, Richmond, B.C. V6V 2M4 (604)270-6626
SUPER Chorus
Chorus Ensemble
Digital Reverb / Delay
Digital Delay
Driver
Distortion
Compression Sustainer
Noise Suppressor
SUPER Phaser
Over Drive / Distortion
Harmonist
Octave
SUPER Over Drive
Digital Delay
Equalizer
Bass Equalizer
DUAL Over Drive
HYPER Fuzz
TURBO Distortion
TURBO Over Drive
Auto Wah
Bass Limiter Enhancer
Bass Over Drive
Bass Chorus
World Radio History

contents

MUSICIAN MAGAZINE/AUGUST 1996 ISSUE NO. 213

COVER PHOTOGRAPH BY STARFILE/BOB GRUEN; CONTENTS PHOTOGRAPH OF ANI DEFRANCO BY JOHN BETHAM

UPGRADE YOUR AMP!

The Whirlwind PM Story

Whirlwind's *Precision Manufactured* tubes are designed to exceed original type specifications—to perform better and last longer without compromising the classic tonality of the tubes. How is this achieved?

Several years ago world consumer demand for tubes was collapsing and western manufacturing facilities were shutting down. We believed tubes would continue to be important to the music community and began a multi-year process of developing manufacturing capability in China.

The assembly of tubes has never been fully automated. The tiny parts are assembled into their glass envelopes by hand, like building a model ship in a bottle. As with the Soviet Union, China had the workforce available and tube factories in place—still producing tubes for domestic equipment. However, both the Chinese and USSR plants used equipment, materials, and procedures that were well below the level of technology being developed in the West at what was thought to be the end of the tube era. Compared with the USSR, China's strong economic and industrial growth made it the obvious choice for our efforts.

We could have simply bought thousands of tubes from the existing factories, thrown away most of them, and sold the ones that happened to accidentally perform well. That system is inherently unpredictable, however, and there is no way to guarantee that the tubes which do pass will continue to perform after a few hundred hours of use. We also had new designs we wanted to produce.

So with the services of some of the top engineers from the world's classic tube companies, we set out to match and surpass the best of the classic tubes using selected Chinese manufacturing plants.

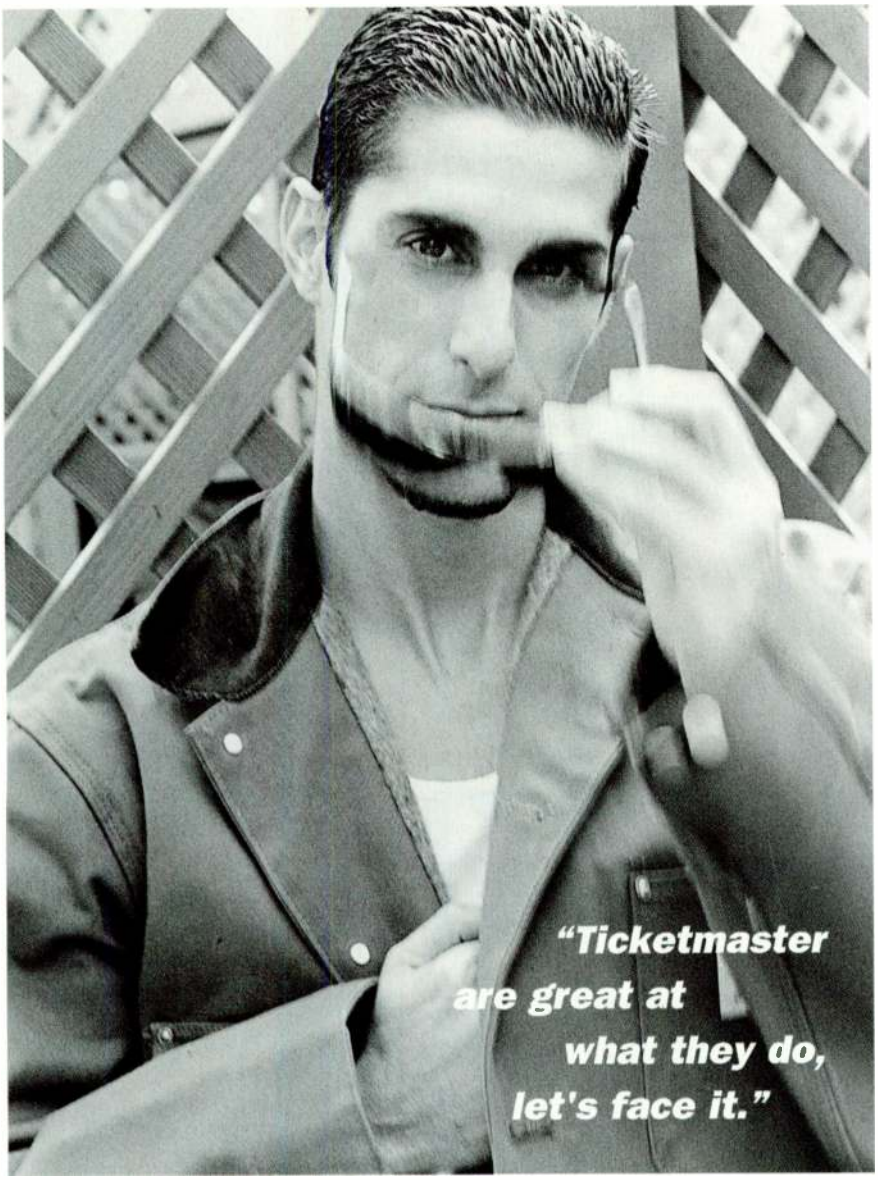
To achieve this goal we modernized the systems of our partner factories and imported equipment capable of producing better mechanical connections and higher vacuums—keys to consistent performance and longer tube life. We brought in high-tech alloys for a new generation of superior tube designs and developed rigorous quality control procedures. Finally, we placed our own people at these factories to work hand in hand with their production staffs. The result of these efforts is a tube quality unparalleled in the history of tube manufacture.

These superior tubes are then final-tested and grouped in the U.K. using a computerized multi-parameter matching system. This system allows us to compare a range of key parameters and organize our power tubes by group number. The process is so precise that once your amp has been properly biased for a set of PM tubes, new PM tubes as much as 10 group numbers away from your originals will generally not even require rebiasing.

Our designs have restored and upgraded thousands of classic and current amps. Yours could be next. Ask your dealer or contact us directly for more information.

Whirlwind

99 LING RD . ROCHESTER . NY . 14612 . PHONE +1 716 663 8820 . FAX +1 716 865 8930



Perry Farrell

Your band Porno for Pyros' latest album, Good Gods Urge *(Warner Bros.), has a much more relaxed feel than your previous work. In fact, you did a lot of the writing for this album with just a bongo and an acoustic guitar. From your older, edgier stuff to that would be a huge leap, I'd imagine.*

I think that's the way to go [*laughs*]. To tell you the truth, I had the best time of my life entertaining people in that style. I felt so much better hanging out and singing naturally, and I got so much better at singing, too.

Does it ever get tiring when people refer to you as ex-this or ex-that? Whether it's ex-Jane's Addiction or ex-heroin addict. . .

They refer to me as an ex-addict?

That's what I've seen. Do you ever want to say, "Look at what I'm doing now, I'm not what I was five years ago"?

If you held everybody to what they did wrong. . . I mean, God knows what we've done before this. If somebody is doing something good, encourage them. I've had this problem sometimes with some people, like Ticketmaster, for example. Ticketmaster in the past has been kind of lousy, right? Well, I could hold them to it, but we have this new festival, Enit, and they want to help. My first inclination is to say no, but they want to help at a severely reduced cost to the public. In other words, no surcharge. And they are great at what they do, let's face it. They supply tickets to the nation, and if my people don't have to get a surcharge, then that's progress.

Where'd you get the name for the Enit Festival?

From a book called *Cancer Planet Mission* by Ludwig Pallman. It's about becoming an adult. The trip with the people involved in the mission was that they'd introduce young adults into sexual practices. They'd have orgies or things we can't quite have yet, but I think we could eventually. Right now it's going to be enough if I can show *Tantric Sex* and *The Tao of Loving*.

How's the planning going?

It's a go this summer. I've got a couple of bands secured and others very, very interested. I actually have a lot more bands then I have places for, so I have to look it over. The only bands I've said absolutely yes to so far are Porno, Love and Rockets, and Cibo Matto.

Do you ever have trouble being famous?

No. It's an honor that anybody even likes you, that's the way I look at it. If someone were to say hello to me I used to think, "Aughhhhh." But, let's face it, who put me in this position? I don't *have* to put records out for other people to listen to. I know what I'm doing. If people hear my music and feel good, that's a great honor. If you do it well.

—David Farinella

Jay Blakesberg

Caroline Lavelle

How does a nice cellist like you wind up in a musical place like this?

Well, I was playing with bands by the age of 18, and because I found that more challenging and creative than classical, I stayed with it.

How is it more creative?

Because it's me that makes the difference. I'm not in a cello section, playing something by some dead composer. I'm creating new music with other people.

Now that you've got your own album out, are you cutting back on your session work?

I suppose I am. I haven't got the time to do film scores or dash up to London for something that doesn't vastly interest me. So I'm only working with people I want to work with now. Of course, you never know what you'll be doing, whether you're gonna starve or be full of work for months. It's a strange life, but I wouldn't change it.

Describe your first rock session.

It was very accidental. A friend of mine knew Budgie from Siouxsie and the Banshees. They wanted a cello for one cut, so I got the call. The first time we played together, they were just as much in the dark as I was. We were going, "What about these notes here?" and playing around with little motifs. It sort of grew from there.

What about your toughest session?

It was with Peter Gabriel. He was singing, and I had to play a very long, slow, high note. All of a sudden I thought, "Oh, my God! I'm playing with Peter Gabriel!" Right then he turned his blue eyes on me, and I nearly fainted! It was all I could do to keep that note going.

Not exactly a musical problem, then.

No. Oh, dear, dear, dear.

Does it bother you to play at jet-engine levels of volume?

I'd been waiting for years to do that [*laughs*]. This Canadian guy called David Bruce Johnson made this five-string electric cello for me, and I can go after the guitar players with it. It sounds absolutely beautiful, even when it's really loud. Or I can stick it through whatever pedal I want and make it horribly distorted.

"I've been waiting for years to play loud. Now I can go after the guitarists."

Do you copy rock guitar phrasing?

In some ways, like I'll play lines in fourths, so I suppose I've got guitar envy. But unlike guitars, the cello's sound doesn't die away; you can keep it going.

Have you ever played your cello upside down onstage, like the guys in ELO used to do?

No, but I play standing up, which can be tricky because the cello keeps trying to slip away. I play in bare feet, which might seem a little arty, but I'm really just trying desperately to keep the cello still. It's a strain on the left leg, but you do have to suffer for your art. **—Robert L. Doerschuk**

resume

Peter Gabriel
The Cranberries
Massive Attack
The Waterboys
The Fall
Nigel Kennedy

Solo album:
Spirit
(Discovery)

Elisa Haber

SOMETIMES THE DIFFERENCE between taking a gig and not taking it isn't the money. Or the exposure. But the schlep. Which is why we created the new EON Portable System. At about half the weight of any other system, it's made to be portable. Yet it gives you all the sound quality and reliability that JBL is known for. At a price that is noticeably lighter. In fact, it may be the perfect first step for any rising star who's just starting out. And plans to get to the top.

EON™

JBL

H A Harman International Company

SOUND THAT CARRIES

MUSICIAN

ROBERT L. DOERSCHUK
editor

MARK ROWLAND
executive editor

MAC RANDALL
senior editor

DEVLIN SHERLOCK
associate editor

HOWARD MASSEY
technology editor

KAREN BENNETT • JULIAN COLBECK
J.D. CONSIDINE • DAVE DIMARTINO • DAN FORTE
VIC GARBARINI • ELYSA GARDNER • JIM MACHIE
RICK MATTINGLY • KEN MICALLEF • E.D. MENASCHÉ
TOM MOON • KEITH POWERS • MATT RESNICOFF
CHIP STERN • TIMOTHY WHITE
CHARLES M. YOUNG • JON YOUNG
contributing editors

ROBIN LEE MALIK
art director

ANDREA ROTONDO HOSPIDOR
production manager

TIM HUSSEY
associate art director

PAUL SACKSMAN
publisher

GARY KRASNER
executive publisher

ANDY MYERS
national advertising manager

GREGG HURWITZ
west coast advertising manager
(213) 525-2215

DANIEL GINGOLD
office manager

JOAN MASELLA
circulation director

SAM BELL
circulation assistant

JEFF SERRETTE
(800) 223-7524
classified

JASON NEWMAN
intern

KAREN OERTLEY
group publisher

ADVERTISING/EDITORIAL
1515 Broadway, 11th floor
New York, NY 10036
(212) 536-5208 (Phone) ■ (212) 536-6616 (Fax)

RECORD REVIEWS
5055 Wilshire Blvd.
Los Angeles, CA 90036
(213) 525-2300

GORDON BAIRD
SAM HOLDSWORTH
founders

Billboard Music Group

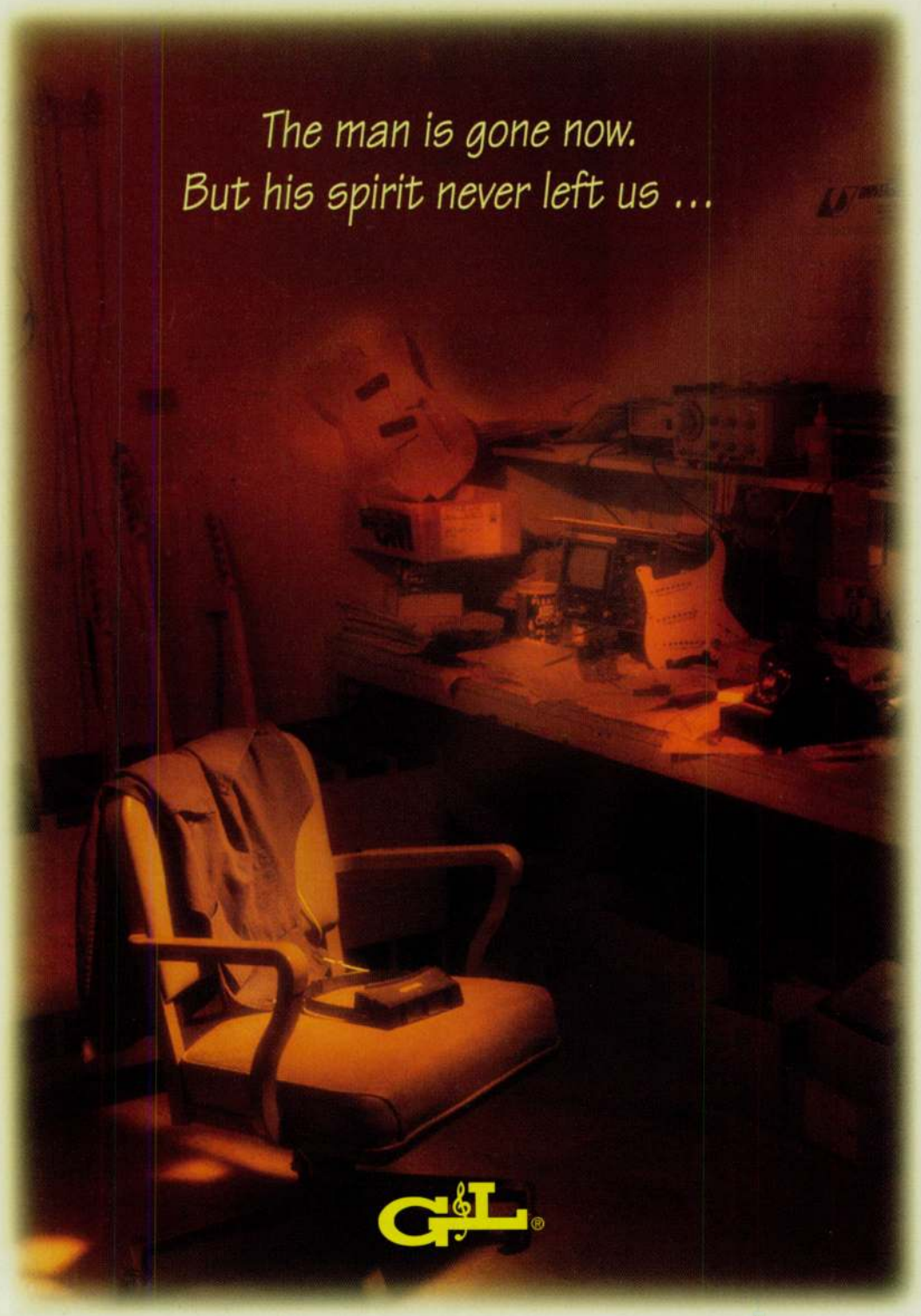
HOWARD LANDER
president

MUSICIAN (USPS 431-910) is published monthly by BPI COMMUNICATIONS, INC., 1515 Broadway, New York, NY 10036.

Second-class postage paid at NEW YORK, NY and additional mailing offices. POSTMASTER: Send address changes to MUSICIAN, PO BOX 1923, MARION, OH 43305. Subscriptions are $19.97 per year, $34.97 for two years, $52.97 for three years. Canada and foreign add $12 per year, U.S. funds only. ISSN# 0733-52-53. Subscription orders can be sent to MUSICIAN, PO BOX 1923, MARION, OH 43305. For subscriber services and information call 1-800-745-8922 in the continental U.S. and 614-382-3322 elsewhere. Current and back issues are available on microfilm from University Microfilms Intl., 300 N. Zeeb Road, Ann Arbor, MI 48106. Chairman & CEO Gerald S. Hobbs, Executive Vice Presidents John B. Babcock Jr., Robert J. Dowling, Martin R. Feely, Howard Lander, Senior Vice Presidents Georgina Challis, Paul Curran, Ann Haire, Rosalee Lovett, Vice President Glenn Heffernan.

Attention Retailers: To carry *Musician* in your store, call Eastern News Distributors Customer Service at 1-800-221-3148, or write: *Musician* Dealer Dept., c/o Eastern News Distributors, 2020 Superior St., Sandusky, OH 44870.

PRINTED IN U.S.A.



The G&L factory in Fullerton, California seems like a throwback to a simpler and romantic past. The people at G&L – his people – still do things the way he taught them. These Californians with love, dedication and great skill slowly and painstakingly give shape, form and voice to the G&L instruments. There are no computer-driven robots popping out guitars with uniformity but no soul. At G&L, people make instruments just like the founder wanted them made. Guitars made this way have a life – a vitality in them that responds to the player like no other.

714-897-6766 G&L 10 YEAR Fax 714-896-0736

letters

hootie who?

In your Hootie interview, Soni Sonefeld says that the press is to blame for the fact that people tire of musicians more easily these days. For this reason, there are no longer any "pop icons." Because of "the way the press is," everyone is tired of seeing the same people all the time on TV. He also went as far as to say that if the Beatles came to the U.S. today, everyone would be "burned out" on them before they even got here.

Fact is, the Beatles got more media attention and press coverage than any band in history: press conferences, concert tours, Beatle dolls, Beatle bed sheets, Beatle ice cream, Beatle games, etc. Yet the Beatles gave the public fresh music every few months. They released albums and singles at a rate that no one could match today. Most of their singles were non-album tracks. They brought popular music to new levels continuously, all the while challenging their listeners. Above all, they made people laugh and feel good. Their personalities were magnetic. These qualities are ageless and would even stand the test of time in 1996.

On the other hand, the public has been inundated with the same Hootie and the Blowfish album for two years. Monotony and boredom cause burnout, not the press. Need I say more?

Marianne Whitten
Canton, MI

Memo to Hootie & the Blowfish: Thousands of struggling bands would love to be on the cover of *Musician*—probably as many as those who would like to sell as many records and concert tickets as you do. The respect you deserve is the respect you get for the originality, creativity, and, to a certain degree, popularity of your work. It's what you get for hauling your own weight, spiritually and artistically—not for whining like Rodney Dangerfield. MTV and rock radio put you in heavy rotation, you cop a Grammy, 12 million people buy the music you've worked so hard to make, and you're still sore? Hey, if you don't want it, I'll take it. Meanwhile, do yourselves a favor, guys. Enjoy it while it lasts, and milk it to death before it runs away. With that attitude, I figure that'll happen somewhere around autumn '97.

Reggie May
Yonkers, NY

I don't drink Bud or shoot hoops. I couldn't tell you where frat row at my campus was. I love Heart, Nick Drake, the Mighty Sparrow, Slade, the Swan Silvertones, the Young Marble Giants, Boston, Janet Jackson, the Jam, the Jets, Jorge Ben, the Kendalls, TLC, and Celine Dion in French. I want to hear every note Darius Rucker sings for the rest of his life. And I don't like some condescending culture studies creep trying to make me feel like shit because I don't follow the punk party line.

Christopher Davis
Forest Hills, NY

Hootie and the Blowhards want respect, but for what? For copping to a regional sound and winning a roll of the dice? Or maybe for stealing a John Hiatt line for the title of their debut album. Maybe they don't realize that on any street, in any city, there are 100 bands that make them look like the pretenders they are.

Paul Barile
Berwyn, IL

Just read Robert L. Doerschuk's observations and interview with Hootie and the Blowfish (June '96). Correct me if I'm wrong, but I always thought music should move you. If it doesn't affect me the way it affects you, am I supposed to look down my nose at you? Is that the cool thing to do? I'm just a wee bit tired of all these writers and critics with their noses firmly in the air, badmouthing a band that has 13 million CD-buying people happy as clams to know and love their music.

Two observations: (1) If the Eagles released their first album today, critics would eat them alive (it seems) for singing about something as banal as takin' it easy—and we know where they ended up. (2) If a writer doesn't like a band, don't send them to do the interview if they can't at least be fair.

Mark McEwen
CBS This Morning
New York, NY

I've lost what respect I've had for these Hootie guys. Record sales are astronomical, they're playing to huge capacity crowds—and they're complaining in *Musician*? Most musicians would give their left nut for that kind of success. Boys, if you can't take the heat . . .

Scott Bevis
Chicago, IL

One has to admit that ten years on the road reflects an admirable work ethic. But if Hootie and the Blowfish crave respect as songwriters, they should stop nicking lines from Dylan songs, e.g., ". . . tangled up in blue . . ."

Andy Winston
Boulder, CO

Ya wanta know why Hootie and the Blowfish are big? I happened to catch a portion of MTV and listened/watched to the following before "Old Man and Me" came on: "Only Happy When It Rains" (Garbage), "Again" (Alice in Chains), "Bullet with Butterfly Wings" (Smashing Pumpkins), and "Longview" (Green Day). How many whining, angst-ridden, overindulged groups does one have to hear before one throws up?!

Does this picture look familiar? Well, get this: Hootie and the Blowfish are the Doobie Brothers of the '90s. The critics lambasted the Doobies back then for being uninspired, just as they're doing now by claiming that Hootie doesn't sound like the rest of the alternative scene. Hey, Mark, Darius, Soni, and Bryan! Don't listen to those so-called experts. Y'all just keep kickin' ass. And when you're in Cincy, you're welcome for a cold one anytime at my place.

Sean P. Conlon
Cincinnati, OH

new & improved

Right-on, *Musician*, for the recent space you've given to artists like Enya and Deep Forest. Articles like these reaffirm my faith that *Spin* and *Rolling Stone* have no balls next to *Musician*. Contemporary instrumental/new age is significantly underrated next to other mainstream genres. Despite the fact that new age often uses computers more than live instruments, it's all music when it comes out of those speakers.

Alan Hale
Ft. Worth, TX

trey bien

Thanks very much for your Private Lesson with Trey Gunn (May '96). I learned the standard notation example with the aid of a sequencer. Setting the bass clef part's click value to 1/4 and the treble clef's to 1/16, I recorded the two clefs' eighth and sixteenth notes respectively. Whew! Sure got me thinking in tune with Trey. His idea adapts easily to the keyboard.

Steve Knighton
Orange, VA

A-Rat-Ah

Apologies to Dean Felber of Hootie and the Blowfish for misspelling his last name.

"The Next Level In Sonic Quality"
"Vastly Improved Transport"
"Amazing Technology"

"In every case, the XT demonstrated a noticeable improvement in sonic detail over the original ADAT."
George Petersen, Editor, MIX Magazine

"The XT's improvements in sound quality, transport speed, and lock-up time alone are worth the price. I believe that the XT makes recordists an offer they just can't refuse."
Michael Molenda, Editor, Electronic Musician Magazine

The Experts On adat xt

"The XT has new A/D and D/A converters, and the improvement in sound quality is unmistakable. If you are looking to take your ADAT-based studio to the next level in sonic quality, features and raw speed, the ADAT-XT lives up to its hype."
Loren Alldrin, Reviewer, Pro Audio Review Magazine

"When you use the machine, the first thing you notice is the vastly improved transport."
Paul J. Stamler, Reviewer, Recording Magazine

"This review of the ADAT-XT can be summed up in three short lines: I used it. I loved it. I'll take it."
Greg Rule, Assistant Editor, Keyboard Magazine

"The bottom line, as Casey Stengel used to say: 'Amazing, amazing, amazing.' That is, amazing technology, amazing functionality, and amazing price."
Howard Massey, Technology Editor, Musician Magazine

For more information on the ADAT-XT, see your Authorized Alesis Dealer or call 310-841-2272.
Alesis and ADAT are registered trademarks, ADAT-XT is a trademark of Alesis Corporation.

Alesis Corporation 3630 Holdrege Avenue Los Angeles CA 90016 310-841-2272 alecorp@alesis1.usa.com

ALESIS

PEAVEY®

UNITY™ SERIES

+48V Phantom Power

Low-Z Mic Preamps

Rugged 60MM Faders

Powder Coat Finish

U.L. Approved

When the Artist, Soundman, and Engineer is You.

Compact console advertisements don't usually talk about sound quality, perhaps that's because they don't have anything to talk about. Every console in the Unity™ Series uses ultra-low, noise-discrete, transistor microphone preamps. These are the same transistors we use in our $20,000 recording consoles. These preamps come within 2 dB of a theoretically perfect, "noiseless" preamp. If you could find a quieter preamp for any price the noise difference wouldn't be audible.

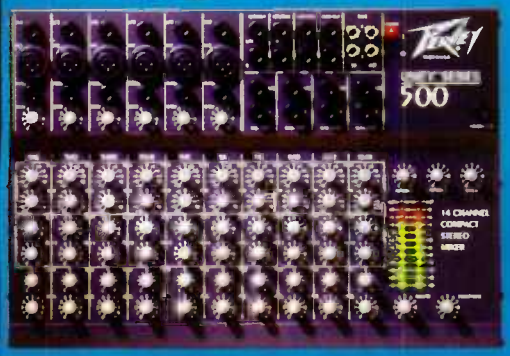
High-quality, precision film capacitors are used in every equalization stage, so you don't have to worry about the sound-corrupting effects of DF, DA, voltage coefficient, etc. High-speed, low-noise opamps are used in every audio path maintaining signal integrity from slew induced distortions.

We don't have room to talk about every trick we've learned in thirty years of designing professional sound reinforcement equipment. Just about anybody can make a mixer sound like a million bucks for a million bucks, the magic is doing it for $349 (U.S. suggested retail for the Unity™ 500).

Please, don't take our word for it. Make your dealer plug in and compare any one of these Unitys to the most expensive console in his store. We know how it will turn out because we've already done it. Prepare yourself to be amazed.

Unity™ Series – Designed For The Artist Who Does It All...

Unity™ 500



Good things do come in small packages. The Unity 500 delivers recording studio sound quality in a compact mixer with compact mixer pricing.

- U.L. approved for your safety
- 6 ultra low noise, low-impedance mic preamps
- TRS insert patch points on Low-Z inputs
- Hi and Low frequency Baxandall type EQ
- 2 auxiliary sends on each channel
- 4 stereo Line Input channels
- +48V true phantom power (switchable)

UNITY™ SERIES

Unity™ 1002 Series

Unity 1002-8 and Unity 1002-12

Don't be misled by its compact size. The Unity 1002 Series is professional to the core. Low-noise, discrete transistor mic preamps complement our no-compromise approach. High quality 60MM faders sound as good as they feel.

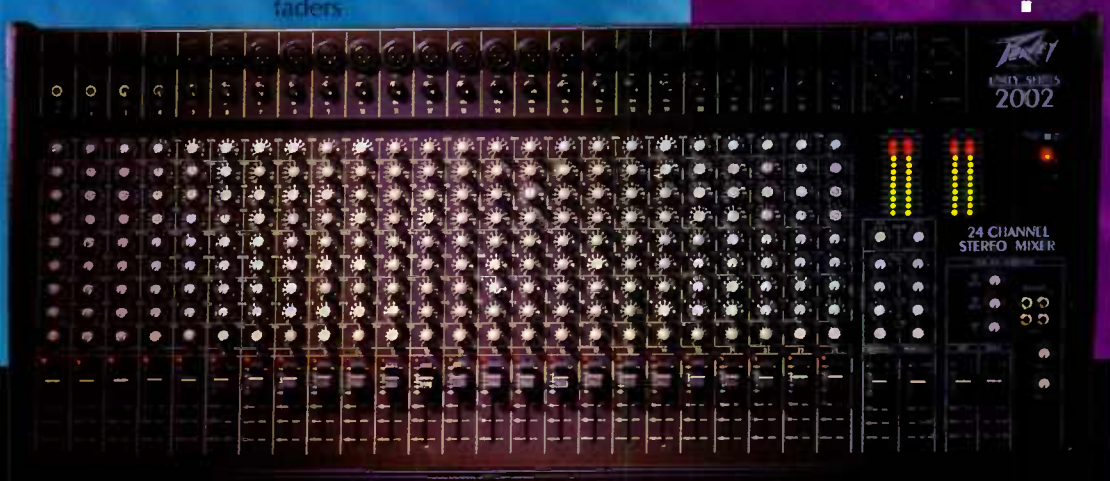
- U.L. approved for your safety
- 8 or 12 ultra low noise, low-impedance mic preamps
- 3-band EQ, Hi and Low shelving type, mid-peaking type
- 1 pre monitor send and 1 post EFX send
- +48V true phantom power (switchable)
- 1 monitor master fader
- Rugged, smooth feel 60MM faders

Unity™ 2002 Series

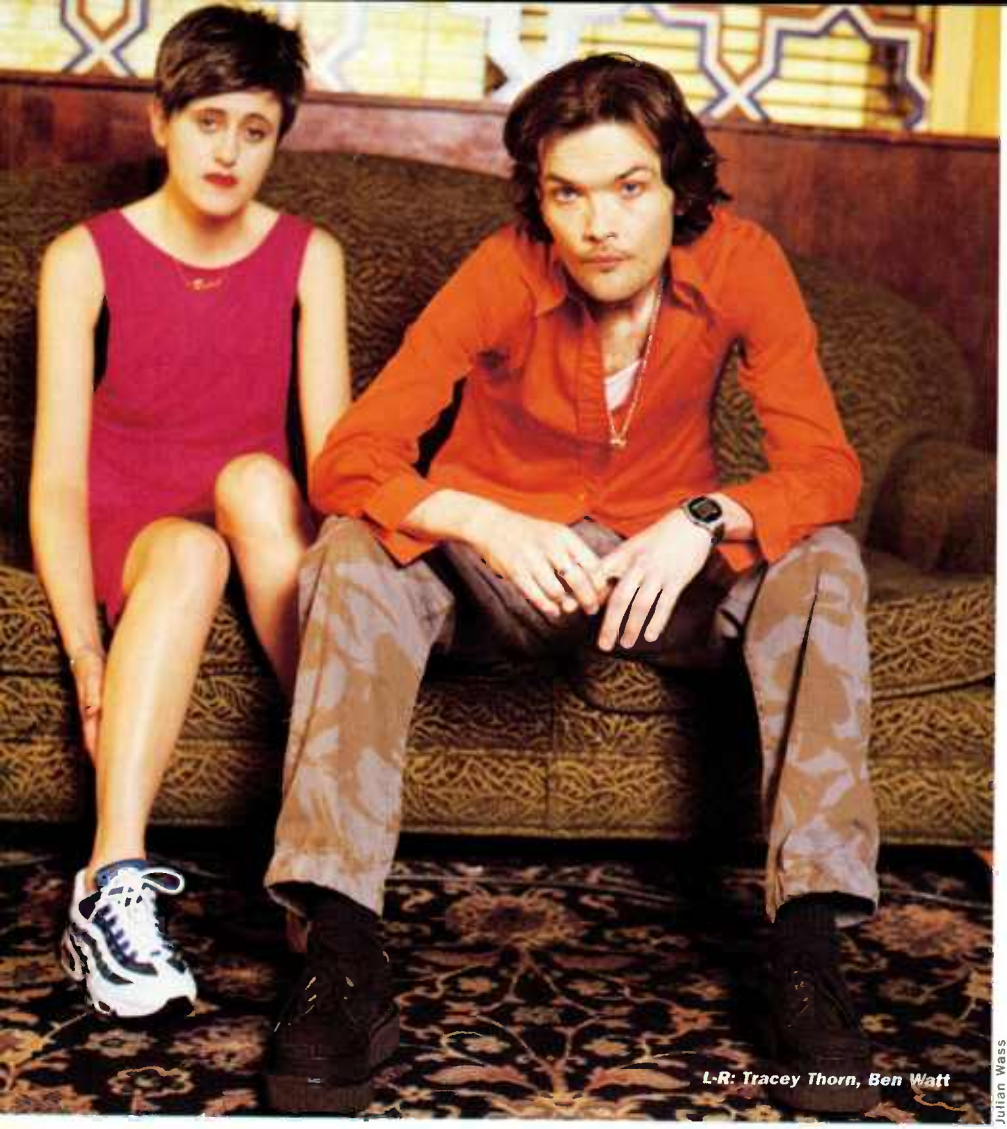
Unity 2002-12, Unity 2002-16 and Unity 2002-24

- U.L. approved for your safety
- 8 or 12 ultra low noise, low-impedance mic preamps
- 3-band EQ, Hi and Low shelving type, mid-peaking type
- 2 pre monitor sends and 2 post EFX sends
- +48V true phantom power (switchable)
- Rugged, smooth feel 60MM faders

The Unity 2002 Series carries the success of the 1002 Series one step further with two pre monitor sends and two post EFX sends per channel. Providing up to 24 low-Z mic channels in a compact 2 bus console.



The MONITOR Magazine is a publication filled with the latest information musicians want to know. To receive 4 issues for only $5 (price good in U.S. only) send check or money order to: Monitor Magazine, Peavey Electronics, 711 A Street, Meridian, MS 39301 • (601) 483-5365 • Fax (601) 486-1278
AOL Keyword: Peavey • Compuserve Keyword: Go Peavey • World Wide Web: http://www.peavey.com • © 1996



L-R: Tracey Thorn, Ben Watt

Julian Wass

wanted those distinct passages over barely moving chords.

You're hearing an almost subliminal, filtered analog synth, and a galloping piano-string line. There's a climbing Minimoog line as well, on the choruses. Most of the drum and bass is just chopping up breakbeats with a sampler and then sequencing everything with a computer. I used an Akai S3000 to manipulate the beats, and I wrote the patterns on a Macintosh with an Emagic Notator SL sequencing software system.

We're often given this image of being very serious artists, but if you spend time with us we puncture that image on a regular basis. It's not like we pour out our hearts and souls over the decision making. The song either flicks the switch in your heart or it doesn't. We want to make music that is contemporary, that people will want to hear now. I hope people will hear *Walking Wounded* and want to buy it that day and play it that night, that it will speak to them right now. Somebody has to react against Hootie and the Blowfish.

— Ken Micallef

Everything But The Girl's Ben Watt

How We Wrote "Wrong"

The inspiration for "Wrong" came from "Missing" [EBTG's previous hit single] and house music. I think "Missing" brought angst to the dance floor [*laughs*]. It was such a melancholy song over such a good-time beat. And of course, Tracey [Thorn]'s voice, which is such a unique sound, gave it an identity every time it started. I think most of the great songs of all time have been melancholy. But that's just how we hear it.

The development of breakbeat culture, which has mutated into drum and bass, struck a chord with me. I really liked the fact that it's polyrhythmic and up-tempo. You had the half-time feel to it, that dub reggae feel. With *Walking Wounded* [EBTG's latest album], Tracey could sing in her natural style and I could program the beats into a double-time tempo to give a real hard aggression to the music. Then you have the languid versus the robotic in the same song. That was the appeal of drum and bass, sad songs but with an edge. I think it's the groove of the future.

I wanted to lead the listener into "Wrong" by teasing them with those splintered breakbeats, then into a solid house beat. Those little fluttery drum fills are straight out of jungle. We were keen to come up with three distinct vocal hooks within the song: the narrative, then the "You can push a little bit" section, then the third vocal section. We

John Hersey

rol

What is alternative these days if two or three different stations in the same area are playing Silverchair? Believe me, the industry is asking the same question, as modern rock artists explode and heritage rock artists turn into yesterday's fish.

So alternative artists are breaking like crazy, right? Well...maybe.

There's no doubt that said artists dominate the *Billboard* Top 200 more than ever, but it's also true that major labels are releasing a lot more *edgy* acts because there's no mainstream rock format these days for new artists. If Tom Petty was just coming out

Ani DiFranco: The Seductive Tyranny of Youth Culture

by Ani DiFranco

I was thinking the other day about this great Pearl Jam lyric on *Vs.*—something about "Protect your youth/like Mohammed, it's the truth." For me, that song sums up the attitude of our culture in general: We have no respect for our elders. Youth is everything. The longer you can stay young, the better.

That's one reason why I signed Utah Phillips as the first artist—other than me—on my label [Righteous Babe]. He's not all *that* old, but he's been to the mountain and he's seen the valley. So what do you do when you're someone like Utah—an anarchist, a wayfaring storyteller—and you don't even have a fucking pension?

People like Utah have a lot of useful information for the rest of us and there's a maturity in their playing that can be very instructive. Sure, there's an understandable suspicion toward older people playing youth music, when they're still out there "rebelling" and we know they have the house and the family and the two cars. You'd expect music to change as the person does.

But what I'm really interested in is musical *expressions* other than just the youthful. While there's something wonderful and beautiful about the energy of young musicians, the most profound musical decisions come with experience, which is to choose *not* to play or sing something.

There's also a certain arrogance with young folks, myself included, like we're so *special*. When you get older you realize that you're not, and that's an important lesson. We're not the only voice out there. It's ridiculous to think that other people's expressions don't apply to us.

You don't need to get on your knees and pray to youth pop culture. If you do, there's so much you'll miss, from underground music to old folk singers like Utah Phillips. There's a world beyond the 14-year-old *über*model of the month.

Ani DiFranco's latest album, Dilate, *is now available on her own Righteous Babe label.*

John Betham

igh mix

your music on the air

next month for the first time, where would he get played and would he be successful? For years, it was generally a given that one successful act paid the costs of nine others: a one-in-ten hit ratio. Now with bands becoming bigger so quickly (Blind Melon, A. Morrissette, STP), the rush is on to cash in and the hit ratio has tripled to one in 30.

What's my point? If you're in a band, you'll get more of an advance from a label and/or publisher if you already have established radio airplay. Radio still fuels 90 percent of all album sales, and it's hard to crack. The following are a few national leaders in recognizing new talent. Send two CDs and a polite letter and hope they like it enough to play it.

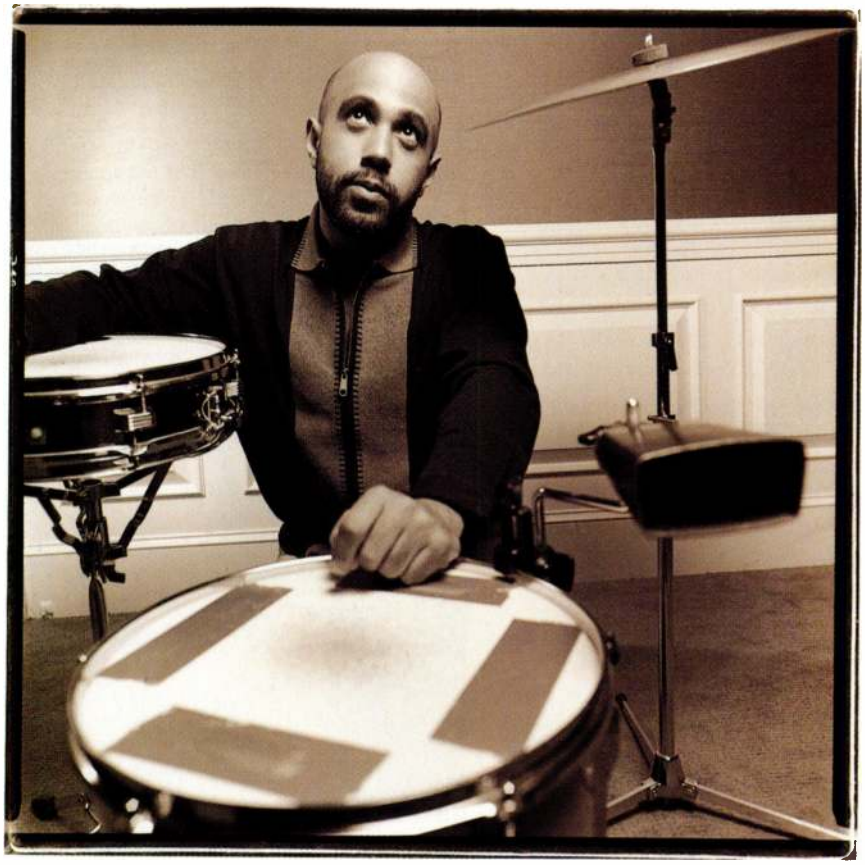
WDRE-Philadelphia, 103.9 FM. Marilyn Russell. Sundays 9-10PM, 100 Old York Road. Suite A-1, Jenkintown, PA 19046.

WBCN-Boston, 104.1 FM, Oedipus. Sundays 8-10PM, Local bands 10 Midnight, 1265 Boylston Street. Boston, MA 02215

WJRR-Orlando, 101.FM, Stevo, Suite 401, 2500 Maitland Ctr. Pkwy., Maitland, FL 32751.

This guy discovered Collective Soul and 7 Mary Three before any label knew of those bands. And since they already had airplay when they got signed, they got a lot of label support and marketing money.

__Tim Hyde__ is a former director of alternative promotion at Mercury. He now runs Music Matters, a radio promotion and artist services firm. Send questions to Tim c/o Musician *or via e-mail to 103067.2025@compuserve.com.*



Melanie Weiner

private lesson

Leon Parker: Single Cymbal Swing

By Ken Micallef

Playing a minimal kit of snare drum, floor tom, and a lone cymbal, 30-year-old Leon Parker is a jazz warrior, a rhythm revolutionary in this conservative jazz age. On 1995's *Above and Below*, Parker upended tradition by stressing simple concepts of swing, dynamics, and groove over style-bound clichés. Reinterpreting the typical jazz group, he used percussionists to spread rhythms over cowbell, conga, and clave, letting him focus on his instrument of choice, the ride cymbal.

"I'm not really doing anything," says Parker. "If you check out any world music, there are ensembles and there is rhythm. People are supporting each other or embellishing a rhythm or they're playing against each other to create a new rhythm, but it's just one rhythm. It's about community."

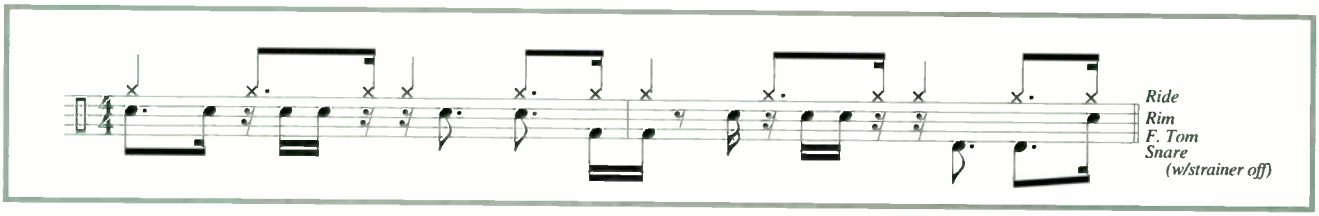
With his fluid, propulsive technique, Parker extracts a world of sound from a sparse kit. Approaching the drums like a percussionist, he covers the snare drum (with sticks and hands) with delicate cadences or funky backbeats, while working the cymbal into chiming bell tones, wind gales, and feverish swing. "The drum set developed because instead of getting three sounds from one drum, they got three drums," he explains. "You should get different sounds from the same drum. The drum machine can do what most drummers are doing, but it can't play what the African drummer plays. I wanted to deal with sound; that direction opened me up to more percussion."

Often, as he did with pianists Kenny Barron and Jacky Terrasson, Parker will forgo the kit altogether and just bring a cymbal to the gig. "I needed to go deeper than wanting to play. That's ego. Put on Billy Higgins with Dexter Gordon. They ain't playing nothing. They're taking a ride in the Cadillac and you're going along with them. That's something to strive for, not a drum endorsement."

Parker not only combines swing, funk and ethnic rhythms in a single song, he often layers time signatures to create further illusion. On the title track to his latest album, *Belief* (Columbia), he juxtaposes a jazz cymbal pattern over a 6/8-oriented Afro-Cuban rhythm. Other songs feature a variation of that same beat. (See example below.)

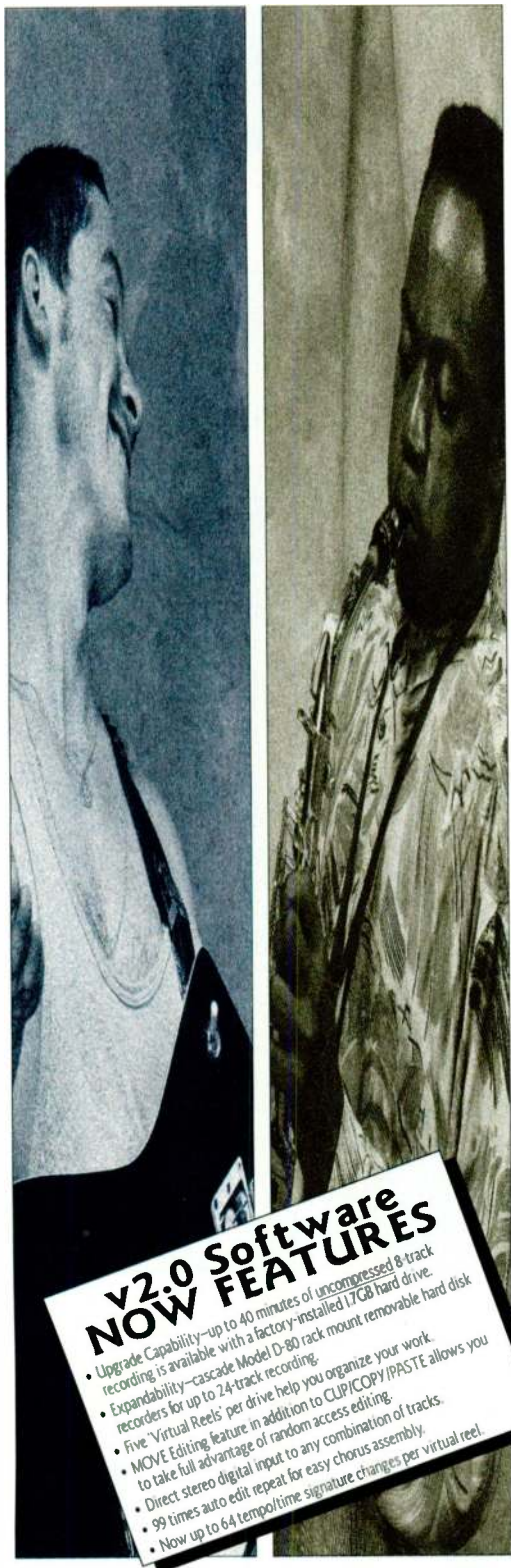
For cymbal sounds, Parker might use his bald head as a mute, or strike the cymbal's edge with the shank of a pair of mallets (both hands traditional grip, held vertically), accenting with the mallet head.

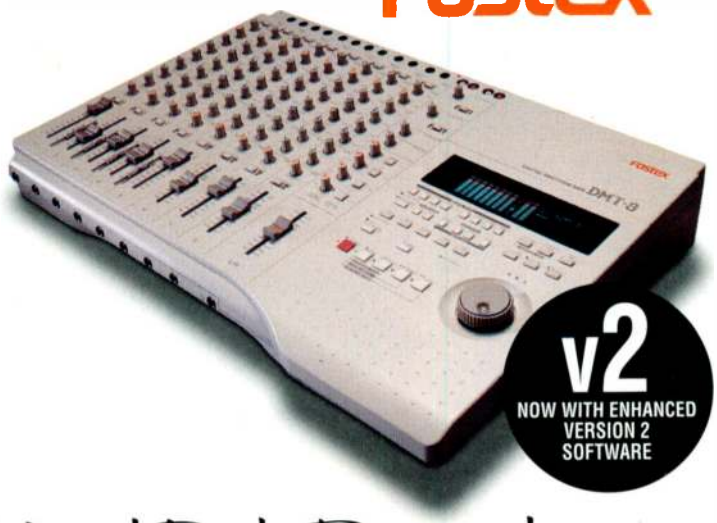
The only constant in Parker's band is that there is no constant; he's ever-changing. "Where I'm at now is different from how I got here. My training has been jazz, but when you're in a jazz group, what are you supposed to do? You can try to do what Elvin Jones did, or you can just swing. The cymbal became the foundation of my jazz drumming. The simpler I can be, the more I can let the music around me breathe."



CD-QUALITY MULTITRACK RECORDING

FOSTEX





V2
NOW WITH ENHANCED VERSION 2 SOFTWARE

Hard Disk Recording.

No Compression. No Compromise.

With 8 tracks of CD quality recording (16-bit, 44.1kHz) direct to a hard disk, the new DMT-8 digital multitracker gives you all the features of non-destructive editing--cut/copy/paste and undo/redo--plus jog and shuttle control.

A familiar, friendly analog in-line mixer is an 8-in, 4-bus out with 16 channel returns for 22 inputs available at mixdown. There's a separate stereo monitor out, a large 2" x 7" fluorescent display with comprehensive status indication--in short, all the flexibility and convenience you've come to expect.

A built-in metronome has 11 time signatures, full tempo control and MIDI clock output with Song Position Pointer. You can even locate to bars & beats.

All this in a package which operates like a snap at a price you can afford. Available at a selected Fostex Dealer . . . today.

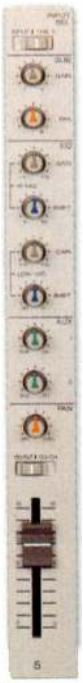
INPUTS
The channel strip has two inputs: main and SUB. SUB enables monitoring of recorded tracks during recording or can be used as a line input during mixdown. Channels 1-4 also have the addition of a 'wide-range' trim fader (-10dBV -50dBV) for perfect mic level matching.

EQUALIZATION
Two parametric EQ's. High Mid (1kHz - 16kHz ±15dB) and Low Mid (60Hz - 1kHz ±15dB).

AUXILIARIES
2 AUX sends. Dual-function rotary pots enable SUB or post-fader main input to be selected as send source.

ROUTING
Each channel can be routed to Groups 1/2 or 3/4.

LEVELS
High quality 60mm faders control the channel levels.



V2.0 Software NOW FEATURES

- Upgrade Capability--up to 40 minutes of uncompressed 8-track recording is available with a factory-installed 17GB hard drive.
- Expandability--cascade Model D-80 rack mount removable hard disk recorders for up to 24-track recording.
- Five 'Virtual Reels' per drive help you organize your work.
- MOVE Editing feature in addition to CUP/COPY/PASTE allows you to take full advantage of random access editing.
- Direct stereo digital input to any combination of tracks.
- 99 times auto edit repeat for easy chorus assembly.
- Now up to 64 tempo/time signature changes per virtual reel.

NON DESTRUCTIVE EDITING
Backing vocals great on the first chorus, but a bit shaky in the second? Why waste time recording them again? With simple copy and paste editing you can take those great vocals on chorus 1 and paste them over the less than perfect ones in chorus 2.

THE DMT-8 AND MIDI
The DMT-8 is ready for total integration into your Midi studio. It's all there: Midi Time Code output (with up to 6 hours of offset time between ABS and MTC), MIDI Machine Control (control the transport direct from your software sequencer), non-linear editing based on MTC or MIDI clock and 'after the event' synchronisation of recorded CD-quality audio to sequenced Midi using the built-in tempo map.

DIGITAL MASTERING TO DAT
By connecting a DAT recorder to the optical S/PDIF output you can digitally master your recordings ensuring the highest possible quality

LOWEST PRICED HARD DISK RECORDER ON THE MARKET TODAY.

DMT-8

8 Track Digital Recording/Editing

Fostex Corporation of America · 15431 Blackburn Ave · Norwalk, CA 90650 · (310) 921-1112 · Fax (310) 802-1964

L to R: bassist Brad Vander Ark, drummer Donny Brown, guitarist A.J. Denning, keyboardist/percussionist Doug Corella, guitarist/lead singer Brian Vander Ark.

Aldo Mauro

It's shoulder to shoulder at the Mercury Lounge, moments before the Verve Pipe open their set. This tiny room, in Manhattan's East Village, caters to a mix of downtowners and record industry big shots, both drawn by the buzz of new bands and the pasty-faced allure of urban night life.

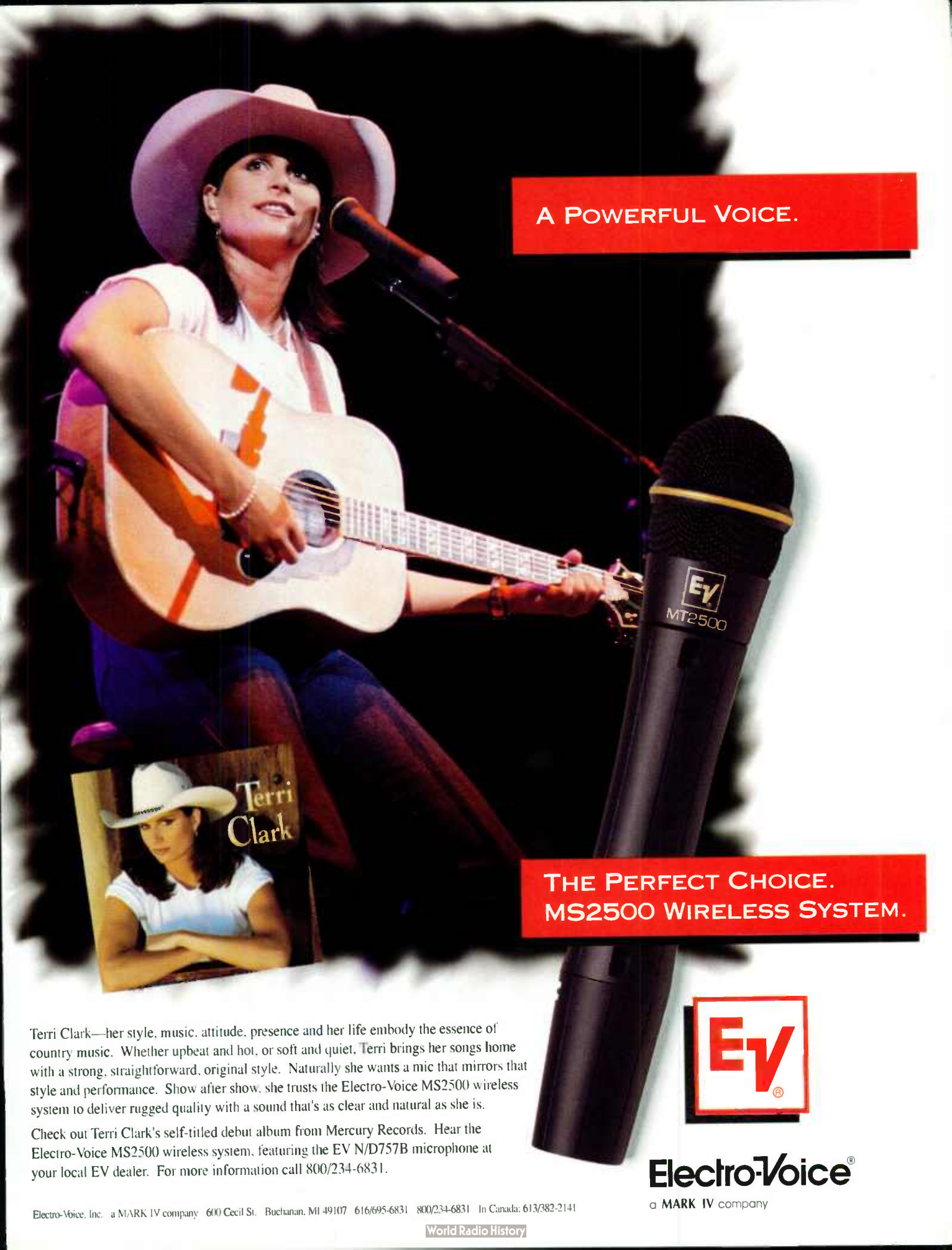
Yet on this blustery night, the Merc's clientele includes a weirdly anachronistic crowd of Michigan collegiates, their corn-fed cheeks gleaming pink in the postmodern gloom.

The fact that Verve Pipe draw a hometown Midwestern crowd even in New York hints at one reason for their success: The ladder they're climbing is planted in a fan base that's been cultivated and documented on a mailing list of more than ten thousand names. This sort of organization makes a difference in how a label judges a band, concedes Brian Malouf, an erstwhile producer whose first signing in his new A&R career was the Verve Pipe.

THE VERVE PIPE

DEBUT ALBUM: VILLAINS
LABEL: RCA
RELEASED: MARCH 26

But in the end, it still comes down to the music. Malouf, who was getting ten to twelve tapes each week from prospective bands after joining RCA, received the band's two indie releases, *Head Injury* and *Pop Smear*, along with a cassette of material that would later find its way onto *Villains*. "It was real easy to see where the band was heading," Malouf recalls. "So I went to see them in Michigan, and here was this



Terri Clark—her style, music, attitude, presence and her life embody the essence of country music. Whether upbeat and hot, or soft and quiet, Terri brings her songs home with a strong, straightforward, original style. Naturally she wants a mic that mirrors that style and performance. Show after show, she trusts the Electro-Voice MS2500 wireless system to deliver rugged quality with a sound that's as clear and natural as she is.

Check out Terri Clark's self-titled debut album from Mercury Records. Hear the Electro-Voice MS2500 wireless system, featuring the EV N/D757B microphone at your local EV dealer. For more information call 800/234-6831.

Electro-Voice®
a MARK IV company

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

overly packed club, with everybody singing along with the songs from the first and second records. It was like, oh my God! I was very clued in."

At that point, the Verve Pipe had been targeting the media with phone calls and mailings. Their primary source was *The Musicians Guide to Touring and Promotion*, published by this very magazine. As drummer Donny Brown remembers it, "We got hold of a copy, called the independents, and did a separate mailing for them—something we felt these people might like more. Sometimes we made a cassette of songs that might be geared toward a label if it weren't indie, like Mammoth or Matador. We did our homework to the point that we knew that this person signed that band and therefore might like this or that song that we did. I did everything I could to get their attention, even if it meant putting a star on the outside of the envelope or a heart in the right-hand corner."

As with so many other new signings, the Verve Pipe wound up with their label largely because of their positive A&R contact. "It worked to our advantage that Brian was new to RCA," says Brown, "because these other A&R guys were interested in signing the next Hootie or whatever. I don't know that they were looking for something original. But we immediately felt that Brian took us on our own merit, especially when we got together in this freezing-ass back room at Club Soda in Kalamazoo and began to talk about our music."

What's different in this tale is the group's relationship to Malouf. Where other bands flock toward guarantees of "creative artistic freedom," the Verve Pipe was drawn by his more realistic line about what his label could promise and where he felt the band should—sometimes literally—change its tune.

"The idea of creative freedom is meaningless," Malouf says. "It's a carrot that's dangled in front of a lot of bands, when the reality of the way this system works is that they're compelled to be

Want some cookies?" Katryna Nields, the raven-haired, deep-eyed singer with the band which bears her family name, smiles unsettlingly and offers what turns out to be a tasty, home-baked treat. Each cookie has the same face on it—one that we've seen before, on the cover of the Nields' debut album for Razor & Tie.

We're crowded with the rest of the group in their dressing room at New York's Bottom Line for the first of a string of gigs that make up their first national tour. Katryna laughs as we chomp into the grinning visage. "I should have been packing last night. Instead"—she gestures, bemused by her own priorities—"I made these."

Any band that hits the road with a trayful of happy cookies in its van deserves some notice. Especially if they do music as well as they do pastries. *Gotta Get Over Greta* is a gentle explosion of high-strung harmonies and spare arrangements of songs that snap like cinnamon sticks. On "I Know What Kind of Love This Is" and "King of the Hill," they ride their dynamics from literally whispered passages over tick-tocking sidestick or no drums at all, up to electric squalls that push Katryna and sister Nerissa Nields' vocals without overwhelming them. It's a sweet blend of delicacy and muscle.

Cliff Chenfeld and Craig Balsam, the co-founders of Razor & Tie, noticed this quality when they first heard the group at the Bottom Line two years ago. The Nields were opening for Dar Williams, who was in the process of being signed by the indie label. Chenfeld and Balsam liked what they heard—which is why they decided not to sign the quintet immediately.

"At that point," Chenfeld explains, "our catalog consisted of reissues, a live album by Marshall Crenshaw, and a new record from Graham Parker. There were already bins for Marshall and Graham in most record stores; we didn't have to compete very hard to get people's attention for them. Dar had a very strong following, and as a solo artist she required less of a recording and touring budget than a band. With the Nields, you're talking about five people playing electric songs and traveling in a van, costing a bit more to tour and record. We wanted to cut our teeth a bit and learn more before taking on a project like the Nields."

At least one major label was also interested, but the deal fell through. "At least for me, it was devastating," recalls

THE NIELDS

DEBUT ALBUM:
GOTTA GET OVER GRETA
LABEL: RAZOR & TIE
RELEASED: MARCH 5

Nerissa Nields. "I came out of that wanting this band to be with a label that's gonna support it through thick and thin. It couldn't be like, 'Throw the record against the wall. If it sticks, we'll put more money into it. If it doesn't we'll drop it.'"

This concern mirrors the agenda at Razor & Tie, Chenfeld insists. "Right now we're actively working just two albums: Dar's and the Nields'. They are not doing gigs and being forgotten. It's gonna take a while, but we'll break them. That's a commitment you cannot always expect from a major label."

There's weight on both sides of the indie vs. major debate, but all bands can learn from the Nields' main premise when it comes to recording: "A record deal is just a stepping stone, something to help you get the word out," Nerissa says. "It's not the end in and of itself. We didn't do all we've done to get a deal; we did it to have a life as musicians. As far as we're concerned we've arrived because people are coming out to see us."

And because they brought to their label evidence of their commitment to working hard in their mutual interest, including a home page (http://pobox.com/~nields), a toll-free number (800-5NIELDS), and a mailing list that's grown from less than 20 to more than 11,000 in five years. "The most appealing thing Razor & Tie said to us was, 'We need you as much as you need us,'" Nerissa says. "Given our philosophy of supporting ourselves through playing on the road and selling our records at each show, this made more sense than doing it ourselves."

Lead guitarist David Nields, who doubles as Nerissa's husband, chimes in: "We like the people at Razor & Tie, and they like us. After all, we baked them cookies."

—Robert L. Doerschuk

Michael Halsband

cooperative down the line. If a label goes to a band and says, 'We're coming up against a brick wall with this version of the song, so maybe we should recut it or remix it,' and the band's all up in arms about it, they're jeopardizing the fact of having the full weight of the label behind them."

Malouf's realism and the band's feelings about their own music led to a few clashes. The song "Photograph" was an especially touchy issue. "We all understand why the label wanted our old version," says lead singer Brian Vander Ark. "It sold so many records in Michigan that they weren't interested in our stretching it a little bit and trying something new. We fought over that. I was so convinced that the version that's on our album now was the way it should be."

How does it differ from the indie version? "There's practically no accompaniment now," says Malouf. "Vocals, snare, and bass. I didn't love the recorded version of that song, but I did love the way they did it live, which was a much more full accompaniment on guitar. They were also doing it much faster than what wound up on the record. Basically, everything changed except the melody and the lyrics."

"And I *tried* to change the melody," Vander Ark laughs. "That was one thing where I gave in to them."

"What's great about the Verve Pipe is that they pick the right battles," Malouf says. "Every once in a while Brian will say to me, 'Hey, buddy, whatever you want to do is fine with me,' because he's already got the meat of what he wants. But the bottom line for me is that if we're really butting heads, I always go with what the artist wants. He knows his music way better than anyone else on the planet."

Except maybe for those Michigan girls at the Merc, whose last observation—"They sound more commercial to me now than they used to, but we're still here listening to them"—is as encouraging an insight as any band might expect.***—Robert L. Doerschuk***

BY MATT RESNICOFF ✝ PHOTOGRAPH BY JEFFREY MAYER

NO MORE WRINKLED SHIRTS

GENE SIMMONS PAINTS UP AND PLUGS IN

EVEN 20 YEARS OF ROCK FANATIcism can't prepare you for the sight of Gene Simmons in full makeup, a white bathrobe and black socks, doing a soft-shoe and singing show tunes. He's commandeered the catacombs of the *Intrepid*, a military-vessel-turned museum moored in the Hudson River, and is entertaining his handlers while a large crowd gathers in the main hull. ✝ Simmons steps out from behind the curtain and into a thicket of television crews, followed by his partner Paul Stanley and two prodigals, drummer Peter Criss and reluctant guitar legend Ace Frehley, who have rejoined Kiss after a long stretch of discontent. Apart from their recent *Unplugged* recording and surprise spot at the Grammy Awards, this press conference, which will announce a world tour of indefinite length, is their first appearance together as a band in 17 years. In the strobed-out confusion, they're still getting reacquainted. A small boy named Sean, wearing a painstakingly accurate junior version of the bassist's elaborate costume, approaches Simmons and hands him a

memento to autograph. Gene obliges and passes it to Criss, who's been out of the loop so long he just shrugs blankly until Simmons gestures with the pen that he sign his name. They ask Sean's age; he's seven.

Simmons looks down from his perch eight feet atop dragon-fanged boots, and stares off toward the crowd. "Wow," he says quietly. "Nicholas is seven."

Nicholas, one of Simmons' two children, is the eldest scion of a man whose lurid stage persona and boundless sense of venereal risk made him a hard rock elder statesman before his 30th birthday. Today, occasional glimmers of fatherly sensitivity are eclipsed by Simmons's obscenely long tongue, which laps at young women and wags boasts about updating the road show which defined stagecraft in the '70s. Yes, Simmons is savvy, unapologetically pragmatic, and, yes, he spits fire and blood; he's also the engine behind a movement that shaped the consciousness of most contemporary rock musicians. But it's not just happenstance that a group which rose to such power through a grass-roots revolution and without the help of television—a medium they seldom exploited in their early heyday—have employed the spare Unplugged as a tool for their rejuvenation. Simmons and Stanely wrote great songs, and it takes more—or less—than showmanship to make those songs resonate.

And it's not just that Nile Rodgers formed Chic because of Kiss, or that Pearl Jam copped Frehley's magnificently sculptured solos, or that Garth Brooks worships Gene, or that they once blew Black Sabbath off the stage. The Kiss imprint created a fan base second in loyalty only to that of the Beatles. Simmons has a hangar filled with memorabilia by Kiss admirers, from globally distributed local fanzines (in dozens of languages) to photos of tribute bands who reproduce Kiss's entire act with Talmudic accuracy. Watchdog fans inform the band of copyright infringements (Kiss won $250,000 when Menudo nicked "I Was Made For Loving You"); others tattoo their bodies with the band's faces (the nine-pound book *Kisstory* flaunts pages of them); there are those goosebumped mooks who've risked injury for half a smashed guitar at Kiss shows in outlying exotic locales like Poughkeepsie. As one of the latter, I can attest that raised hairs on the back of one's neck in Poughkeepsie do not lie, especially when risen in the face of grave bodily harm.

> **"Lots of people like Madonna and Michael Jackson. You're talking to one of them."**

Kiss designed the countenance of today's hard rock culture, represented by those who scoped out the best of what the 1970s had to offer and went on to form million-selling rock groups (or to represent them), or to edit music journals. The band's nostalgia value is staggering, and Gene Simmons knows this too. The Kiss of 1996—with Frehley and Criss supplanting current members Bruce Kulick and Eric Signer, who've been put on paid hiatus—has spent months hunched in a small rehearsal room, honing the hallowed intricacies of voicing, tone, the and feel of recordings that were played to dust by the same twenty- and thirtysomethings now hoarding tickets for these concerts.

Credibility, like all commodities, is a measure of perceived value. Has it come to pass, then, that their formative influence on most credible contemporary bands has made Kiss a credible act the second time around? And if compelling disorientation is a measure of great performance art or rock music, Kiss must rank among the highest primal pleasures: If it enthralled you when you first experiences it, you were very lucky; if it *continues* to put out, what more can one ask for?

All 4 Photos by Lydia Criss

INTRODUCING A LINE OF RECORDABLE MEDIA FOR PERFECTIONISTS. THE TDK PRO LINE. IT'S **PURE PRECISION.** BECAUSE EVERY FORMAT, EVERY LENGTH, EVERY GRADE IS 100% SPECIFICATION GUARANTEED. FOR YOUR FINEST WORK. IT'S MORE INNOVATION FROM THE PEOPLE THINKING ABOUT WHAT YOU DO, AND THE TOOLS YOU NEED TO GET AHEAD. FROM THE COMPANY THAT'S TAKING PROFESSIONAL RECORDING FAST FORWARD.

For more information on our complete line of recording products, please call 1-800-TDK-TAPE or check out our site on the World Wide Web.

TDK

http://www.tdk.com

Kiss has such a spiritual affinity with New York that I'm surprised you're preparing for this tour in L.A.

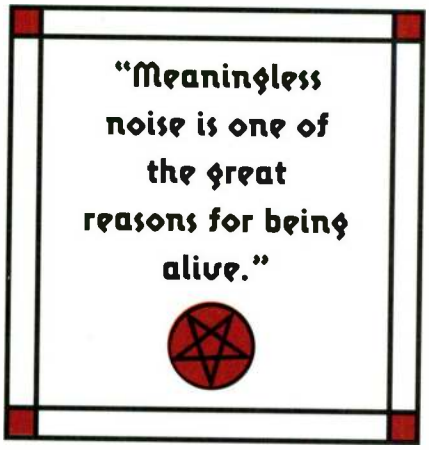
Los Angeles is a strange place. It lacks any sense of what it is, not a city and not a suburb. It's Disneyland. But the problem with New York is there's no rock and roll scene—hasn't been one since the doo-wop era. There's Kiss, the Dolls, and then you tell me who? The last I was aware of rock and roll from New York was the Rascals, and that was Long Island. New York turned into a disco haven.

How do you interact with the L.A. rock scene beyond the social level?

You go in, look, and listen like every other human being, because like any scene, only a handful of bands say anything unique—for all the glory of punk, you only had the Pistols and the Clash and the rest you could give a shit about. And however anybody talked about death metal and thrash, there's only Metallica when you think about it.

In terms of mainstream acceptance or of making a statement?

Sales! *Statement*?! Statement is opinions. You can sit here and think the Beatles are great and I can think Corrosion of Conformity is great, but there's only one fact we can't disagree on—one has made impact and one has made no impact. In



sales, culture, everything. It's not about opinions. If every guitar player wants to be Eddie Van Halen, at least in the '80s, then Patti Smith don't count. Sorry. If it were up to critics, Tom Verlaine would have been the king, and ultimately, let's be honest—no impact.

You can't be that cynical.

No, I am very much a fan of alternative and punk, but reaching a handful of people doesn't make it important. It's important in that it exists, but beyond that, since art is about communication, it doesn't have impact. You may hate Madonna—tough. Millions of people like her.

We can argue about whether the communication is real or just a commercial tool.

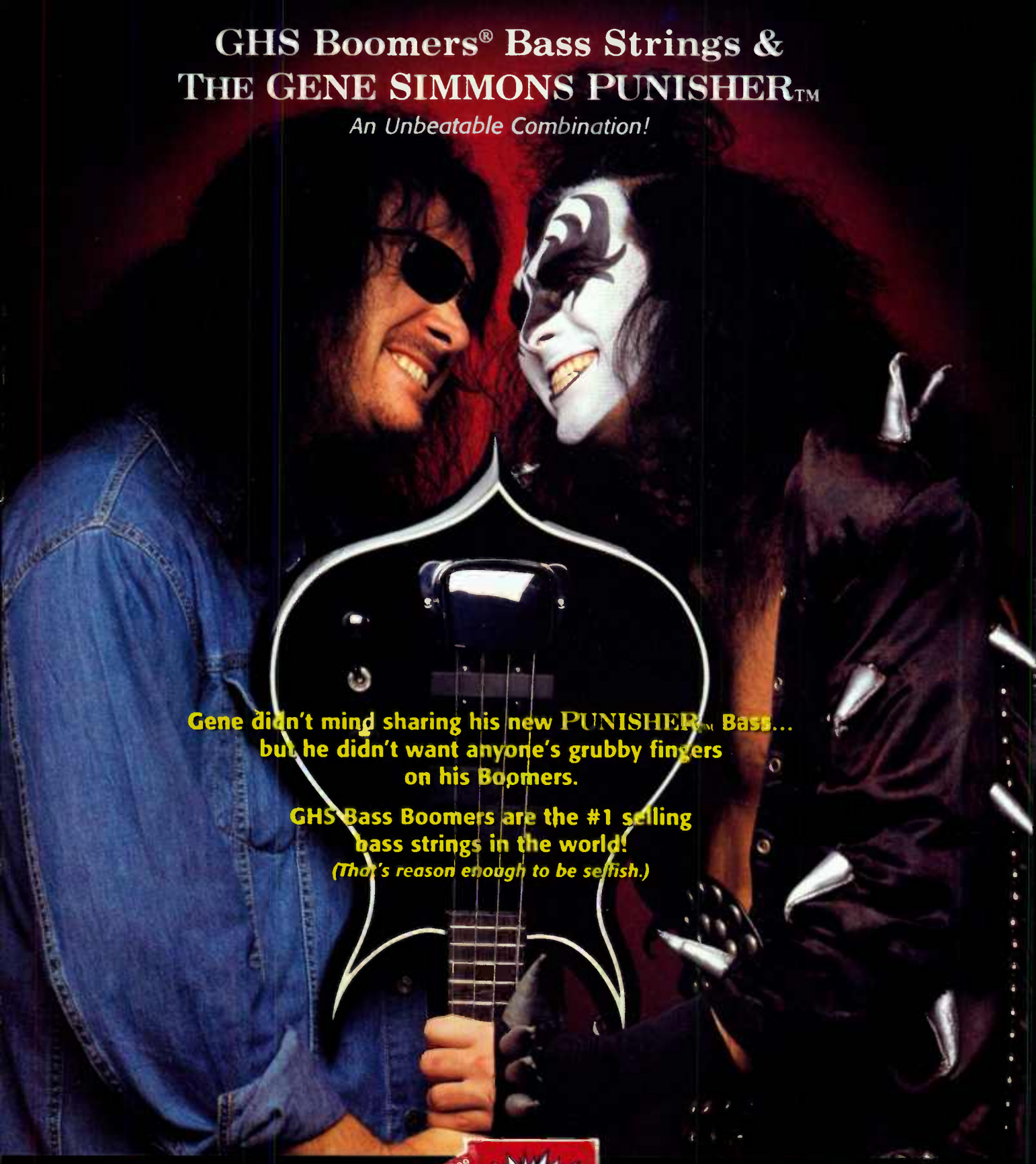
Well, when you go to a football game and people scream their heads off and a scribe sits down and describes what it means, he's not going to have much to write, but you can't discount the *spectacle*. If an event, act, or band means absolutely nothing, that doesn't mean it's not valid, because meaningless noise is one of the great reasons for being alive. Sounds good, feels good. Maybe that's as far as we should get.

That's a mammoth critical justification for the impact of Kiss.

Well, when you're having a good time,

GHS Boomers® Bass Strings & THE GENE SIMMONS PUNISHER™

An Unbeatable Combination!



**Gene didn't mind sharing his new PUNISHER™ Bass...
but he didn't want anyone's grubby fingers
on his Boomers.**

**GHS Bass Boomers are the #1 selling
bass strings in the world!**
(That's reason enough to be selfish.)

ghs strings
The String Specialists

Pictured Left to right:
Gene Simmons - "THE PUNISHER" - Spiro Papadatos
(of KISS tribute bands "Alive & Cold Cut")

For information:
THE GENE SIMMONS PUNISHER™
P.O. Box 16075
Beverly Hills, CA 90209

Manufactured by GHS Corporation, 2813 Wilber Avenue, Battle Creek, MI 49015 U.S.A.

Just what is it that makes Beta microphones the world's most respected for live performance?

Ask a professional performer and you'll hear about Beta's remarkable response to vocals *and* instruments. While an engineer will talk about their tight, uniform supercardioid pick-up patterns which allow exceptional gain-before-feedback. And how Beta's technical precision turns every live performance into a studio-quality sound experience.

Is It Art Or Engineering?

The Premium Performance Shure Beta Microphone Family

If you're miking an entire stage, you'll want the full Shure Beta Line. It includes the improved Beta 57A and 58A with smoother response and lower handling noise. The premier Beta 87 brings accuracy and detail to vocals. And to drive it all home, complete your stage with the exciting new Beta 52 for your kick drum and the unique Beta 56 for drums and other instruments.

Is it art or engineering? With Shure Beta, it's one and the same.

Call 1-800-25-SHURE for the Shure Beta dealer nearest you.

SHURE®

THE SOUND OF PROFESSIONALS...WORLDWIDE

why look around? Even during Christmas, everybody's giving gifts, getting blown, there's always one Scrooge in the corner saying, "It all means nothing." "Okay. You sit there—I'm gonna go get fucked." See, rock is different from movies, plays, everything. Grammys mean crap; nobody cares. A Rock and Roll Hall of Fame seems like a contradiction since it's an "establishment," and the people who wind up there are *not* the ones the people voted for. So nobody pays attention to critics. I know lots of people who like Madonna and Michael Jackson, and you're talking to one of them.

You do?

Absolutely. Can *you* do it as well?

I liked Michael, but Madonna made a career out of being an empty symbol.

Doesn't matter. She's the queen of all women and you know it. There's no single female walking the face of this planet who's made a bigger impact. If you can think of one, tell me.

Well, Joan of Arc, Joni Mitchell...

Yeah, the problem is, they didn't get rich, she did—she wins. She didn't have to get crucified too. She wins! Hands down, because, like Marlene Dietrich, here's a girl who's not particularly attractive who makes you think she's the best fuck you've even seen. Pick another obscure band the critics loved...Mitch Easter. What about the people, don't they count? *When did they have the opportunity to see him?*

Oh bullshit, they got as much TV and magazine exposure as anybody, and people didn't react. It's great to have beatnik art and it should exist in the coffeehouse circuit, but the people want John Philip Sousa, stuff with beating drums and big trumpets, and they wanna march! You tell *me* what Sousa means—doesn't even have lyrics. And who cares? It's *great*—makes you wanna get up and walk around. We're all fucked if we're looking to young artists with guitars for some kind of meaning. "Hey, Springsteen, what does it all mean?" Hell, I wrote a song with Bob Dylan, one of my heroes, and every once in a while he goes into this bit about "people asking me questions." He doesn't have a fucking clue, just like you and I don't!

So now that the band's reunited, do you get nostalgic for priceless moments like Ace's trek against traffic in his Delorean on the Bronx River Parkway?

It started a lot earlier; by that point it was way gone. Ace and Peter were terrific in the beginning; they believed we could take this further than most bands and last as long as we wanted. As soon as [1975's] *Alive* came out, a double album which sold millions and millions with no radio, no videos, critics hated us...the people spoke. Money was rolling in, everybody got new cars, as many women as you wanted, and we were aware that all of a sudden we were famous—playing stadiums within a year-and-a-half just didn't happen in those days. It started to affect Ace and Peter, both in what they put into their systems and in their perception of how important they were to the band. I remember sessions when Ace would say,

"Can we wrap it up by seven? I got a card game." We were flexible. The studio tracks on *Alive II*, forget it—it's Bob Kulick and Rick Derringer. We were slaving away and Ace never even showed up except for his song "Rocket Ride." And as early as *Destroyer*, Peter couldn't or wouldn't play some stuff, so there were ghost kicks flown in. We tried to keep it together. They wanted solo careers; we said, "Go—just don't leave the band."

This is a quote from Peter: "I'm gonna sell ten million records myself. I don't *need* to be in the band."

But Ace seems less flakey than jaded. At times he's expressed irritation about the attention.

He's changed. There's an innocence that was lost. His soul hadn't been through the dishonesty you go through as soon as you become a famous band, especially if you start to make a lot of money for a lot of people—people start calling you "babe." And you never know who's your friend or whether girls are fucking you because they want to be seen with you. Ultimately you've got to have a sense of humor about it 'cause hey, you're doing something special and the forces of gravity are much stronger the higher you get. He and Peter couldn't deal with it, and they became babysitters to each other during tours; when one would feel like getting blitzed, the other would join him. I couldn't do that. I could much easier hurt somebody else than myself.

Was writing ever a source of conflict between you and Paul Stanley?

We come from a Beatles background; three-part harmony, Am, G7, to C9, and nobody paid attention. So as Kiss was being born, so were we. By the end of the second record, we looked back and said, "Oh, you write these kind of songs and I seem to write this kind." "Firehouse" is Paul's song but the riff is mine; you'll find that in a lot of the songs, although each of us simply took writing credit.

How do you separate the elements? What part constitutes the riff?

He had the chords: A-space-space, A-space-space, D-space-space. I added structure to the progression, and instead of just making it the bass pattern, we cut the chordal pattern out and made the bass the melody lick. Almost like "Sunshine of Your Love" is based around a riff, although you can play chords against it. So we were just copying the British point of view that you don't always need chords. But the way we define writing to this day is different than a lot of people: "You come up with a melody and lyric and the basic structure, and even if I add a riff that then becomes the hook, you still wrote the song."

What about that scary little bit at the end of Destroyer, *the live tape superimposed with tunes from the record? Was that producer Bob Ezrin's thing?*

Yes. Live, just one pass. Again, it worked because it didn't seem planned. And now, a lot of rock records begin with some kind of noise. The idea of putting the key in, starting the car, and there's a newscast about a kid dying in a crash and and "Rock and Roll All Nite" in the background—*we* didn't know what we were

Orbit
The Dance Planet

Feel The Energy

Orbit

Key Features

- 512 Presets (256 ROM, 256 RAM, over 600 samples)
- 32 6-pole digital resonant filters (17 types; low, high, & band pass, phaser, flanger, EQ, Morphing, & more)
- 2 MIDI Synchronized LFOs per preset
- Beats Mode (with control over Tempo BPM, Transposition, Preset & more), loops that aren't going to sound like everybody else
- 16 Part Multi-timbral, 32 voice polyphony, & 6 audio outputs
- Launch Pad Ready

Sound Features

- Deep pulsating Basses
- Ambient melodic Pads
- In your face Synths
- Cutting edge Percussion & Drums
- Massive Effects & Hits

Add E-mu Systems' newest performance controller, "Launch Pad,™" to your Orbit, and you have an all-in-one Dance Music Performance System. Orbit's Presets, Filters, LFOs, Volume, Tempo, BEATS MODE and much more can be controlled by Launch Pad's intuitive user interface, ideal for live performance and sequencing.

Launch Pad Features

- One octave velocity sensitive drum pad keyboard
- +5 octaves, -4 octaves Transposition range
- 5 real-time programmable sliders
- Pitch knob, Thumby button,™ Foot switch & Expression pedal input
- 6 trigger buttons with independent MIDI channels
- Sends Preset, Bank, & Song change commands
- MIDI Input Merge Function

Launch Pad

Check out *Orbit The Dance Planet* and *Launch Pad* at a dealer nearest you.

E-MU

E-mu Systems, Inc.

To find your local E-mu dealer, contact:
P.O. Box 660015, Scotts Valley, CA 95067-0015 • 408.438.1921
UK Office: Suite 6 • Adam Ferguson House •
Eskmills Industrial Park • Musselburgh • EH21 7PQ • 44.131.653.6556
http:// www.emu.com

WARNING:
Use of Orbit will result in the creation of earth shattering low frequencies while producing extreme mind blowing music.

Ace's Cry of Love

WHY PAUL FREHLEY IS THE HENDRIX OF OUR GENERATION

BY MATT RESNICOFF

Neal Preston

"Okay, then bend over!" Ace laughed, with a cackle that could curl your hair.

Ace thought this fairly comical, as did I, seeing as how I'd just asked him to sign my seat—my car seat—after giving him a lift to his hotel. He had quit Kiss several years earlier, disappointed that they'd finally allowed business to overtake music but relieved to be fronting Frehley's Comet, away from the insular restrictiveness of the Kiss empire.

A droll, often charming eccentric, Frehley is unpretentious about how he synthesized his influences into a special voice. "I copped from everyone," he says. "Hendrix, Cream, Jeff Beck Group, Albert King, Rory Gallagher. Most young players begin by copying other people's solos; when I was in local club groups in high school I had to play the song. Eventually, if you continue and you got half a brain in your head, you end up developing your own style."

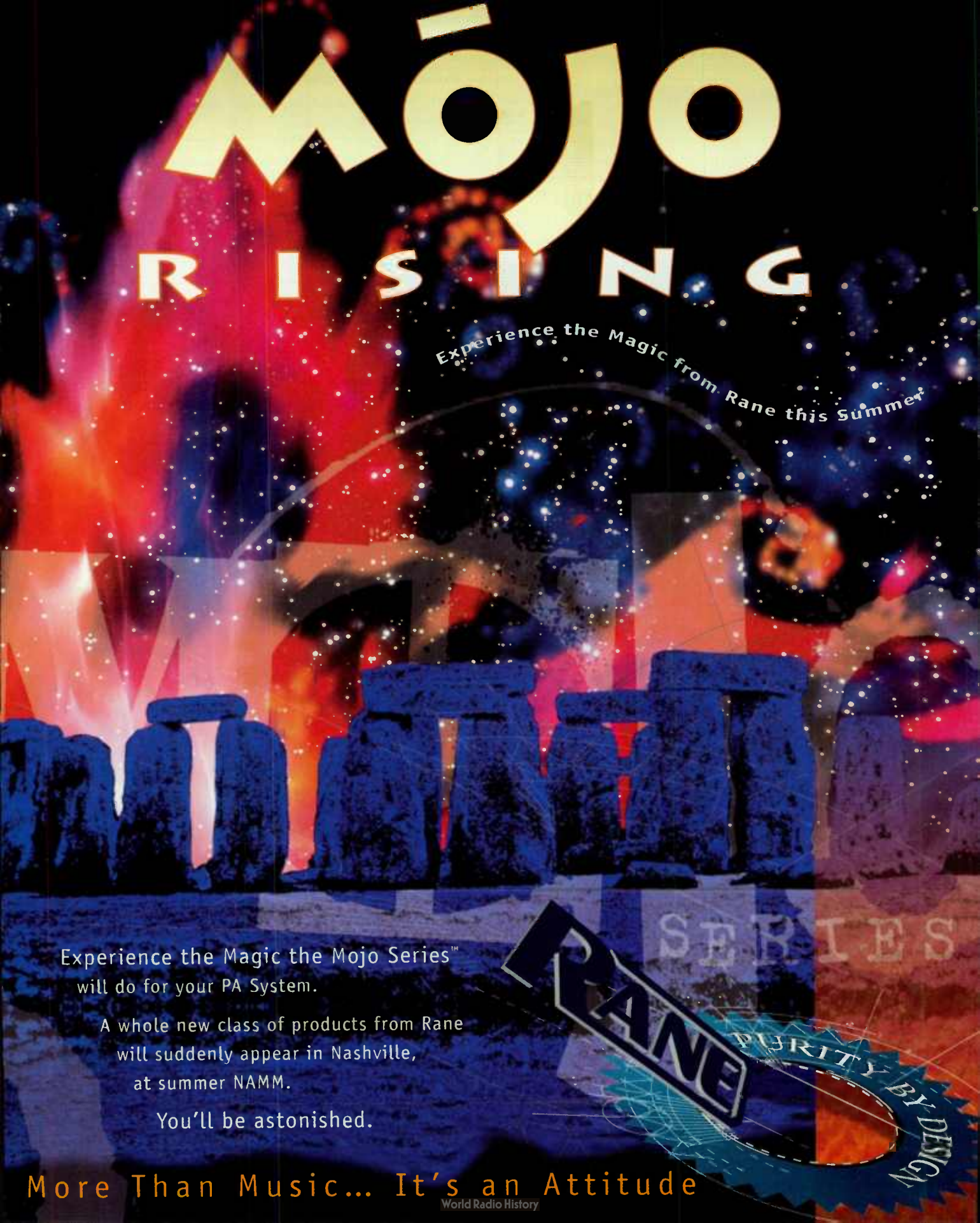
Solos like "Shock Me," with its cascading triplets and King-inspired overbends, brought together Ace's impeccable touch and technical cleverness; his bending and chicken-picking, in which a note is clipped short by the thumb, turned his spot on "Firehouse" into one of the most creative rock lead breaks of the early '70s. Kiss' live jams showcased Frehley's haunting tone, behind-the-beat phrasing, and especially his vibrato, a soaring, searing cry that virtually defined its era and enabled an entire generation of guitarists.

"A lot of players concentrate on speed and sit home practicing wild things, but they forget the most important thing is playing with a band," Ace says. "They got lost because they forgot how to keep time. I was brought up on the Pete Townshend school of rhythm, and it shows in my chord work."

He so relished the freedom of the solo life he began with 1978's *Ace Frehley*, on which he played every instrument besides drums, that he laid low even when Frehley's Comet was off the road. This 1996 tour is not the first Ace was asked to do with Kiss since leaving the group. He says that as early as the '80s, Gene and Paul inquired about a reunion.

"Frehley's Comet was a lot more important to me," he shrugs. "Paul and Gene could be like dictators in the studio. With Frehley's Comet I had the top players in the business, who had a lot more musical knowledge, so work was easy and there wasn't a lot of pressure. We didn't jam much in Kiss; it was just kind of show up, rehearse, and then everybody would go his own way, especially towards the end. If you don't enjoy it, it shows. To do material that we're not happy doing to try to sell records, I don't think we could fake it. That was one of the reasons I left Kiss, because I was real unhappy with the way The Elder was produced."

Ace names Comet's "The Acorn Is Spinning" and Kiss' "Christine Sixteen" as among the "cute" solos he's played; an intriguing selection, since Simmons claims the latter was conceived by Ed Van Halen on a demo for Love Gun (see main story). Frehley seems to have been preserved by his disdain for career-consciousness; over the years he's toured sporadically, done exhibitions of his computer art—he designed the Kiss logo—and never once concerned himself with the technical fashionability of his guitar style. "I've used tapping and wang-bar effects," he says. "Not to the extent a lot of other players did, but subtly. With Kiss I didn't feel the need, but it's nice to throw them in to add flavor and update my playing. In my guitar solo with Kiss, I did tapping. Look, all I know is, kids in the mid-20s walk up to me and tell me I'm a legend—that makes me feel good."



Experience the Magic the Mojo Series™ will do for your PA System.

A whole new class of products from Rane will suddenly appear in Nashville, at summer NAMM.

You'll be astonished.

More Than Music... It's an Attitude

doing. It was blind, trusting your guts. We didn't open the door for visitors, except for the irregular visits by a female person there to service...And after that, "See ya!" Nobody hung out. We were real serious.

What's your favorite guitar solo of all time?

[*long pause*] Wow. Anything by Jeff Beck, but...Oh! I got it. It's not even a solo as much as an entire song—Santo and Johnny's "Sleepwalk." Just the wang bar used that way, almost like a Hawaiian guitar. Love it to this day.

Did you play any guitar on Kiss records?

Never full solos. There may have been a trill or two. That's me playing the riff on "War Machine," and the beginning kind of grunge in "Unholy," and I doubled some of the riff. But we have this open point of view that whoever's got the feel is the better man, and it's beyond ego. There were bass punch-ins by Ezrin; Eric Carr, God bless him, played bass on "I Still Love You" on *Creatures of the Night.*

In the video for "I Want You," Stanley plays just the first half of the solo.

Yeah, that's him. Sometimes Ace didn't get the feel, at least the way we heard it. Paul's vibrato was much slower and more Neanderthal. Ace's was smoother, and sometimes Neanderthal is called for. Ace came back for a while for *Love Gun* and *Rock and Roll Over.* On *Creatures* he didn't even cut tracks. In fact, Eddie Van Halen was having problems with David and came by the studio and said, "Do you need a guitar player?"

For good or for solos?

I don't know! I think he was lost, ready to jump ship because he didn't think David would. He played me the new "Jump" stuff, just home demos of him on keyboards, and I thought, "Boy, this is either gonna work like gangbusters, or get ready for revolution." Anyway, Robben Ford played a solo on *Creatures* but couldn't end it because his vibrato was too good. It was a little too fast, more like B.B. King. The end of those solos were Paul. We wanted [*sings major-third, up-and-down bend*] and he would go [*ascending minor-third gliss*]—he wouldn't go dissonant beyond the chord. He *did* it, but it just never sounded convincing at the end.

Could you have hired Ace to do sessions?

Oh, Ace was in the twilight zone, are you kidding? We did an Italian festival with the biggest stars in the world in '81, where 600 million people watched on a satellite feed from Studio 54. We did it as a trio. Why didn't Ace show up? He was home watching a ball game. "Ah, you guys do it, what's the big deal?"

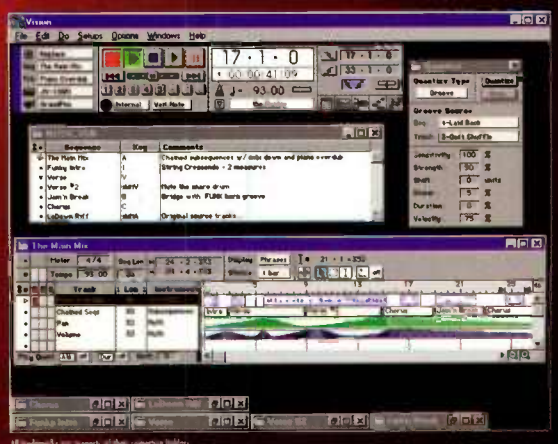
When last we spoke, you said he and Peter suffered by their inability to contend with the pressures of the very thing you're undertaking now. In the documentary X-treme Close-up, *there's a scene where you're literally holding Peter's hand as you lead him onstage—how did you guys cope emotionally with situations like that?*

The most honest thing...I've never made it a secret about "Gene may be a prick," but I'm very direct—"This is what I want, past this line I won't go, thank you and goodnight." I've always prided myself on being professional. This has to be the best

"Yesterday it was only a Riff..."

Vision Windows

Bring the Power of Professional Sequencing to your PC



MICROSOFT WINDOWS COMPATIBLE

"...it was just this funky little swing thing but it felt great, so I recorded it in Vision along with some straight rock parts I'd been working on earlier. Having all the sub-sequences in the same track made arranging easy. I got the verse/chorus thing going right away, but the "feel" between the parts didn't match so I used Vision's Groove Quantize to give it all the same swing... Around midnight the whole tune came together, but I needed a few pointers before mixing, so I used Vision's point and click help and then cut the mix. It sure felt great popping that cassette out of the tape recorder..."

Get your hands on Vision for Windows and turn your Riffs into Tunes today. (Try our demo disk!)

Call 800.557.2633 ext 415 for a Vision Windows brochure and info on Opcode's full line of PC MIDI interfaces. For the dealer nearest you call 415.856.3333. Or try our Automatic Fax-Back System at 415.812.3207 *Surfing? www.opcode.com*

OPCODE

MUSIC SOFTWARE AND HARDWARE

3950 Fabian Way Palo Alta CA 94303 Fax (415) 856-0777

love guns

Gene Simmons played Gibson, M.V. and very early Spector bass designs Kiss' formation in 1973. When the band's visual indulgence hit a peak several years later, he sketched a hatchet-shaped instrument called the Axe, which Kramer released as a 4-string bass and a 6-string guitar before Gene forbade the company from continuing to produce them. His latest creation, the Punisher, was manufactured by B.C. Rich for a time, and is now being offered by Simmons himself in a numbered, signed edition. A Korean factory buildsthe neck-through-body basses under his scrupulous eye: one directive was to make a song-scale bass that wasn't neck-heavy when it hung untouched around the player's shoulders. That neck is slightly thicker than a Mosrite and runs through a black double-cutaway body outfitted with painfully simple electronics. His preference for amps has ranged from Ampegs to Sunns. Gene strings the Punisher with GHS Boomers.

The Ibanez PS10 is Paul Stanley's variation on the company's asymmetrical Iceman model, but as Paul points out, "interchanging Iceman and PS10 is like interchanging Chevrolet and Rolls-Royce. The PS10LTD was pretty high-end—ebony fingerboard, abalone inlays. We're about to put out a PS10 Classic which is like a guitar I designed in Japan in the '70s. The PS guitars were asymmetrical, and the body shape kind of reminded me of a Firebird or an upside-down Rickenbacker." (You can read Jeff Hasselberg's humorous account of building Paul's shattered-mirror Dynasty Ibanez in Michael Wright's *Guitar Stories*.) He also uses and endorses the AE series of Ibanez acoustic/electric guitars. Paul has strung up with Ernie Ball and Martin strings, and has endorsed lots of guitars, including Gibson's budget-minded Marauder; he's been seeing playing everything from Flying Vs, Explorers, and Firebirds to Guild 12-strings, Hamers, and double-cutaway leopard-skin B.C Riches. Most of his guitars are wired so the rhythm pickups are silent.

Longtime Zildjian endorser Peter Criss sat behind a surprisingly small Drum Workshop kit during Kiss' *Unplugged* session, bringing to mind his Krupa-inspired youth, but you'll likely see him swinging with an extensive Pearl setup this summer. And there's little doubt as to what Ace Frehley will be toting on tour. Though he's worked with Epiphones, Explores, Guilds, Strats, a Washburn signature model, and an ARP Avatar synth (on his first solo album *Ace Frehley*), Ace is a diehard Les Paul man, and those precious axes are among the ones he saved when he liquidated a massive vintage collection during the Frehley's Comet days of the mid-'80s. His Standards and Customs are loaded with several DiMarzio Super Distortions, often with the neck pickup recessed to compensate for that position's high output. He's been known to string them with LaBella and Gibson strings. In the late '70s Ace fell for three-pickup Customs and Deluxes, some outfitted to launch rockets. Ace has used Crate, Fender Harvard, Vox AC-30 and Laney amps, but he and Paul Stanley love old Marshalls.

thing no matter what, and nobody wants to hear me whine about what it took to get there. Put up or shut up, and all the stories in between don't count—no self-pity, no nothing. But it's not fair to sit here in my "straight" chair and...nobody decides to get high for no reason. Stuff goes on before or after, and you've gotta be in a frame of mind, hopefully stronger than when you got into that, of saying, "I no longer want to hurt myself, I want to become a full human being again." It's easy to fall; to pick yourself up off the ground, that's much harder.

Do you feel they're up to the task of doing this?

It's too easy to say it's 100 percent. Ace and Peter have been working their absolute asses off. We all have trainers every day. We do lifting, running or aerobics, and then rehearse the rest of the day, seven days a week, no days off. Being in Kiss is not just playing the tunes, because we are literally running around onstage, in some cases eight inches above the ground on stilts, in outfits that are skintight and weigh a ton. Add to that 12 pounds of guitar, and if you're not in great shape, forget about the wind to sing. I'm carrying 15 pounds *per boot*, then the studded leather outfit, which is another 15—which is like 60 [*con't on page 78*]

YOU DON'T NEED BBE

Until you hear it!

Then your point of reference is forever changed.

"There is an added fullness and clarity. Stereo program becomes more three dimensional, more spacious. Dense textures become more pleasurable, with a more palpable space around each discrete instrument. This is powerful stuff. Maybe its voodoo?"
Recording Magazine

"As close as we've seen to a magic black box, the BBE 462 is probably the most cost-effective improvement you can add to your rig."
Guitar Player Magazine

"Listening on a variety of loudspeakers – JBL, KRK, Meyer, Tannoy, Yamaha and a few lesser-known names – I discovered that the BBE Process provided a nice punch to older recordings without being brittle or shrill. The LF contour emphasized the bottom end, without undue boominess."
MIX Magazine

"All of the mixes we played gained extra sparkle and clarity when processed with the BBE 462."
Keyboard Magazine

GO HEAR WHAT YOUR EARS HAVE BEEN MISSING.

A 30 second demo is all you need. Call your dealer now!

BBE®

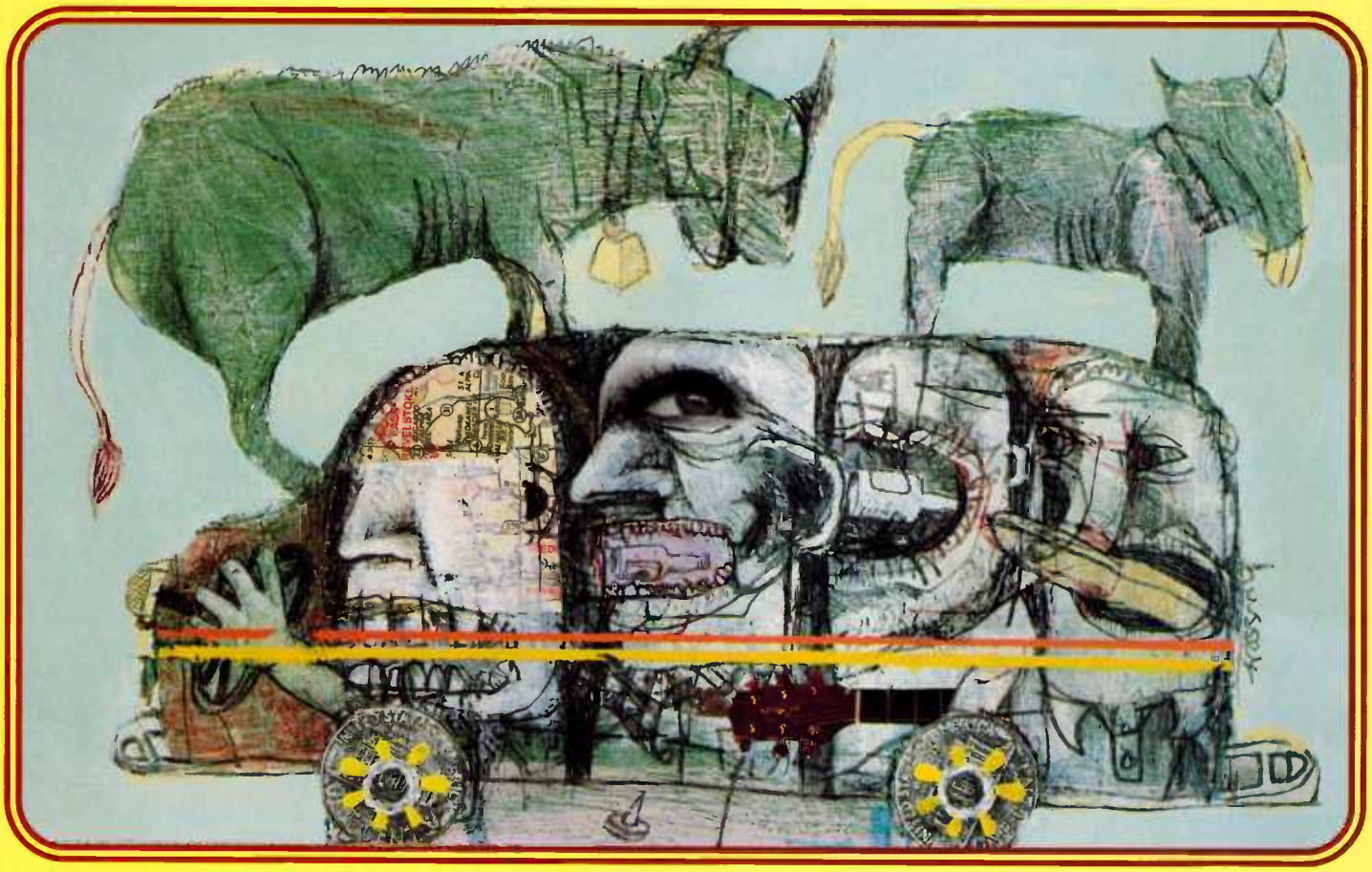
5381 Production Drive • Huntington Beach, CA 92649 • (714) 897-6766 • Fax (714) 896-0736

Get in the Van!

by johnny Angel

illustration by tim hussey

How to survive a low-budget road gig.



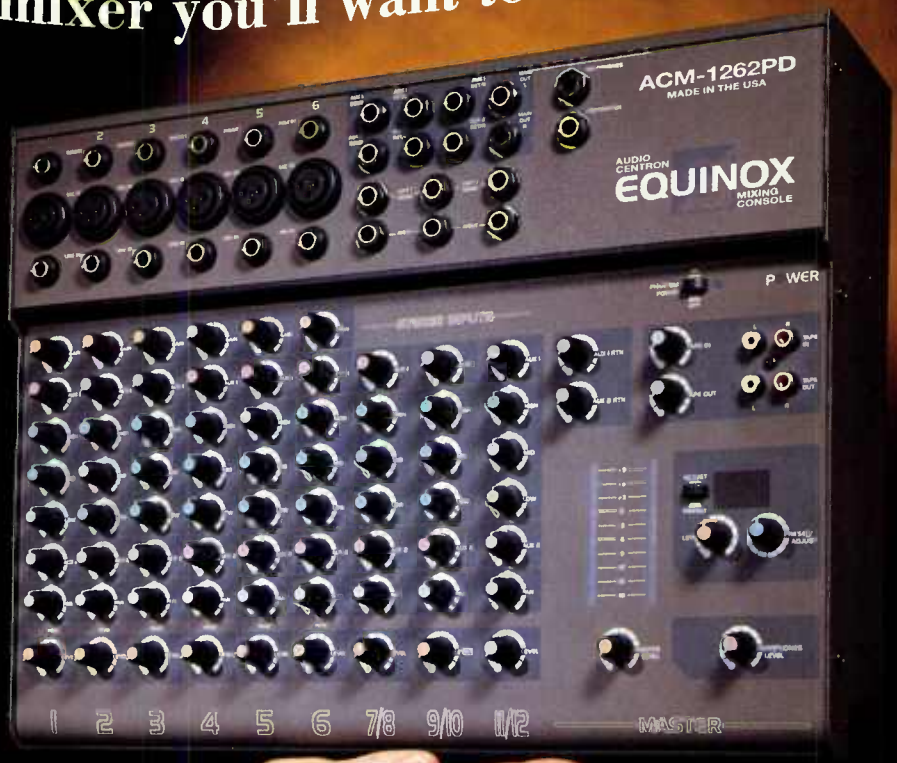
"Sixteen hours to drive/Girlfriend on the phone/Engine's leaking oil/Six hundred miles from home."

—"semi-popular music," creeps in exile (angel-sharque publishers)

Admit it. When you were a kid, didn't you just slather at the idea that someday you'd be airborne in your very own 747 like the Stones or U2, traveling first-class all over the planet to love-starved fans? I did.

But now, as an adult whose combo plays, like the lyric above says, semi-popular music, I can sum up the reality faced by

With 300 watts of power and on-board digital signal processing, the new Audio Centron Equinox is the mixer you'll want to take everywhere you go.



Fortunately, you can. (And for under $1,000.)

Weighing less than 23 pounds, the new Equinox™ ACM-1262PD powered mixer surpasses all expectations on stage, at home and in the studio. Lightweight, portable and ready-to-go, it packs power (150 watts per channel @ 4 ohms) and versatility (99 position DSP with editable presets) that push the limits of mixers twice the price.

Carry or rackmount this easy-to-use mixer and prepare yourself for professional audio quality with tremendous headroom and extremely low noise.

Features like 24 inputs, 48 volt phantom power, 3-band EQ and stereo headphone jacks with level control, will make you want to take it with you everywhere you go. Because of its light weight, low price and the free padded carrying case* you get when you buy one, that shouldn't be any problem.

Audio Centron
1400 Ferguson Ave., St. Louis, MO 63133

The New Wave In Professional Sound Reinforcement

*Carrying case available at participating dealers. Offer good while supplies last. Void where prohibited. © Audio Centron 1996 MADE IN THE U.S.A.

THIS AD CONTAINS 8 REA
YOUR FREE 1-HR. MACKIE

1 VLZ CIRCUITRY FOR ULTRA-LOW NOISE AND CROSSTALK. *Did we just make up a fancy name for the same old circuitry? Nope. VLZ (Very Low Impedance) is a Mackie innovation based on solid scientific principles. Through the careful deployment of high operating current and low resistor values at critical points in our consoles, we're able to dramatically reduce thermal noise & adjacent-channel crosstalk. Open up all the channels, subs & masters on a Mackie 8•Bus console and compare what you hear (or rather don't hear) with any Brand X console. Because Very Low Impedance circuitry needs loads of high current, we ship a humongous, 220-Watt Triple-Regulated power supply with every 8•Bus*

† Mention in this ad denotes usage only, as reported to Mackie Designs, and is in no way intended to constitute official endorsement by the artists or groups listed.

*As compiled by a leading Independent Console Video Factoid Evaluation Laboratory. Your count of superior Mackie 8•Bus console features may vary.

2 IT EXPANDS ALONG WITH YOUR NEEDS AND BUDGET. *You'd be surprised just how many 8•Bus console setups like the one below are currently in use. But you don't have to start out this way. Start out with a 24•8 or 32•8 and then grow your 8•Bus console 24 channels at a time with our 24•E add-on modules. 1, 2 or even 3 of 'em connect in minutes. They come with their own 220-watt power supply; optional meter bridges are available.*

3 IMPECCABLE MIC PREAMPS. *A console can have motorized dooflammers and an optional MIDI espresso attachment, but if the mic preamps aren't good, you don't have a fully-useful production board. Our discrete preamps with large-emitter-geometry transistors have won a critical acclaim for their exceptional headroom, low noise (–129.5dBm E.I.N.) & freedom from coloration. VLZ circuitry in the preamp section also reduces crosstalk.*

4 THIS CONSOLE JUST PLAIN SOUNDS GOOD. *Sure, you may be able to buy a Brand X console for less. But you end up with a console that sounds like…well…a Brand X console. Granted, we're getting into a pretty subjective area here…but we have tall mounds of 8•Bus warranty cards that rave about our consoles' "clarity," "sonic purity," "sweet sound," "transparency," "lack of coloration" and a lot of other superlatives we wish we'd thought of first.*

Above: 24•E 24-ch. expander with optional MB•E meter bridge and stand.

6 MAC® & WINDOWS® 95-BASED AUTOMATION THAT'S RELIABLE, PROVEN AND AFFORDABLE.

Along with affordable digital multitrack recorders, the Mackie 8•Bus has made it possible to do world-class productions on a modest budget. But until now, Big Studios have still had one remaining and unattainable creative "secret weapon"… computerized level automation. That's why we developed the UltraMix™ Universal Automation System. It gives you fully editable and recallable control of input, channel and master levels — plus features not found on even the most expensive proprietary Mega-Console automation systems. Equally important, it doesn't degrade sound quality, introduce zipper noise or cause audible "stepping." UltraMix is currently being used to mix network television music themes and on several major album projects – by seasoned engineers who grew up on Big Automation Systems. Their verdict is that UltraMix is a serious automation solution – stable, reliable and frankly easier to use than more expensive systems. The basic system controls 34 channels and can be expanded to as many as 128 channels. UltraMix Pro™ software, for 030/040 & Power PC Macintoshes and PCs (Windows® 95 required), includes a wealth of features like editable fader curves, built-in level display, unlimited subgroups, SMPTE time code display, event editor with pop-up faders, optional control of outboard effects devices and the ability to play Standard MIDI files from within the program.

UltraMix™ includes the Ultra-34 Interface, UltraPilot Controller and software for $2797 suggested U.S.. retail. Macintosh® or Windows® 95-compatible PC not included.

SONS TO BUY OUR 8•BUS CONSOLE. VIDEO CONTAINS AT LEAST 71.5* MORE.

5 **PROFESSIONALS REALLY USE THEM.** *The members of Boyz II Men could have afforded any console they wanted for their studio's second room. They chose an 80-input 8•Bus with 102 channels of UltraMix™ automation. In the studios of artists as diverse as k.d. lang, Yes, Queensryche, Lee Roy Parnell, Aerosmith, Bryan Adams, Carlos Santana, Whitney Houston, Eric Clapton & U2, our consoles really are used to make great music.*

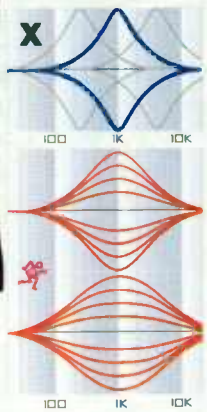
FREE VIDEO! *Choosing the right 8-bus console can be pretty confusing these days. That's why we've whomped up a free video that gives you some solid reasons to buy a Mackie 8•Bus. This eclectic compilation contains excerpts from our epic 8•Bus Video Owner's Manual, an introduction to UltraMix™ Automation System and an award-winning short subject, The 2nd Mackie Home Video. Watch all three parts before you part with bucks for any 8-bus console.*

FREE VIDEO FINE PRINT. *Visit your local Authorized Mackie Dealer for a real live 8•Bus demo, and then snag your free video. This handsome offer is good while supplies last, or until August 31, 1996, whichever occurs first. So, you snooze, you looze. Limit: one per customer. If you just can't seem to make it to a dealer, it's available from Mackie by phone or fax request – no reader response cards. Allow six weeks for delivery. You will also receive our 48-page 8•Bus and UltraMix™ Universal Automation System color tabloid. This video offer is available to respondents in the U.S. only. Canadian readers, call SF Marketing at the toll-free phone number below. In other countries, please consult your local Mackie Designs Authorized Distributor.*

Above: 24•E 24-ch. expander with optional MB•E meter bridge and stand. Above left: 32•8 with optional MB•32 meter bridge and stand.

Above: The SideCar, matching 8•Bus equipment rack.

7 **WIDE MID RANGE EQ.** *Whether you're tracking or mixing, equalization is one of your most important creative tools. We concentrated on important things like giving you Classic English Console EQ capabilities. By that, we mean extremely-wide-bandwidth peaking equalization that can be used to achieve effects that simply aren't possible with narrower EQ. Most Brand X midrange EQs have a fixed bandwidth of about 2 octaves (blue graph above right). You can sweep it up & down the frequency spectrum, but the "sharpness" of the EQ curve is always the same.*



This kind of EQ is good for some purposes...but if you've worked with it before, you know it's too drastic and localized for gentle changes in overall tonal coloration. The 8•Bus' true parametric Hi Mid lets you spread the bandwidth out to as much as 3 octaves (red curves at left). That extra octave of "width" gives you a whole new creative palette.

8 **LEGENDARY RELIABILITY.** *This is one of those factors you probably don't think much about – until your console goes down at in the middle of a critical session...at 2AM on a holiday weekend. Built with pride in Woodinville, WA, USA, 8•Bus consoles have an enviable 3-year track record for enduring continuous, round-the-clock use and abuse.*

MACKIE™

16220 Wood-Red Road • Woodinville • WA • 98072 800/898-3211 206/487-4337 • e-mail sales@mackie.com
Represented in Canada by S.F. Marketing 800/363-8855 • Outside the USA 206/487-433 206/485-1152

most musicians in two words: van tour. As in, get in a van and go everywhere, cramped and cluttered and close-quartered with your bandmates because the hand of fate has yet to deal you mega-buckage.

We three Creeps In Exile have been van touring for almost two years now and, barring a miracle, it looks like we've got many more days on the Interstate, smelling each other's armpits. The group is on the cusp of releasing its own CD, *How 'Bout a Kiss, Baby?*, and the only way this disc is gonna permeate the consciousness of the generally indifferent public is for us to bring it right to them—as do-it-yerself as it gets. This means taking the disc by hand to college radio and to Mom and Pop stores all over the States, selling it and our colorful T-shirts at gigs, trying to make bank or at least break even. You can't get farther from the Garden, metaphorically, than this, but having been vanning since '79, I'm not discouraged. When I read a piece in *Spin* a while back about the '80s metal stars now reduced to four wheels and a trailer hitch, I laughed the laugh of the vindicated from the bottom of my rancorous heart.

"Serves you right, pompous assholes," went the little man inside my head. "Time to pay some real dues."

A van tour is usually booked by the band itself or by a small-time promoter who is probably in it mostly for the love of rock and roll. "The punk-rock chitlin circuit" is what Wayne Kramer calls it, and he's dead-on: Most of the venues are holes in the wall at best. And many dates fall through, no matter how well-intentioned the booker is. As the major agencies fill the lower slots of bigger tours with their own up-and-comers, you're likely to play only to those who are extraordinarily well-attuned to the underground—and, folks, there ain't many of them in this world. Van touring won't make you rich, but the seeds you sow just could grow into something like a real career. After all, the van circuit that we roll on today was carved out by R.E.M. and Black Flag in the '80s, and some of those grebos are crashing in four-stars today.

Your vehicle is the critical component. Only a mama's boy or grrrl turns up in Butthole, Wyoming, in a brand-new 16-seater; if them's your wheels, consider your street cred out the window. Creeps In Exile ride in a V-8, 351, 1977 Ford Econoline with an ugly off-purple paint job but plenty of muscle to make it over the Grapevine, Grant's Pass, the Rockies, wherever. Some bands, like our homies the Loudmouths, have magnificent, tricked-up, customized beauties—spanking purple, with flames up the side, like a Big Daddy Roth wet dream—but given the marginally legal activities of most van riders, our creed is: The less conspicuous, the better. San Fran's Panda even went so far as to put "We Support Our Troops In Desert Storm" stickers on their ride but, as Jeff Parker, their guitarist, put it, "We got pulled over anyway."

To make these trips up and down the I-5, the mainline between Seattle and San Diego, we had our ride modified. Employing the band's best pal Ricketts, a master carpenter, we installed a loft into the rear of the truck, to lock up our gear safely. Ricketts' magic box has enough

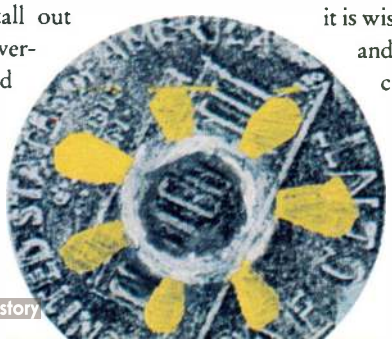
Meet the Creeps (and their wheels). L to R: Pete Sisco, Sticks, Johnny Angel.

space on top for sleeping, and an extra padlock on the door for protection, although we're still loath to leave the stuff in the car overnight. When playing locales like New York and L.A., you should definitely spring for a secured garage or tote your instruments into a house or your motel, assuming you make enough to cover a room. And leave enough space on top of the loft for a futon: Them suckas is hard to relax on, and when the driver hits the brakes you'll slide offa that thing like a greased pig in a county fair.

As far as upkeep goes, always keep your van in tune and change the oil every three thousand miles—or else. Before I sprung for the present Creeps mobile, we traveled in the bass player's '74 Suburban, not a comfortable choice in the first place (nowhere to lie down). Sticks, the bassist, had come off a long period of unemploy, so the Suburban was barely drivable, with a tendency to stall out (dirty fuel filters) and overheat so badly that we had to leave the heat on full-blast going through the San Joaquim Valley in mid-summer (temperature outside: 105; inside, about 130). To say the gigs on that tour were phlegmatic would be an understatement: The three of us were so dehydrated we could barely stand onstage. Sticks has rebuilt his monster since then, but I've learned my lesson: Don't go out on the road in a vehicle that requires faith healing to reach its destination.

As poor as we tend to be, insurance is also a must, since you may get jacked or slammed out there in the heartland. In S.F., our hometown, it's pretty steep—about $600 a year. But if you lose your ride, you lose all, and most bands don't have the luxury of a Visa or Mastercard to pull them through. Besides, figure that you travel late at night a lot, which means dealing with the same drunken morons who were hooting at you during the gig. Terrifying, eh?

Experience has also taught us that it is wiser to replenish the carbs and protein while in the city than on the road. Unlike so many of our peers, Creeps In Exile have not yet been the botulism beneficia-



write your next song here

MR-61
61-key synth action

MR-76
76-key weighted piano-action

64 Voices

Over 1200 Sounds

14 MB Wave ROM
expandable to 86 MB

Up to 12 MB Flash Memory
loads ASR/EPS and .WAV samples

24-Bit Effects

Idea Pad™

Drum Machine

16-Track Sequencer

GM/SMF Support

Disk Drive

4 Outputs

How often have you had a great inspiration that somehow got lost on its way to the sequencer? Meet the MR-61 and MR-76, two new keyboards designed for the songwriter in all of us.

Capture your inspiration here.

The Idea Pad™ records everything you play, all the time. Noodle around a bit. Try out a few ideas. Yeah, that last one was a keeper! Don't worry, your inspiration has already been captured.

Here's your drummer,

complete with 8 variations and 8 fills. Load in new rhythms from disk, or edit the patterns to try different drum kits or quantization feels.

Use the Drum Machine on your live gigs, or to jam with to find your next inspiration. When you use it together with the Idea Pad, all of your Drum Machine activity is captured as well!

Send your ideas on to the 16-track sequencer to develop them further.

Arrange it here.

The Song Editor gives you a natural, easy-to-use interface for arranging your sequences into songs. Make a playlist by choosing the order of your sections. Trying a new arrangement is as easy as A, B, C, (or A, C, C, B, D, or A, D, C, B, E, ...).

Mix it here.

The FX / Mixdown strip gives you direct access to each of the effects sections – reverb, chorus, and any of the 40 insert effects. Plus control over panning, volume, solo, and muting – use it just like a mixing board.

Here are your expansion options.

The MR Series have 3 expansion slots, which can hold either wave expansion or Flash memory for loading samples. Expand your wave ROM with up to 24 MB per board, or add 4 MB of sample memory per board, in any combination you need.

We wanted these great new concepts to be easy to use, so we put all the right controls on the front panel. Arranged in sensible groups so you don't waste time searching through complex menus.

Of course there's more – like support for Standard MIDI Files and General MIDI, a powerful voice and effects architecture (the same as our MR-Rack), performance features, fast sound editing, 64-note polyphony, a DOS-compatible disk format, and our SoundFinder™ interface, to name just a few.

ENSONIQ has always been known for making powerful features easy to use. The MR-61 and MR-76 raise that standard. Great-sounding keyboards that makes it easier than ever to write a song – right here, right now.

You can reach us at:
800-553-5151 phone
610-647-8908 fax
800-257-1439 documents to your fax (request document 1750)
http://www.ensoniq.com on the Web
GO MIENSONIQ on CompuServe

ENSONIQ™
LEADING THE WORLD IN SOUND INNOVATION

Here's the Coupon. Use it to get more information on the MR Series keyboards!

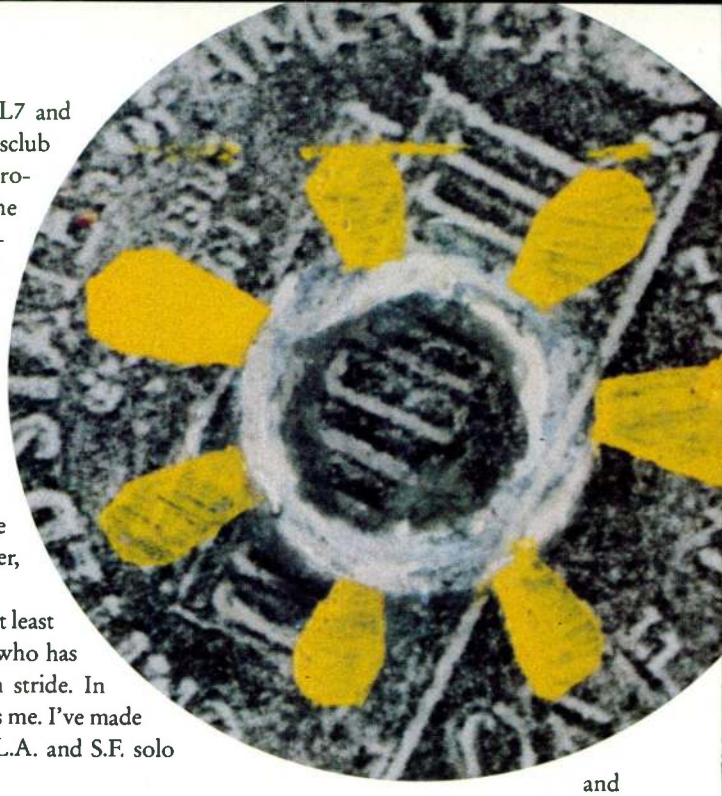
☐ Send me more information on the MR-61 and MR-76.

I'd also like info on:
☐ ASR Series samplers
☐ SQ Series synths
☐ DP/4+ effects processor
☐ MR-Rack expandable synth
☐ KT Series weighted action synths
☐ 1682-fx expandable mixer
☐ DP/2 effects processor

Name _____
Address _____
City _____ State _____ Zip _____
Phone ( ) _____
ENSONIQ Corp. Dept MI 63, 155 Great Valley Pkwy, PO Box 3035, Malvern, PA 19355-0735

Info Coupon™

ries: Suzy Gardner of L7 and John Blackwell of Mensclub have both done major projectile vomiting on the California/Oregon border. I don't know if they're shooting horses in the hinterland for their cheeseburgers. Maybe it's just something in the air. Anyway, if you don't eat or drink on the road, you don't need to make too many pit stops for, er, comfort.



It also helps to have at least one geezer in the band who has the long-haul groove in stride. In the Creeps, that sucker is me. I've made the overnight between L.A. and S.F. solo so many times I know the cows on the side of the road by name. This helps in our trio, since our drummer Pete never drives: For a madman behind the kit, he sure craps out in a hurry when the doors slam shut. I've seen him nod off five miles into a journey and not arise until we were over the Bay Bridge, the bastard!

> "Van touring won't make you rich, but the seeds you sow could grow into something like a real career."

So driving is a dirty job, but better me than any of the others, because Van Rule #1 is: He who drives picks the tunes. My favorites are George Jones, U-Roy, Love, Moby Grape, Buddy Holly, Ornette Coleman, Pharaoh Sanders—all discs that my partners loathe. Once, between Bakersfield and Fresno, I popped Miles Davis' *In a Silent Way* into the box, only to trigger howls from the still-awake altie-rock-loving duo in our rhythm section. "What the fuck is this shit? Take it off!" they said as one of the greatest records ever made insinuated its way through the cabin. "Go fuck yourselves" was the answer. "I'm driving, so you can shut the fuck up." Ah, band camaraderie!

We'll be coming to a space near you sometime next year, wrinkled and rumpled and covered in cat hair from sleeping on somebody's floor, reeking of Raymen and cheap spaghetti, not speaking to each other for imagined slights and crimes, playing our greasy biker rockabilly/hardcore/ska blare for anyone who wants to listen, then returning to day jobs we don't especially relish, stalling the landlord as the first of the month rolls around, doing what you gotta do if you want to make the kind of music you can live with. Having made one crappy, rejected $10,000 record for A&M last year and one great $880 record on our own Perversely Cheerful label this year, we figure that maybe the low road isn't so bad.

I say this perched in front of a word processor today. Ask me if I still feel this way in Minneapolis next fall after a two-day death haul and I might reflect differently. But the fact is, if you wanna have 100 percent of the say and do it your way, you gotta, as Henry Rollins said, get in the van.

Contributors: *Johnny Angel is a freelance writer and leader of Creeps In Exile.*

METALITHIC™
SYSTEMS, INC.

3 Harbor Drive • Suite 206 • Sausalito, CA 94965
Phone 415.332.2690 • Fax 415.332.6735
www.metalithic.com • E-mail: info@metalithic.com

BRAGGIN' IN BRASS

DOC CHEATHAM

NICHOLAS PAYTON

There's something reassuring about Louis Armstrong's periodic sightings; the way he keeps churning out hit records and showing up in commercials and motion picture soundtracks. Pops has been dead for 25 years, but every now and then he high-fives the holy ghost, rolls back the rock, and issues forth a few high Cs just to remind us who wrote the book of love.

A Trumpet Legend meets the young Giant of Trad Jazz

Armstrong defined the soloist's art on the trumpet. And of Armstrong's musical descendants, few evoke his joyous power like the 22-year-old New Orleans wizard Nicholas Payton and the 91-year old wunderkind Doc Cheatham.

Holding forth Sunday afternoons at Manhattan's Sweet Basil, Doc Cheatham reprises songs from a bygone era with a wry vaudevillian touch, his vocals proceeding in an ingratiating singsong, as if your courtly, dignified grandfather gave you a mischievous wink and slipped you something stronger than mother's milk. Cheatham's solos are elegant short stories punctuated by

BY CHIP STERN / PHOTOGRAPHS BY LISA PEARDON

ries punctuated by sudden bursts of fire and whimsy that reflect the rich fabric of Doc's experience and evoke the joyous optimism of New Orleans.

At a recent Sweet Basil brunch gig, Doc was looking to rediscover his lip and his sea legs after gall bladder surgery. His limbs were creaking and his teeth were leaking, but as the afternoon wore on he found fresh spiritual reserves, and by the final set his tone took on a saucy luster. Rocking back and forth on his stool, trumpet arched skyward in a heraldic pose, Doc shaded, embellished, and distilled the melody to "The Little Things That Mean A Lot" with all the story-telling wit you'd expect from a man who recorded "Sissy Blues" with Ma Rainey back in 1926 and accompanied Billie Holiday at Café Society.

"If I had to start again, I'd never pick up the trumpet."

"Nobody taught me anything," the old man says. "It took a long time and nothing came easy. But I wasn't trying to set the world on fire. I was a professional player when I was around 18. I wanted to play pretty. That was my desire. That's why I never was a jazz player," he insists, because I wanted everything to sound beautiful, instead of being rough. And I'm still playing as nice as I can. I try. I try. I don't know what's coming out of the horn. When people call me a jazz player, thta makes me feel good. I've been a lucky sonofagun to be doing what I'm doing at this age. I was thinking just ehe other day that in June I'll be 91. Seems like just yesterday I was 90. Hope my chops hold out."

With his gentle, cherubic features, and burly tree trunk of a neck, Nicholas Payton recalls Armstrong's mentor King Oliver. Doc Cheatham considers Nicholas "the greatest New Orleans-style trumpeter since Louis." "Growing up in New Orleans and hearing the bass drum and those horns coming through the window really gets to you," Payton recalls. "When I was four, I followed my Dad's band around the fairgrounds one day, and ended up playing kazoo onstage with them."

Soon after, Payton received his first trumpet, deriving inspiration from local brass giants such as Leroy Jones, Kenny Ryan and Wendall Brunious, and picking up some piano, drums, bass and saxophone along the way. Encouraged by Wynton Marsalis, and tutored by Ellis Marsalis and Clyde Kerr, he made his maiden voyage as a leader with an all-star aggregation on *From This Moment* (Verve) in 1995. *Gumbo Noureau* (also on Verve) is a splendid follow-up, on which Payton explores traditional New Orleans repertoire in a manner that is both deeply personal and modern yet steeped in the manners of his elders. From the brash stop time flourishes of

Contributors: *Chip Stern is a longtime contributing editor to* Musician. *He also produced the recent Ginger Baker release on Atlantic.*

The most advanced drum set technology ever developed has now passed its toughest test.

The Jeff Hamilton Test.

Jeff Hamilton has chosen a new REMO MasterTouch® VenWood™ drum set, topped by our FiberSkyn® 3 heads. Why? Well, there's our warm traditional sound. The unrivaled consistency and durability. Not to mention a fusion of modern materials only REMO can deliver. "Venwood and FiberSkyn 3 is my sound," says Jeff.

Maybe it should be yours.

Whether Jeff Hamilton is playing with Oscar Peterson, Ray Brown, Natalie Cole, Clayton-Hamilton Jazz Orchestra, or the Jeff Hamilton Trio, it's a sure bet he's playing a REMO MasterTouch VenWood drum set with FiberSkyn 3 heads. "It's got the whole sound," explains Jeff, "a big round sound. All the calf's off my drums. Everything's FiberSkyn 3."

Put REMO VenWood drums and FiberSkyn 3 heads to your own test. Visit your music products dealer today.

THINK DRUMS THINK REMO USA

REMO, INC. 12804 Raymer Street North Hollywood, CA 91605 U.S.A.
(818) 983-2600 Fax (818) 503-0198

"Wild Man Blues" and the mature balladry of "Way Down Yonder In New Orleans" to the burning rhythmic attack of "Down In Honky Tonk Town," Payton shines with a plump, rounded tone, a poised melodic attack and an expansive palette of brass inflections.

"Just because you have your own style doesn't mean you have to disrespect tradition," he explains. "You have to be humble enough to understand and accept information from people who know something you don't. Yet just because your sound is influenced by someone else, that doesn't mean you're not your own individual. People put too much emphasis on not trying to sound like somebody else; they're trying to find something new—and it doesn't happen that way. It's not like Louis Armstrong was sitting inside his house when he was 12 years old thinking, 'I'm going to do this.' I'm sure if you asked him, there's no exact thing he could point to, 'cause if there was, why would there only be one of him? It's much deeper than how much time you put in your horn. Some things are meant to be a certain way and certain people are chosen."

"I thought Louis Armstong was Jesus Christ."

I understand something happened to your horn.

Payton: I was doing a studio session a couple of weeks ago, and a bunch of people were wandering around. I sat my horn on a little stool, and I came back when it was time for me to play, and it was bent up. My bell was totaled. The slides were messed up—things fallin' off the horn. And no one said anything! I was like, 'Man, this is the most dishonest thing I've ever seen."

At least 'fess up like a man.

Payton: Tell me about it. But no one said anything. They just put it right back like nothin' happened [*laughter*]. Totally demolished.

Cheatham: So many people jumping up on the bandstand for autographs, and they knocked my horn right off the piano and it went right down on the mouthpiece. The horn was no good anymore. Mouthpiece no good. You never know how you're going to protect your instrument. You can't be walking around with it all the time when you're not playing, unless you take it apart and put it in the case every time you take a break.

Nicholas, you play a Mt. Vernon Vincent Bach trumpet from the early '50s.

Payton: I just like the way that they built them. These horns are handmade. The quality of the metal now that they make trumpets with is not very good—so many alloys and fillers and stuff. They don't make 'em strong. So these old horns were very sturdy. It was during a time when people took pride in making a good quality instrument. Now they just crank 'em out on the assembly line.

Cheatham: There are no other horns like the Vincent Bach horns. They never found another metal like that. But now they don't sound right. You thumb 'em up on the bell and you hear plunk-plunk. You don't hear a ring or nothin'. They're not the same—like the new cars.

What horn do you play now?

Cheatham: I have a Vincent Bach trumpet [*laughter*]. What are you going to do? You got to play something. I'm doing the best I can with it. You've got to take a chance of going through a whole lot of horns to find one that you like.

Payton: Even if it's the same brand. No two horns sound the same. No two mouthpieces sound the same. You should see some of the mouthpieces I got. Instead of a tone, there's a buzz. I just throw 'em out—they no good. No two mouthpieces are going to work the same for two people. You have to be comfortable. No two people's lips are the same, so it's personal. Once you find a good mouthpiece, you just got to try and stick to it, because you'll never find another one that's exactly like that—even ones with the same measurements.

Cheatham: I'd rather have a good mouthpiece than a horn. I got the lousiest mouthpiece out there. It must be 50 years old, and it's the smallest mouthpiece I ever tried to play. That's the way it goes. Play some blues. You get up on the bandstand with a lousy, dirty-ass mouthpiece, and you sound better than

NADY PRESENTS A HOT NEW DUET™

The Nady Duet: Two wireless systems in one.

The Nady Duet™ will have you singing and dancing with joy. Because never before has so much high quality wireless freedom been available at such an affordable price.

The Nady Duet features two complete and independent VHF wireless receivers in a compact chassis along with two Nady transmitters. Choose between instrument bodypack, handheld mic, lavalier mic, or Nady's The Link™ plug-on transmitter that converts your favorite XLR microphone to wireless in a snap. Or mix and match—it's up to you.

Although the Duet is budget priced, it boasts all the features and benefits that make Nady wireless the most popular on the planet. Both of the Duet's channels use the same companding circuitry as Nady's top of the line systems. So you get clean, clear and natural sound—no hiss or distortion—with an unmatched 120 dB dynamic range.

With two high quality wireless transmitters at one low price, the new Duet is absolutely perfect for musicians and vocalists who want two wireless systems in one affordable unit.

You already know that Nady sells more wireless than all other brands combined. Contact your Nady dealer or call us for the dealer nearest you.

NADY SYSTEMS, INC. • 6701 Bay Street • Emeryville, CA 94608 • 510/652-2411 • Fax: 510/652-5075

you think you would sometimes.

Payton: I always thought you had to develop a strong center somewhere and just play there, because if you move, your corners might be weak: One side might be stronger than the other. And you might get leakage—you stand next to some guys and they'll spray you half to death [*laughter*].

Cheatham: Louis played along the side too, didn't he? I was reading in a book that he's the only trumpet player in the world who plays with an open lip. That's why he always used that handkerchief—for the saliva that comes out. I've got two big pictures of him with his horn, and the side of his lips are open.

Payton: A lot of trumpet teachers will tell you that you have to play a certain way—that the mouthpiece has to be directly centered, or you must do this and that. To a lot of guys, a cat like Dizzy [Gillespie] played incorrectly, but he had more endurance than a lot of people.

Cheatham: As a guy told me in Germany, they made the horns before they made the books [*laughter*]. Sometimes if you're playing a passage on your horn, it's easier to do it with the first valve or the open valve, because it's closer to the next sound. Louis always played his As with the middle valve, because he could do it faster. Now, when I was in Wilbur De Paris' band, I'd use false fingerings to play my A's, and they'd sound the same, but he used to hit me on my hand with a stick. So it comes down to whatever's right for you.

Payton: Clark Terry was telling me he took Diz over to his trumpet teacher, to correct whatever was wrong, so the teacher told Dizzy to play something, and he played something. Then he told him to play something else, and Dizzy played something else. Then the trumpet teacher said, "Man, get out of here; there's nothing wrong with you." I don't believe that there's any one way of playing the trumpet.

Nicholas, when I first heard you with Elvin Jones, what impressed me was that you were very thoughtful—not reticent, but sort of picking your spots. You really fired up Elvin, but you didn't get caught in the trap of trying to outblow him.

Payton: I believe that being in a group, you should try and play with everybody. The piano player might be playing something I can respond to. Or the drummer might come up with some rhythms I try and reinforce. Just because I've been at home working on something, I don't want to force it on the situation. When you do that, the music sounds that way, and it doesn't move anybody. You might as well be reading off the paper. If the music isn't going to touch anybody, there's no point.

That's what brings people to this music. I mean, maybe they can be dazzled to a certain degree by technical prowess. But the trumpet is just a piece of metal. It takes someone with experience and ability to make it come alive and to make the music speak. I try and take the experience I have—not just of music but of life in general—and put that

Where Does Your Passport Take You?

"I'm always touring, so I have to do a lot of writing and arranging while I'm on the road. I had to find transcription software that was easy, quick, accurate and had professional looking results. Encore is that product."

"Encore has really made my life a whole lot calmer. I can quickly add a new string section to an arrangement, extract the parts and give it to the musicians in plenty of time for rehearsal. When I bought my computer I purchased two things along with it, a different notation program and aspirin. Now that I'm using Encore I don't need the aspirin!"

Charles Floyd works as Natalie Cole's musical director, is a guest conductor for many symphonies, including the Boston Pops, along with being an outstanding composer, classical pianist, recording artist and choral director.

Encore 4 has established itself as the professional standard for composing, arranging and publishing music. Why waste your time with anything else.

Get Encore today wherever fine music software is sold

Call (415) 726-0280 for a dealer near you.

Passport Brings Out The Musician In You.

Photo by Joanne Cortes

PASSPORT

100 Stone Pine Road, Half Moon Bay, CA 94019

in the music.

That's why Louis Armstrong was so beloved—you can feel that warmth in what he was doing. That's what I aspire to—to get to that level of musicianship where somebody can hear you and they understand where you're coming from. That makes it all worthwhile, when you talk to somebody backstage and they say, "I wasn't having a good day, but I came out to hear the music and now I feel great." Makes me feel like I'm doing my job; makes me feel like I'm on the right track. If people come and nobody gives a damn, what's the point?

Cheatham: [*Leans over and points at Nicholas.*] That's why he's as great as he is.

You played together on Doc's Swing Down in New Orleans. *I understand you're now trying to get a full recording project together. What kind of music would be your meeting point?*

Cheatham: You can't play "Struttin' With Some Barbecue" all the time. People seem to like it, but I think we can do more. That's what I'm working on, because a lot of people haven't heard Louis Armstrong as I have. The other day I began hearing something that Louis and the group played, called "When Buddha Smiles." He played the shit out of that one. There are so many others, like "After the Star." That's the type of thing Louis used to tear up—beautiful things. You should have heard that man and that group of his playing "The World is Waiting for the Sunrise," and changing keys all up in the middle of it. I can't do that, so I'll have to do it my way. But nobody can play that like Louis—not what he did, but the way he did it. You know what I'm saying?

Payton: Umm-hmmm.

Cheatham: A lot of people today never heard Louis Armstrong other than what he did on record. But it's what he *hasn't* done on record that I'm talking about. He played differently, and that's what I listened to. I heard it; I was there. You can't explain that to people.

Payton: It's night and day. When you heard him live he must have been playing ten times what he did in the studio.

Cheatham: There was this great dancing team in Chicago: Brown & McGraw. Fast dancers—way faster than the jitterbuggers. Nobody could play for those people but Louis Armstrong. And it was all made up on the spot. And he played so differently, because he had to. If they kicked a leg, he had that note, and if they turned around and fell down on their knees, Louis had notes for that. See, I know a lot of things about Louis Armstrong that people don't know about. That man was something else. I don't know why people called him an Uncle Tom. I will never understand that. But you got people who talk like that.

Some people are ignorant.

Cheatham: Like that Fats Waller recording where Louis sings, "Hold My Hand." Louis played a solo on that, way up high, and he made what you'd call a bad note, and what he did with that bad note . . . he beautified it by going around it, way up high. He never played a bad note in his life that he couldn't correct right away and make you like it. Never be a man like that again, because he had a good heart.

"If music doesn't touch anybody, there's no point."

Payton: Louis Armstrong—that's something you can practice ten hours a day, and if it's not in you, you're not going to have it. It has nothing to do with a C7 chord. You need a certain level of technique to express yourself, but the most important thing is that people need to get their outlook on life together.

That's what made Louis Armstrong such a great man.

Payton: He was undoubtedly the premier trumpeter of his time, yet that didn't stop him from being a great human being. He would still speak to the ordinary person on the street. That's part of his greatness, on and off the bandstand. My favorite Louis Armstrong is the stuff he played under King Oliver—great second cornet.

That's the mark of a great leader: someone who can be a great follower as well, to be able to subdue your own personality and support somebody else so everybody sounds good.

When did you reach the point where you could say this is where Louis Armstrong ends and Doc Cheatham begins?

Cheatham: I don't think I've ever felt that way. I just thought that man was Jesus. I did. I thought Louis Armstrong was Jesus Christ. I saw him run six Chicago trumpet players out of this old raggedy-ass church where they were fixing to gang up on him. When he got there they were outplaying one another on a tune called "Shine." Louis was outside listening for a long time. After a while he came in, unpacked his cornet, and played one hundred high Cs in a row. In those days, if you was hittin' a high C, you were something else. And one by one they walked out, and for blocks around, as far as they walked, they could still hear Louis blowing them high Cs.

Who did you like on trumpet after Louis?

Cheatham: I like anybody that can play. Unless somebody absolutely cannot play, I don't say I don't like 'em, but I feel sorry for them. I never thought I was about to make it as a jazz player, and I don't think I am now. I didn't have the thinking power to be a jazz player. I don't consider myself a jazz player now.

Come on, Doc. You've forgotten more than most of us know.

Cheatham: No, no, no, no, no. I know a lot of tunes, but I'm just a player. I just try to play nice things, as nice as I can. I don't call myself a lead trumpet player any more. I don't call myself nothin'. I just get my horn and I go out and play the best I can [*laughter*]. Maybe if I'd had some better training, but I never had any sort of training. No training at all. So I'm getting by, doing what I'm doing. I go down to New Orleans and they like me down there. They think I'm a jazz player. They do! I was surprised too. It's all up to you and how you feel. I tell you what: If I had to start all over again, I would never pick the trumpet. Never!

What did you hear in Nicholas that got you so excited?

Cheatham: I heard Louis. I heard King Oliver. That's what was coming out of his horn. Nobody else was doing it. I hear some guys that try to do it, but Nicholas is able to do it. He's just got it. I hear it every time I hear him. And I can hear better than I can do anything else.

Match & Win Quiz

See if you can match the Digital Multi-track machine on the left with its ideal recording companion on the right.

#2 Soft Lead Pencil only. Be neat, work slowly, keep lines straight. No erasing!

ALESIS ADAT

TASCAM DA-88

SONY PCM-800

ROLAND DM-800

8 M X 2

ATI 8MX2 Preamp/Mixer

8 of ATI's hallmark High Voltage Mic Preamps, **each** with a **Variable Threshold Limiter,** 48v Phantom power switch and Ground Lift switch

ATI 8MX2 Preamp/Mixer

Simultaneous 8x2 mixer for monitoring the recording or for playback mixing to the stereo buss. Mix assign/Mute switch. 9 pin Master/Slave ports for multiple unit connection of the Cue and Mix busses

ATI 8MX2 Preamp/Mixer

Comprehensive cue system, Input and Gain Reduction meters, Headphone and Monitor Out. Rear panel 2 Track Returns, DB25 Multipin Mic pre Outputs, and DB25 Multipin Tape Returns

ATI 8MX2 Preamp/Mixer

Frequency response: +0/-1 dB, 10Hz-50KHz, 20dB of headroom throughout, THD: 0.008% at +4dBm, Residual Noise: -86dBm, total voltage gain 65dB, **ONE RACK SPACE**

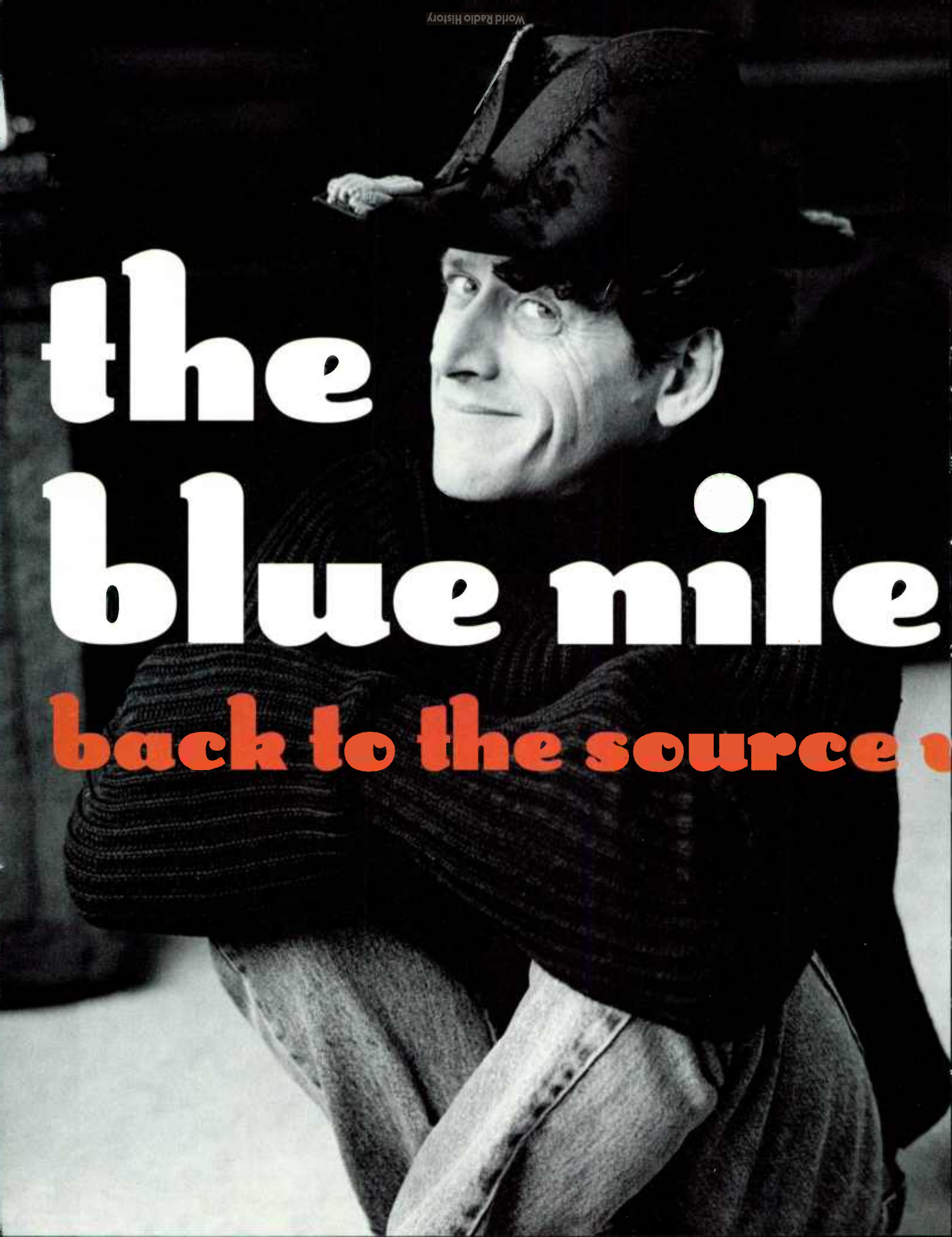
ANSWER: ATI's new 8MX2 Preamp/Mixer is the ideal companion to ANY of the many digital multitrack machines in use today! Loaded with features, the 8MX2 allows the highest quality recordings to be made, either in the studio or on the road. **Hitch an 8MX2 to the front end of each of your Digital Multitrack machines and start doing some serious recording!**

Here's how you win. Just buy an 8MX2 Preamp/Mixer and receive a case of blank recording tapes (either S-VHS or Hi-8) absolutely free from ATI! Free tape coupon included with every 8MX2. Coupons redeemed by September 30, 1996. One coupon per 8MX2 purchased. Get to your pro music dealer today and ask for the 8MX2, or call ATI at **1-800-642-8063**.

(If you own a hard disk recorder, you're already too cool. We'll send you the tapes for your VCR!)

ATI • **Audio Toys Inc** • 9017-C Mendenhall Court • Columbia MD 21045 • Phone 410-381-7879 • Fax 410-381-5025

8MX2 • 8MX2 • 8MX2 • 8MX2 • 8MX2 • 8MX2 • 8MX2 • 8MX2 • 8MX2 • 8MX2 • 8MX2 • 8MX2 • 8MX2 • 8MX2 • 8MX2 • 8MX2 • 8MX2 • 8MX2 • 8MX2



the blue nile

back to the source

"When I first heard the Blue Nile, I was very excited. Here was great songwriting, original arrangements, and a wonderful, haunting atmosphere. They're one of the few bands whose records I really look forward to. I also appreciate the time they take to make their records, because it makes me look like a fast worker."

-Peter Gabriel

ith paul buchanan

by andrew essex photos by deborah feingold

For the past 13 years, Paul Buchanan— along with longtime partners bassist Robert Bell and keyboardist Paul "PJ" Moore—has been pop music's reigning ambassador of stillness and calm. With just two albums, a striking 1983 debut called *A Walk Across the Rooftops* and the more compactly assured *Hats* (1989), the Blue Nile's sweepingly cinematic material has earned it an almost mythical reputation.

They've also proven themselves to be the music world's answer to novelist Thomas Pynchon, releasing records at a pace that would make any tortoise blush. Until recently, the entire Nile catalog weighed in at just 14 casually remarkable songs, an output of roughly one tune per year in existence.

Which is why the appearance of the Blue Nile's third album gives new meaning to the phrase "long-awaited." *Peace at Last* also represents an elemental shift in direction. Whereas the old Nile might drape a song around a collage of pizzicato violins, fretless bass, and atmospheric keyboard textures, the new record is anchored by the comparatively primitive sound of the acoustic guitar. After hearing its loose, let's-just-wing-it charm, the question that comes to mind is: What took you so long?

"The time between the last two records," Buchanan, a slight, 40-year-old Glaswegian, says with a sigh, "was really bad. We spent a year and a half promoting *Hats* and touring. Then the legal troubles began. After that, there were other things. We played on a few other people's records; I wrote a few songs. Eventually, a

settlement was reached and we signed with Warner Bros. And that was it."

The Blue Nile began not long after Buchanan graduated from the University of Glasgow. Joined by recent acquaintance Bell and childhood friend Moore, he put together an adhoc cover band. Later, as Buchanan grew more confident about his songwriting abilities, the band stopped playing covers. "We used to work out of PJ's apartment, and his roommate was a leading figure in the New Romantic movement. We were very broke and she'd occasionally slip us tickets to these gigs where everyone was wearing eyeliner. We'd be there in our baggy sweaters, sitting in the corner, happy just to hear what was going on. The beer was cheap, too."

Not long after that, the band worked up its own tentative set. "When we started gigging," Buchanan says, "we didn't have a drummer or a drum machine. We used to borrow one of those horrible bossa-nova things and recorded it onto cassette. We'd travel to the gigs in a Volkswagen Beetle and make two trips—one for the equipment, one for the people. We did that until we had enough money to book a studio. Then we cut a single called 'I Love This Life,' which actually started to do well in England, until the company that released it went bankrupt two weeks later."

Discouraged, the group retreated back to PJ's apartment and started to work 16 hours a day toward what would later become *A Walk Across the Rooftops*. An early demo found its way into the offices of Linn Electronics, the Scottish firm best known for its highly sophisticated turntables. Although Linn had virtually no experience as a record label, they were looking for a musical mascot. The Blue Nile's exquisitely calibrated music seemed tailor-made for a collective of audiophile executives.

With the release of *A Walk Across the Rooftops*, critics began hailing the tiny Scottish band with the magisterial new record. Curt Smith of Tears For Fears called it "the greatest debut ever." Released at the height of the '80s machine music craze, *Rooftops* was perhaps most distinguished by the unparalleled sincerity of Buchanan's lyrics, particularly his ability to deliver a seemingly banal phrase like "Do I love you?/Yes, I love you" without a trace of bathos.

Given the familiarity of the subject matter, how does Buchanan avoid giving a mannered, histrionic performance?

"Use the gates," he says.

You mean the noise gates?

"No," he says. "The gates."

I'm perplexed. That Scottish accent is suddenly impenetrable.

"The *guides*," he says. "The guide vocal. The first take—when you don't know what you're doing. I still remember doing the vocal for 'Tinseltown in the Rain.' That was a first take; it just seemed right. My hairs were tingling."

Anyone looking to get their own hairs

Contributors: *Andrew Essex is on the staff of* The New Yorker.

WORLD PREMIER

K2VX

KURZWEIL

THE ULTIMATE K2000!

KURZWEIL IS PROUD TO ANNOUNCE THE INTRODUCTION OF OUR AWARD WINNING NEW 24 VOICE 61 KEY WORKSTATION

24MB SOUND ROM · 600 PROGRAMS · 300 SETUPS · INTERACTIVE SEQUENCER / ARRANGER
SAMPLE RAM EXPANDABLE TO 64MB · ADVANCED FILE MANAGEMENT SYSTEM

- THE ONLY INSTRUMENTS THAT COMBINE SYNTHESIS AND SAMPLING IN ONE COMPLETE PACKAGE
- COMPLETE FULL FEATURED PROFESSIONAL STUDIO WORKSTATION WITH 32 TRACK SEQUENCER
- LARGEST AVAILABLE LIBRARY OF SOUNDS IN THE WORLD. READS AKAI®, ROLAND®, ENSONIQ® AND MORE
- V.A.S.T. - USING THE DEEPEST AND MOST POWERFUL SYNTHESIS MODELING TECHNOLOGY, RE-CREATE THE SOUNDS FROM ALL CLASSIC INSTRUMENTS OR DESIGN SOUNDS AS UNLIMITED AS YOUR IMAGINATION
- K2VX - THE INDUSTRY BENCHMARK FOR NON-OBSOLESCENCE AND UPWARD PATH EXPANDABILITY
- ATTENTION K2000 OWNERS! ANY K2000 CAN BE UPGRADED TO A K2VX.* SEE YOUR DEALER FOR DETAILS

* REQUIRES ROM-1, ROM-2, PRAM, AND K2VX SETUP ROMS

"Innovative features" .....EQ
"Well organized" .....EM
"The best sounding" .....Recording
"Impressive power" .....R.E.P.
"Extremely versatile" .....MIX
"Amazing special effects" ....Keyboard

FREE DENIM JACKET FROM KURZWEIL

PURCHASE A K2VX BETWEEN 6/1/96 AND 8/31/96, SEND IN THIS AD ALONG WITH THE WARRANTY CARD AND PROOF OF PURCHASE BY 9/30/96 AND RECIEVE A FREE KURZWEIL DENIM JACKET VALUED AT $100!!

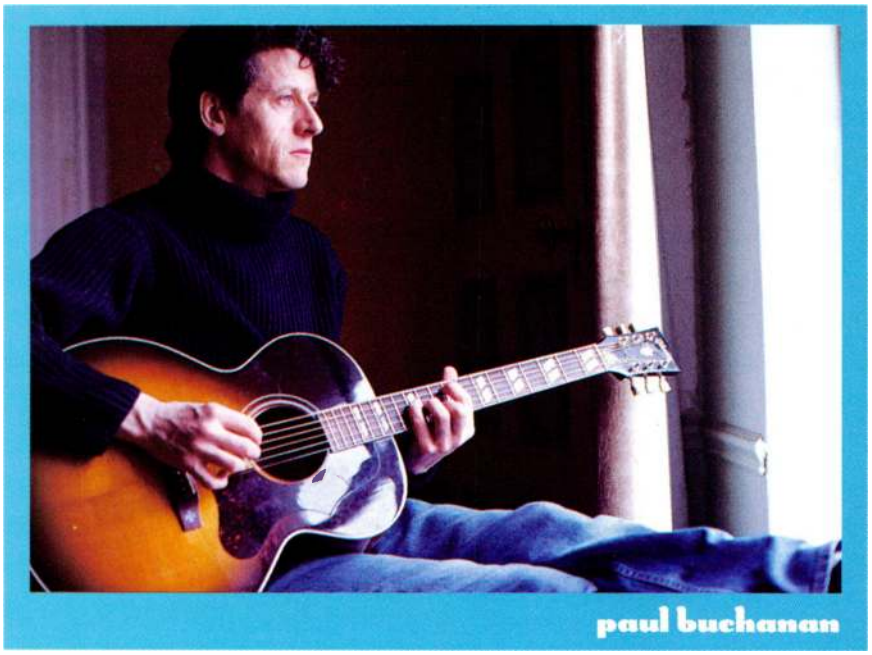
WHILE SUPPLIES LAST / USA ONLY

KURZWEIL
Music Systems

THE BEST JUST KEEPS GETTING BETTER!

VISIT OUR WEB SITE AT www.youngchang.com/kurzweil E-mail at kurzweil@aol.com

Kurzweil Music Systems, 13336 Alondra Blvd., Cerritos, CA 90703 Tel: 310-926-3200 Fax: 310-404-0748
Young Chang (Piano) Canada Corp., 395 Cochrane Drive, Markham, Ontario L3R 9R5 Tel: 905-513-6240 Fax: 905-513-9445



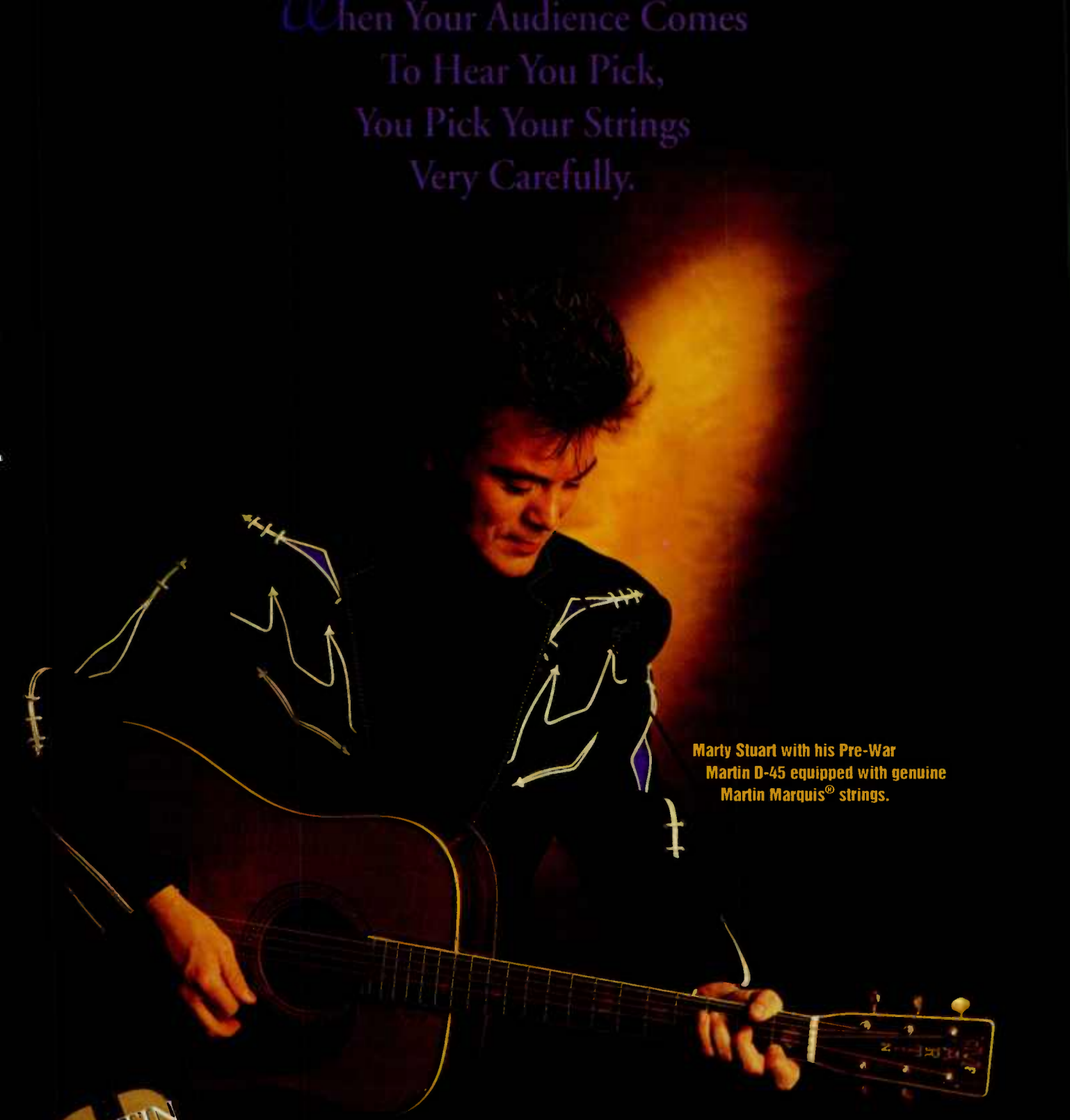
tingled should listen to "Happiness," the celebratory leadoff track from *Peace at Last*. The song features a Blue Nile first—a full-blown gospel choir, complete with handclaps and back-porch testifying.

In classic Nile fashion, the choir enters more than two-thirds of the way into the track, a dramatic delayed-entry technique that the band has used in the past to great effect. Buchanan doesn't see this as evidence of advanced production technique, but rather, something closer in spirit to a happy accident. "Sometimes, we wind up doing things like that just because someone's stumbled into a mute button. In the case of the choir, I didn't want to overdo it. I just thought, let's not gild the lily—it comes in, it stops, that's it."

In fact, the guiding principle behind *Peace at Last* seems to have been to strip the record of anything remotely resembling gloss. It's certainly the most flawed Blue Nile record: It breathes, it limps, one or two performances are out of time.

Buchanan seems at ease about it all. "This record is the musical equivalent of not tidying my room. Computers and machines, although brilliant, have rendered us incapable of hearing certain things. I just thought, I'm not going to do

When Your Audience Comes
To Hear You Pick,
You Pick Your Strings
Very Carefully.



Marty Stuart with his Pre-War
Martin D-45 equipped with genuine
Martin Marquis® strings.

Martin Strings.
For The Life Of Your Music.™

that this time. I wanted it to feel more like an old soul record—everything doesn't have to be a Latin mass, you know. I doubt that I'll ever make this kind of record again. But, for once, I did what I felt like doing."

Buchanan also did what he felt like doing when a brief trip to Los Angeles turned into an indefinite visit. Having just trashed an album of "unsatisfactory" material, and stuck in a legal dispute with A&M that prevented him from recording, he spent a few years as an expatriate and lived briefly with the actress Rosanna Arquette. "I would have never dreamed in a million years that I'd live in L.A. or that I'd date an actress."

Still, the fact remains that the difficulties of life in a band may have finally taken their toll. During the period that I spent with Buchanan, PJ Moore was, for a variety of personal reasons, unofficially estranged from the band. Robert Bell had gone through similar difficulties. For the past few years, Buchanan was ostensibly working alone, which is why *Peace at Last* is, for the most part, a Paul Buchanan solo album.

> "i walk around feeling like a loser. like a crumbled donut wrapper."

"Right now, it's all fantastically complicated," Buchanan says, absently rubbing his neck until a welt appears. "My dearest and most absolute wish is for the band to prevail. We've done a very good job at suspending ego and never getting into any sort of rancor, but when a tidal wave comes along and sweeps somebody out of reach, and you need them to record that day—or that year—then, obviously, it's a problem. I mean, what do you do? Do you put your life on hold, knowing that maybe next year, the tidal wave will hit you?"

Hard-line advisers have suggested that since Buchanan writes all the material, he could simply part company with his longtime colleagues and become a solo artist. But, as with all things connected with the Nile, it's not quite that simple. Despite obvious layers of resentment and recriminations, at press time, the band was still very much intact; all indications suggested that a truce would be arranged. If we're lucky, a late summer tour will follow.

"I'm trying to undergo an accelerated healing process," Buchanan says. "If I

NOW ON TOUR

could just freeze the world for six weeks, I would. But I'm under a lot of pressure. I have to pick a manager. I can't just tell people to call back tomorrow because I'm having a moral crisis. It doesn't work that way. But there's another part of me that says, 'Fuck it, we were meant to be together. Let's just get on with it already.'"

Whether or not the Blue Nile will embark on a world tour may still remain in the hands of the fortune tellers, but one thing Buchanan was willing to predict is that we won't have to wait another seven years for the next record. With the band's myriad legal problems a thing of the past, he's anxious to make up for lost time. Does this mean we might actually see a new album in some reasonably short interval, like, say, a year or two? "I'm optimistic," Buchanan says with a laugh. "I brought a guitar with me. I have a handful of songs that I could record tomorrow. Believe me, I'd love for the tempo to increase."

But don't expect any miracles. There's still a hint of the perfectionist in his eye. "People always ask me how I know when a new record's finished. I tell them it's simple: when I lose consciousness."

talkin' blue gear

As an old-school non-gearhead, Paul Buchanan apologizes repeatedly when trying to dredge up the name of every doo-dad in his studio. He's sure, for example, that there's a Boss chorus pedal lying around somewhere, but the actual model name escapes him: "It's a really big one," he helpfully suggests. He does know his guitars, though: His collection includes a Gibson JD180, which he likes for quieter passages, a Gibson ES335, a Fender Telecaster, and a rose-colored Ovation Legend, which he strums with Sharkfin picks. "To this day, I still don't know what kind of strings I use," Buchanan says. "I just go to the shop and point at the pink ones." Most of the time, the pink ones turn out to be a potpourri of DR and Ernie Ball strings. His favorite amps are the Fender Champ and Roland's JC-120. In addition to the mysterious Boss pedal, Buchanan ran his guitar parts through an old Dunlop wah-wah.

The keyboard parts on *Peace at Last* were played by Paul Moore and Buchanan on a Kurzweil K2000, a Roland JD-800 and Jupiter-8, a Bechstein grand piano, and an Everette electric organ, picked up at a second-hand store: "It didn't have a model number," Buchanan shrugs, "but it does say 'U.S.A. 1946' under the keyboard." For basslines, Robert Bell hauls out his Fender Jazz.

The band's drum parts were played on a modified Pearl kit. "The drums are tiny—really tiny," Buchanan says. "For example, the snare was custom-made from a tom-tom that had been cut in half. Somehow that gives the whole kit a cool, tight sound." Other than the Paiste Sound Edge hi-hats, there are no cymbals. What kind of sticks? "I don't remember." Buchanan promises to look into it when he gets back home.

The *Peace* parts were sweetened by t.c. electronic, Lexicon, Gold Foil, and DP/5 reverb units. Mikes from Manley and Brüel & Kjaer, along with a Neumann U47, were the mikes of choice. Mixing was done on Amek and Neve boards, and tracks recorded on Alesis ADAT, Ampex 16-track, and Tascam DA-88.

No apologies necessary.

Carl Verheyen Strings UP

Superplayer Carl Verheyen speaks out on Thomastik-Infeld guitar strings.

Talk about doing it all. Carl started out as lead guitarist for the supergroup Supertramp, then went on to become one of LA's first call session musicians for film, TV and major label recordings.

Now Carl hits the road with his own band. Check out his latest CD on Mighty Tiger records: "Slang Justice".

If you think Carl's a fanatic about equipment, you'd be right. For maximum tone and playability he uses Thomastik-Infeld strings exclusively.

Carl's main electric guitar strings are the Power Brights Heavy Bottom Series (.09 - .046). Here is what he likes about them:

"Compared to my old strings, Power Brights have a stronger, thicker, more focused bottom end; a lot more clarity; and phenomenal elasticity and bendability.

I never realized there were strings this different and this much better than everything else. Try them!"

Look for Thomastik-Infeld strings in better music stores. For more information, or to order Direct, call: John M. Connolly & Co., Inc., exclusive U.S. Importer, at:

800-644-5268

THOMASTIK-INFELD

TRADITION MEETS TECHNOLOGY

If you're coming to Nashville for the Summer NAMM show, visit the Thomastik-Infeld booth #1240, and meet Carl.

fast forwa

1 ampeg reverberocket

The '60s-vintage Ampeg Rever-berocket was distinctive in just about every way: Now Ampeg's updated the Reverberocket in both 1x12 ($700) and 2x12 ($800) configurations, with two EL34s firing 50 watts of power. The new version's still dressed up in '60s clothes, but check out that back panel and you'll find channel-switching capabilities, three-band EQ, and an effects loop. So what about that accordion input? ***Ampeg, c/o St. Louis Music, 1400 Ferguson Ave., St. Louis, MO 63133; voice (314) 727-4512, fax (314) 727-8929.***

2 b.c. rich conti 8-string

Ever wish you could play bass and guitar at the same time? Jazz plectrist Robert Conti did, and so, with the help of B.C. Rich, he developed the Robert Conti model eight-string electric guitar ($3000). The two extra strings are, of course, on the low end, allowing self-accompanying jazzers to broaden their basslines and riff-obsessed rockers to indulge in shameless heaviosity. A contoured maple top over mahogany body, multi-laminated maple neck, ebony fingerboard, and custom-wound Bartolini humbucker sweeten the deal. ***B.C. Rich, 17205 Eucalyptus, B-5, Hesperia, CA 92345; voice (619) 956-1599, fax (619) 956-1565.***

3 tama bronze snares

Bronze, so they say, is the perfect medium for those in search of an adaptable snare drum. A bronze shell's got the same cutting quality as one of brass or stainless steel, but also has a warmth strongly reminiscent of wood. That's why Tama's introduced a new line of bronze snares: the 6 1/2x14 PB365 ($449.99), 5 1/2x14 PB355 ($429.99), and 3 1/2x14 PB3325 ($399.99). All three are fitted with brass hoops for increased resonance, while the 3325 features Tama's newly designed piccolo lug and cam lever strainer. ***Tama, Box 886, Bensalem, PA 19020; voice (215) 638-8670, fax (215)*** 245-8583.

4 kurzweil k2vx

The latest addition to Kurzweil's K2000 series of sampling synths, the K2vx ($3495), reaches a new level of sophistication. Its onboard 32-track sequencer includes several features normally found only in computer-based MIDI applications, such as input and reference quantization, event editing, and fractional tempo. Also major: 24 MB of sound ROM with 600 programs, and full compatibility with existing K2000 sound libraries, both by Kurzweil and third parties. ***Kurzweil, c/o Young Chang, 13336 Alondra Blvd., Cerritos, CA 90703; voice (310) 926-3200, fax (310) 404-0748.***

5 sonic foundry sound forge 3.0

The latest version of Sonic Foundry's Sound Forge editor for Windows (3.0, $495) gives you everything you need to push, pull, stretch, distort, analyze, and generate sounds. Samples can be created effortlessly using the real-time loop tuner, while the ability to open more than 50 windows simultaneously (yikes!) allows for rapid construction of complex sound files. ***Sonic Foundry, 100 S. Baldwin, Madison, WI 53703; voice (800) 577-6642, fax (608) 256-7300.***

6 morley diamond distortion

Enough tech speak, here's what we really like: three knobs, a push button, and a dream. (Sorry.) The Morley Diamond Distortion pedal ($115) is simplicity itself, and its gritty, tube-like sound is designed for both lead and rhythm use. The three knobs regulate drive, tone, and level, while the button turns the effect on and off. (We know you knew that already—we were just kidding.) Be proud; be analog. ***Morley, 185 Detroit St., Cary, IL; voice (847) 639-4646, fax (847) 639-4723.***

Weightless Wonder

The real facts about

by Lisa Sharken

Ever since the introduction of the Parker Fly guitar in 1992, people have had misconceptions about it. For example, lots of folks have assumed that Ken Parker's creation isn't really made of wood. It's an easy mistake to make. Take a look at that radically sleek sculpted body, or pick up a Fly and feel its lack of heft (most models weigh under five pounds), and you might question its arboreal origins as well. Don't. Both the Fly's body and neck are, believe it or not, entirely wooden.

It's not just the Fly's look that's untraditional; it's also constructed using a method that's drastically different from any other guitar manufacturing process. For a while, it was tough to find the end result of that process in most music stores. But over the past year, thanks to the distribution network of Korg USA, Parker guitars have finally become more widely available. Also, in the four years since the Fly's debut, three newer models have sauntered onto the scene: the Classic, the Supreme and the NiteFly, the first Parker with a bolt-on neck. All of which is reason enough for an in-depth look at the entire line.

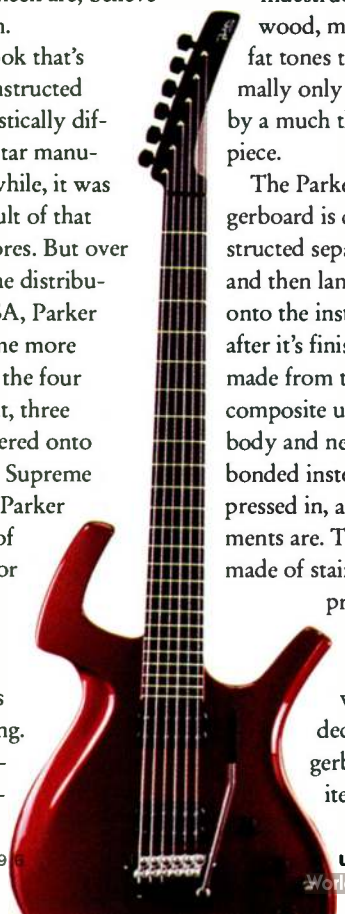
First, a brief summary of Ken Parker's ingenious approach to guitar building. Each Parker guitar is constructed from a solid one-piece wooden body (the wood varies depending on the model) that's joined together with a one-piece basswood neck. The back of both the neck and body are treated with a patented process, using a layer of carbon and glass fibers bonded with high-strength heat-cured epoxy resin. The hard outer shell that this process creates makes the guitar virtually indestructible; it also stabilizes the wood, making possible the kind of fat tones that could normally only be produced by a much thicker piece.

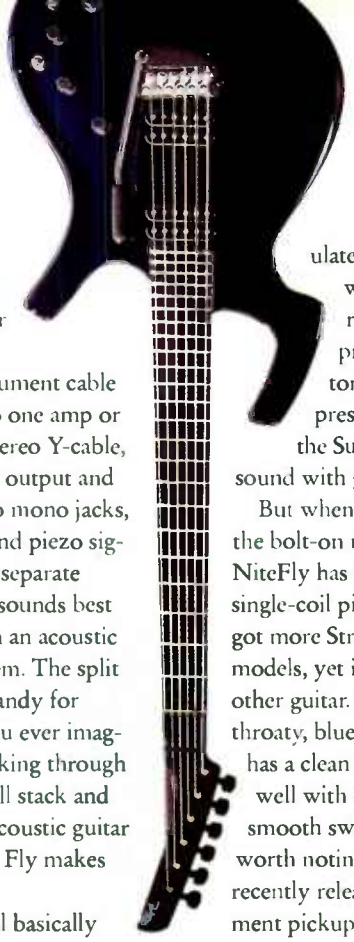
The Parker's fingerboard is constructed separately and then laminated onto the instrument after it's finished. It's made from the same composite used on the body and neck, and the frets are bonded instead of hammered or pressed in, as those of most instruments are. The frets themselves are made of stainless steel, which is less prone to wear than standard nickel or silver. Even with extreme abuse, a fret job won't be necessary for decades. And because the fingerboard is made of composite, it doesn't require much maintenance beyond a spritz or two of Windex or any similar household cleaner.

The original Parker Fly is now known as the Fly Deluxe ($2475 with vibrato, $2140 with fixed bridge—both prices include a gig bag). It's got a poplar body and comes finished in a variety of opaque colors; it's also the only Parker that's available with a fixed bridge. The Classic ($2715 with hardshell case) has a Honduras mahogany body, just like that of a traditional Les Paul, but at only a fraction of the weight. The body of the Supreme ($3170 with hardshell case) is constructed from a piece of highly flamed maple. Although maple is typically one of the heaviest woods used for guitars, no one could honestly complain about the extra weight it adds to a Fly. Both the Classic and Supreme are finished in transparent colors to show off their seamless figured grains. The NiteFly ($1300 with gig bag) differs from the other Parker models mainly because of its 22-fret bolt-on neck; the necks on all other Fly models are set-in and have 24 frets. Again, the body's maple—a bit thicker than the others, but not coated with any composite.

Now here's the *really* cool part: Every Parker guitar comes with both magnetic pickups (designed by DiMarzio) *and* piezo electronics (courtesy of Fishman) built in. A piezo/magnetic switch lets you flip between the two systems or combine them. (The Deluxe, Classic and Supreme come with two humbuckers and an active piezo system that requires a 9-volt battery, while the NiteFly is equipped with either three single-coils or one humbucker and two single-coils, and a passive piezo system that doesn't need a battery.)

Except for the NiteFly, all Parker models also include a stereo/mono





switch that's located above the jack. This switch gives the player the option of using either a standard instrument cable for a mono signal into one amp or the included Parker stereo Y-cable, which provides stereo output and splits the signal to two mono jacks, allowing the electric and piezo signals to be sent to two separate amplifiers. The piezo sounds best when playing through an acoustic amplifier or P.A. system. The split stereo signal is very handy for recording too. Did you ever imagine you could be cranking through an overdriven Marshall stack and also playing delicate acoustic guitar at the same time? The Fly makes that dream a reality.

All these guitars feel basically the same, although they each differ tonally due to variations in body wood. It doesn't take long to get used to the switching system and controls. The guitars balance exceptionally well and feel very natural to play. Their necks have a comfortable round shape that's wider

ulate and highly resonant tone with a flat and even frequency response, while the Classic produces a warmer, sweeter tone that seems to have more presence than the Deluxe, and the Supreme produces a bright sound with good mids.

But when it comes to punch, between the bolt-on neck and maple body, the NiteFly has the others beat. Because of its single-coil pickup configurations, it's also got more Strat-like sounds than the other models, yet it still sounds unlike any other guitar. The single-coils produce a throaty, bluesy tone while the humbucker has a clean 'n' chunky sound that blends well with the single-coils, making for smooth switching transitions. (It's worth noting here that DiMarzio recently released a line of replacement pickups for the Parker Fly, so both current and potential Fly owners can modify the stock electric sounds to suit their personal preferences.)

As for the piezo sounds, they're admirable on all four models. On tape, it's difficult to detect

greatest acoustic/electric compositions; it certainly would have made their lives easier. Still, there's little doubt that the Fly will be just as much of a help to similarly talented players in the future.

Thanks to Randall Whitney, Paul Kramer and Danielle Ciardullo at Korg for their assistance.

With the Parker Fly's unique combination of magnetic and piezo pickups, you can be ballsy and sensitive at the same time.

Parker's Fly guitar

across the fingerboard and narrow, but not skinny, from front to back; the fingerboard's fairly flat and gets progressively flatter and wider towards the body joint, somewhat like a cross between a '60 Les Paul and a Jackson. (The NiteFly's neck is noticeably rounder and chunkier than those of its predecessors.) Frets are average height, well-leveled and nicely dressed so that no sharp edges are left sticking out and every note on the fingerboard rings clearly.

Played acoustically, the Fly is a loud guitar; you can really feel it resonate while you play, especially on the back of the neck. When you plug one into an amp, the outstanding natural sustain, definition and "live" sound are even more apparent. The Deluxe has an artic-

the difference between the Fly and a full-bodied acoustic guitar with an internal piezo pickup.

In the end, this ability to go from electric to acoustic with a flick of a switch (or use both sounds at once) is the Parker line's most innovative feature, more than its lightness or futuristic shape. With such a vast range of tonal options to choose from, the Fly is without question the most versatile guitar available today. Too bad it wasn't around for Jimmy Page, Alex Lifeson or Nancy Wilson and Howard Leese of Heart when they recorded and performed their

The New Tube Revival

So you thought those little glass things were passé? No way.

by Howard Massey

One of the hottest trends in the music industry in 1996—literally, as well as figuratively—can be described in just four words: Anything with a tube. Manufacturers are cranking out tube gear—not just guitar amplifiers, but also microphones, preamps, compressors, equalizers, and the like—at a record pace, and consumers are snapping it up as fast as it hits the shelves. It wasn't so long ago that tube technology was largely dismissed as being old hat, rendered obsolete by solid state and digital. But many in the industry now would agree with this statement from DigiTech's Randy Thorderson: "We slipped away from tube technology for a while only because we could—not necessarily because we were moving to something better."

Most manufacturers and retailers agree that the rapidly expanding home studio market is a major factor in the tube revival. Aspen Pittman of Groove Tubes estimates that "60-70 percent of our sales are being made to people who own ADATs or other digital home recording devices." Why are all these home recordists investing in such seemingly retro equipment? To hear the tube gear makers tell it, lots of people are having problems with the sound quality of low-cost digital multitrack and hard disk recording systems. They perceive digital as harsh and cold, and they figure that those little ol' bottles can smooth out and warm up their tracks. This explains the recent introduction of products like TL Audio's VI1 interface (featured in our June '96 Editor's Pick). It doesn't compress, excite or process; it's simply a box of tubes to run audio signals through.

As Jeff Sorna, formerly of RSP Technologies explains it, "Digital is a sampling process, like looking at a dotted line as opposed to a solid line, so the quality of digital-to-analog and analog-to-digital conversion is critical. The effect of tube circuitry on a signal is similar to that of tape saturation or compression. The distortion added by tubes tends to add 'life' to a signal, like adding different hues and colors. Tubes color signal in a way that's pleasing to the human ear."

> "Tubes simply sound better than digital equipment."
> —David Manley, Manley Labs

David Manley of Manley Labs, a tube evangelist if ever there was one, says, "Tubes simply sound better than home digital recording equipment. To me, home digital recorders are like the all-in-one compact stereo units you buy at Radio Shack—they have lots of features and are greatly affordable, but the sound quality is poor." Aphex's Brad Lunde adds, "People love the convenience of digital recorders, but audio quality is the central issue, and people are realizing that digital isn't necessarily musical."

As you might expect, manufacturers of digital recording products take a somewhat different view. Jim Mack of Alesis points out that "there is a lot of misinformation about what you're going to achieve by using a tube device to add 'warmth' to digital tape tracks. The use of tubes in mikes or mike preamps is a real phenomenon, but having a tube front end for digital recorders is another thing. It's true that the early digital machines had poor sound, largely due to the poor analog filters they used, but newer machines use advanced digital filters and higher sampling rates in order to deliver much better sound. The blanket statement that you need tubes to warm up digital is silly. In time, I think a lot of the misconceptions about tubes will go away, and people will realize how to use them as a tool instead of as a crutch."

The eminently quotable Hartley Peavey, founder of Peavey Electronics, pulls no punches on the subject: "The whole retro thing craze is utter insanity. It is predicated on the assumption that the amps of the '50s were designed to provide creamy overload sound, but they weren't even designed by engineers—they were designed by technicians who were mostly TV repairmen! The early amps didn't work well because these guys didn't understand the concept of

TL AUDIO INTERNATIONAL DISTRIBUTORS

ASIA & FAR EAST
VW MARKETING
TEL +44 (0)1379 728481
FAX +44 (0)1379 724009

AUSTRIA
TON EICHENGER
TEL +431 4865 165
FAX +431 4865 165

BELGIUM
AMPTEC
TEL +32 11 28 14 58
FAX +32 11 28 14 59

CANADA
SASCOM MARKETING GROUP
TEL +1 905 469 8080
FAX +1 905 469 1129

CYPRUS
EMPIRE MUSIC
TEL +357 2 490472
FAX +357 2 490863

DENMARK
DANISH AUDIO DISTRIBUTION
TEL +45 3168 2811
FAX +45 3165 2449

FINLAND
SOUND MEDIA LTD
TEL +358 0 510 2355
FAX +358 0 510 2257

FRANCE
MUSIC BUSINESS
TEL +33 1 43 38 15 95
FAX +33 1 43 38 70 79

GERMANY
GROOVE MUSIC (S E A)
TEL +49 5903 93 880
FAX +49 5903 6141

GREECE
SOUND CONTROL S.A. AUDIO & VIDEO SYSTEM
TEL +30 1 8837 62930
FAX +30 1 8836 377

HOLLAND
AUDIO ELECTRONICS MATTUSEN
TEL +31 20 699 04 80
FAX +31 20 699 36 41

ICELAND
B F PA SYSTEMS
TEL +354 1 121 44
FAX +354 1 612 144

INDONESIA
MULTI AUDIO PERKASA
TEL +62 21 629 6009
FAX +62 21 629 8453

ITALY
PRODUX SRL
TEL +39 2 393 11571
FAX +39 2 393 12609

JAPAN
HOOK UP INC
TEL +81 33 643 5735
FAX +81 33 367 4778

PORTUGAL
MUNDO MUSIC
TEL +351 2 900 4616
FAX +351 2 208 4949

RUSSIA
A & T TRADE
TEL +7 095 978 9016
FAX +7 503 956 1105

SINGAPORE/MALAYSIA
SWEE LEE COMPANY
TEL +65 336 7886
FAX +65 339 7085

SPAIN
REFLEXION ARTS
TEL +34 86 48 11 55
FAX +34 86 48 90 65

SWEDEN
ESTRAD MUSIC
TEL +46 8 643 90 07
OR +46 8 640 12 60
FAX +46 8 702 90 16

SWITZERLAND
ZAP AUDIO
TEL +41 22 340 05 70
FAX +41 22 340 05 75

SWITZERLAND
NAGRA - BROADCAST
TEL +41 21 732 01 01
FAX +41 21 732 01 00

TAIWAN
TRUE SOUND TRADING CO LTD
TEL +886 2 595 8512
FAX +886 2 594 0032

USA
SASCOM MARKETING GROUP
TEL +1 905 469 8080
FAX +1 905 469 1129

ADD THE WARMTH FEEL THE GLOW

NEW!

NEW!

"I first tested the TL Audio VI-1 in conjunction with a Yamaha ADBX A-D convertor and a Sony 3324 digital multitrack - I was so impressed with the warmth and smooth bottom end that the unit added to the recording that I have ordered a VI-1 for our in-house studio and for our hire stock."
Ian Silvester
Digital Audio Technology, London

THE TL AUDIO TUBE RANGE

$2395 **EQ2 Stereo Tube Parametric EQ**
4 band parametric, variable filters, mic-amps, +48v phantom power, dual mono or stereo linked modes.

$795 **VI-1 8 Channel Tube Interface**
Line amp, balanced ins & outs, unbalanced compatible, level matching for -10dB & +4dB equipment.

$5995 **8:2 Tube Mixer**

$595 **Dual Tube Mic Pre-amp/DI**

$1695 **Dual Pentode Tube Pre-amp**

$1595 **Dual Tube EQ**

$1795 **Dual Tube Compressor**

SASCOM MARKETING GROUP
For US & Canada Sales
Tel: +1 905 - 469 8080
Fax: +1 905 - 469 1129

TUBE TECHNOLOGY

Give your recordings the rich, warm glow of **Tube Technology**, a series of tube based mixers & signal processors. Take for example the new VI-1 interface, which offers 8 channels of tube warmth making it the ideal partner for digital multitracks, hard disk systems, stereo mastering & copying. Then there's the superb new EQ2 - a sophisticated, twin channel, parametric 4 band Tube Equaliser. Both these new additions offer the smooth sound, very low noise floor, quality construction & everyday affordability that only TL Audio can deliver.
To feel the glow contact your nearest authorised dealer.

TL Audio

Worldwide Distribution **Tony Larking Professional Sales Ltd.** Letchworth, SG6 1AN (UK). **Tel: +44 (0)1462 490600 Fax: +44 (0)1462 490700**

progressive gain structures. What we now consider a 'good' sound came from the mistakes these amp designers made. My question is: If it sounded lousy in the '50s, why does it sound good today? We tend to remember things as being better than they were—I mean, have you seen one of your old high-school girlfriends lately?"

One important question that affects the entire tube industry is that of availability. The predominance of solid state circuitry, along with rising labor costs and increasingly restrictive EPA regulations, has meant that tubes haven't been manufactured in any significant quantity in the United States for many years. Instead, the musical instrument industry has had to rely on supply from relatively small factories in Russia, China, Czechoslovakia, and what was formerly Yugoslavia. Hartley Peavey predicts that "as soon as these foreign factories get enough hard currency, they'll be getting out of the tube business and into digital chips."

> "If tubes sounded lousy in the '50s, why do they sound good today?"
>
> —Hartley Peavey, Peavey Electronics

Not everyone agrees with Peavey. Others maintain that demand from the West can keep those factories working. It's also worth noting that the world is currently experiencing a tube glut, since tubes are still used heavily in commercial aviation and military applications due to their resistance to electromagnetic radiation (such as would be caused by a nuclear explosion). Rolls' Dave DiFrancesco offers a wry comment on this subject: "Yeah, you'll still be able to play a Fender amp after the holocaust."

Of course, like everything else in life, tubes aren't perfect. Concerns about problems such as heat (which changes tube performance over time) have spawned a new technology: hybrid tube/solid state devices. Aphex has developed a patented hybrid circuitry called "Tubessence," which is incorporated in a number of devices in their existing product line, as well as in their new Model 109 four-band stereo parametric equalizer. Brad Lunde explains, "The engineering question we asked when developing the Tubessence circuitry was: How do you get what is good about a tube without the problems? Our goal was to get a tube to work properly at a low voltage so that it can be integrated with solid state components."

Another hybrid product introduced recently is ART's Tube MP, an entry-level mike preamp/DI box that provides a solid state front end into a tube. At NAMM, ART showed two new prod-

some prizes can boost your volume...
Ours Will

BOOST YOUR CAREER!

STR™ entertainment
proudly presents Music Search '96

ENTER TODAY!

You and your music may soon be taking a big step forward into the National Spotlight.

MUSIC '96 SEARCH

This recording package could be yours!

5,000 CD eps

Professionally marketed and promoted by including:

- Studio time
- High quality CD duplication
- Full-color artwork
- Radio promotion
- Distribution
- CD release party
- Sabine tuners

MERIDIAN Records

12 runners-up

will appear on the Music Search '96 single-sampler CD solicited to music professionals including selected major-label A&R contacts and receive Sabine's innovative AX-800 guitar-mount chromatic AutoTuner

Sabine

TO ENTER

- Fill out the entry form below.
- Enclose a cassette tape containing three original songs in a mailing envelope along with your completed entry form and a $20.00 check or money order for entry processing, payable to MS '96.
- Mail packet to:
MS '96 • P.O. Box 942210 • Atlanta, Georgia 31141-2210.

All entries must be postmarked by September 30, 1996 and will be confirmed via postcard. Winners will be notified by mail.

Artist(s)/Band _____

Address _____

City, State & Zip _____

Contact _____ Phone _____

ucts featuring the same circuit topology as the Tube MP: the Model 254 (essentially two Tube MPs in a rack) and the Model 210, similar to the Model 254 but with lower noise, higher headroom, VU meters, and an LED ladder.

Manufacturers are also introducing devices which combine digital control circuitry with a tube. DigiTech have already reported great success with their GSP2101 (aimed at the home recording market) and Valve FX (aimed at live performance), both of which combine a tube guitar preamp with a digital signal processor, with both stages under digital control. Then there's RSP Technologies' Piranha tube preamp, a MIDI-programmable device aimed at guitar players, not programmers.

Consumer desire has also inspired some manufacturers—from ART to Tech 21—to design solid state circuitry emulating the tube sound. However, plenty of people have reservations about tube emulation from both an engineering and marketing point of view. Aphex's Denny McLane points out, "The problem [with tube emulation] is that it requires an enormous engineering process, with lots of trial and error testing, and most U.S. audio companies aren't willing to go through that process." Scott Berdell of QMI (distributors of Drawmer products) sees the issue as "a bit of a dead end, since you're asking solid state circuitry to do something it doesn't want to do. One big problem with emulation is the lack of repeatability—no two tubes sound exactly the same, and the character of the tube sound changes over time as the tube ages."

Of course, tube purists like David Manley aren't impressed. States Manley, "Tube emulation just doesn't work, for the simple reason that plastic isn't leather—it may look like leather, but the bottom line: It ain't leather."

Not surprisingly, some folks are skeptical about the industry's latest tubular foray. ART's Jeff Cary states flatly, "The tube thing is being overdone tremendously. Manufacturers are coming out with tube everything, and people are buying indiscriminately. It's inaccurate to just assume that anything with a tube will impart a 'tube sound.'"

But the bottom line is that cash registers are ringing. As David Manley points out, "Tubes have weathered and survived the first and best 20 years of transistors." More than a few manufacturers and retailers out there are banking on Dave DiFrancesco's contention that "tubes aren't going away—they're coming back, and this time they're here to stay."

KISS

[*con't from page 38*] pounds of additional weight.

How come you're rehearsing in such a small room?

Echo and volume mask a lot. In a room this big, as soon as somebody messes up you hear it like *that*, and we stop and look at the feel. It's bizarre—These rehearsals are less about playing the songs than about understanding their *vibe*, what you did innocently when you didn't care. I'm a more adept player today than I was back then—although I have no aspirations for Billy Sheehanisms or anybody else—but whatever was happening naturally then, you have to work at to understand and get rid of the mindset of "I want to change that lick." "No, *don't*. The fans wanna hear *that primitive lick*, played that way. Don't show off with the songs they love."

Can you give an example?

Sure. "Strutter." Ace can play parts much better than those. The idea is not to show how well you play as an individual, but to have the gears mesh when you're doing a groove, because everything depends on everything else. I remember seeing the Stones jamming on their tunes, and it pissed me off. Give me the song the way I want to hear it. Don't jam. I'll go to a jazz club for that. I don't even care if you *play*—give me chords, a melody. And all the guys that play fast are looking for work; they never learned to write.

Well, you hired Vinnie Vincent to replace Ace because he could do both. What about his replacement, Mark Norton?

We wanted one of those fast guys because that's what was going on then, and some of the tunes were in that mold, but Paul could not get Mark to play the same solo twice. Kiss is about solos with their own hooks, ideally. It ain't about how well you can jam. *Write*. Mark was more into Allan Holdsworth, who I recognize as a genius, but those melodies I don't walk out the door whistling. However you get me to sing your solo—home run. The only fast guy that became legendary knew about melody, and that's Edward. I produced that original [Van Halen] demo; he played live in the studio with effects plugged into his Marshalls, so all those sounds are him right there on the spot, just miked. The original "Runnin' with the Devil" was a two-turnaround solo—he did it twice, note for note, as if it were a chorus, and that's the point. In fact, Alex and Edward did demos of "Got Love for Sale" and a couple of other tunes I wrote for Kiss, and his solo on "Christine Sixteen" was so great that when I presented the tune to the band I made Ace play Edward's solo note for note. Pure classic melody. But when people think of Edward, unfortunately, they say look at all the stupid typewriter stuff. It's like talking about frosting; that's just the top layer.

You're clearly able to shift your attentions between practical issues and music, but do you feel a radical personal transformation now that you're resurrecting that other stage persona?

We can bullshit each other and say, "Oh, as soon as I put the makeup on it was a Jekyll and Hyde." No—the adrenaline of the first time can never be recreated. But what *can* be recreated is the spirit of the intent, pre-market savvy or any of that, because anything that was perceived as savvy was just four kids off the streets of New York who wanted to throw a big party. After that you had suits coming in; the accountant's agenda was, "Save money." Record company says, "Do more disco." You fight to make sure the dream doesn't get diluted. We're working our asses off to capture it.

But I've *seen* it: When we walked out unannounced at the Grammys, with an audience there to hype their own records and careers—and make no mistake, from the wrinkled shirt to the big gangsta rapper, they all wanna get paid for their

stuff—the first guy who jumped up was Eddie Vedder, who was like, "Wow!" When something hits you in the gut and you forget whether you should stand, and you jump up and start clapping, that's a connection beyond hype. It's real. I mean, *I* get off looking at the band and going, "Wow, Kiss! Finally! A reason to go out!" Although there's some terrific songwriting out there, I want to see very few of these bands. I'm paying more for a concert than a CD, so give me something instead of, "Now I'm going to fall into my little amps and make believe I'm suicidal." That's great for one song. Nirvana was the epitome of that, and I'm sure that on the day Kurt killed himself, there were any number of front guys in the rest of the bands going, "Fuck, now I can't even *kill* myself and get on the cover of *Spin* or *Musician*." It's depressing.

We're the alternative. I want you to forget the traffic jam, good times are back. Whether you love the band or hate it, I *guaran-fuckin-tee* you, you're gonna walk out with your jaw dropping. They think it's gonna be amps and studs and a little fire-breathing—all I can tell you is, you'll have to look to the skies for some of the story. We're spending so much to make sure this kicks ass. It's the same vibe we had when we started. We made a couple million dollars right away; instead of buying mansions, we put it back into the show. And we were in competition with no one.

Is Kiss, Inc. structured the same way it was in the '70s? I assume...

You know—sorry to interrupt, but I do that better than anything—every band out there is incorporated. So when you say Kiss, Inc., it's in the same breath as Pearl Jam, Inc. and Nirvana, Inc.

I'm not saying that Kiss has a particularly mercenary intention in incorporating themselves...

No, no, no—everything is mercenary! As soon as you charge for a ticket or a concert, it's mercenary. All bands, because they charge, are by definition capitalistic and mercenary.

But the question is based on the assumption that Bruce Kulick, who's been in Kiss for over 10 years, was at some point anointed from being a hired gun to a full partner in the group. But now...

That's a wrong assumption. Even though everybody gets more and more benefits, Bruce and Eric are getting a paid vacation, and as *fans*, have given this their full blessing and said, "You know, this may affect us personally, but I gotta say as a fan, this is the coolest thing in the world."

Well, let's say they weren't fans of pre-1980s Kiss, just fine musicians who got along terrifically with you and committed their careers to nurturing Kiss as it's been for the last 15 years. As pros, they'd have reason to be irritated.

Personally, yeah. But they're on full paid vacation.

So they're not really members of Kiss.

Well, we determine who members are and *how* members are, in the same way that if you buy a car with money you worked for, and you decide there are going to be four seats—everybody's going the same

way, but somebody bought the car and paid for it and keeps paying for the gas, so everybody doesn't equally own the car.

But if four *guys build a car and ride for a few years and then two get out, and come back in after their seats have been filled, do they still have interest in that car? In other words, are you employing Ace and Peter the same way you once employed Bruce?*

Absolutely not. Each has a slice. You're welcome to ask.

So Ace and Peter aren't being salaried to tour with you and Paul; they have proprietary interest.

They have proprietary interest.

And Eric and Bruce?

No, they have some limited interests.

So they can go out and do other things.

You bet. Whatever they want. Within reason, as long as they don't take the Kiss logo and name wherever they want; those are restricted.

But if this goes on as long as you see fit, which you all agree could be until you're too old to perform, are the others out of Kiss?

It's completely loose, and it's a fair question, and the only way I can answer is the way Christian gospels do it, which is, "One day at a time, sweet Jesus." We just handed in a new record that kicks anybody's ass. I'm not sure we want to say, "We're back in makeup for all time," but the fans have been with us long enough. Let's put aside whatever differences we had. But I would think that after this runs its course, whenever that is, we'll go back with Bruce and Eric, make more records, and tour and continue.

Why summon all this spectacle when you could just reunite the four original members and do roughly the same business?

I guess 'cause we can. We wanna bring spectacle back. When we first decided to put makeup on, we had a deluded idea like, so *what* if we don't make money—let's be the band we always wanted to see, where there isn't one posing guy who doesn't even play an instrument; get a *job*, pick up a guitar, and add to the noise. And forget the star thing. *Everybody* sings and writes—that's the perfect band. Over the years people have come to us with checks to do it again: "Write in your figure." But I don't think Ace and Peter were ready, and we didn't want to do anything we weren't proud of, because we *didn't* need to. Kiss without makeup just sold out tours in South America, Japan, and Australia. But the fans want this. And there's a new generation, maybe two, that think music is only about the guy onstage who looks like the delivery boy, whining about how horrible life is and please put me out of my misery. I'm sick of the era of the wrinkled shirts: No matter how many platinum albums you have, you'll pretend you can't afford to put on a show. The vibe is that it's not credible to give people their money's worth. "I'm self-destructive, but I'll charge you to work out my angst onstage." It's terrific melodrama, like a child who crys for attention when there is nothing wrong. It *was* interesting to see everybody want to commit suicide. I now declare it over—let's rock.

Boyz II Men

Nathan Morris

Michael McCary

Shawn Stockman

home studio

The four members of multi-platinum recording group Boyz II Men describe the studio complex located just outside of their native Philadelphia as "the clubhouse we always wanted." But "clubhouse" doesn't quite properly describe their new musical haven, dubbed Stonecreek. Sure, it's off the beaten path, built inside a historic 19th-century gun factory and located on a trout-stocked stream, but inside it houses two world-class studios, an ambient room the size of a basketball court, one production suite, a record label and all the high-tech toys any musician would ever want. In addition to being a fully-staffed recording facility, Stonecreek also houses the private writing rooms of each of the group's members. Compatible with the larger adjacent studios, each office/writing room was set up to fit the needs of four distinct and highly productive, multi-talented musicians.

Nathan Morris's room (top left) is spacious and impressive. Based around a **Macintosh 7100 AV** (1) running **Mark of the Unicorn Digital Performer** software and three **MOTU MIDI Time Piece IIs** (2), Nate's system is set up to move quickly between his favorite pieces. "Inspiration," he says, "can come from almost anything—a drum track, a chord, a lyric or a lead line." If he starts with drums, Nate prefers the sounds and straightforwardness of the **Akai MPC-3000** (3). For keyboard layers and lead lines, he uses three **Roland JV-1080s** (two (4) on one side of the room, the third (5) on the other), set up to access all sound cards simultaneously. Other keyboards and modules with preferred sounds are the **Roland JV-880** (6) and **JD-990** (7), the **Kurzweil PC-88** (8) and **K2000** (9), **Korg 01R/W** (10), **Studio Electronics SE-1** (11), **Novation Bass Station** (12), and **E-mu Proteus, Ultra Proteus** (13) and **Classic Keys** (14). If he's starting with a groove or a sample (from his **Akai S1100**), Nate likes to get creative and inventive. He may grab a loop from a record or CD or create something unique by smashing a light bulb against the wall and sampling it. Favorite samples make their way from one group member to another with the aim of having something different and unique on their projects. Vocals go through a **CAD E100** (15) mike. Everything gets mixed through **Mackie LM 3204** mixers (16) ("they're quiet and easy to use"), and played through **Alesis Monitor One** speakers, chosen for the way they handle the

BY DARIA A. MARMALUK-HAJIOANNOU

MUSICIANS INSTITUTE

HOME STUDIO PRESENTED BY
THE MUSICIANS INSTITUTE, HOLLYWOOD, CA.

amount of bass Nate likes to pump through them. (In the photo, the Monitor Ones are replaced by a set of custom-built monitors 17 Nate was trying out temporarily.) Recorders of choice are two **Alesis ADAT XTs** 18, a **Panasonic SV-3700 DAT** 19 and a **Marantz** cassette deck 20.

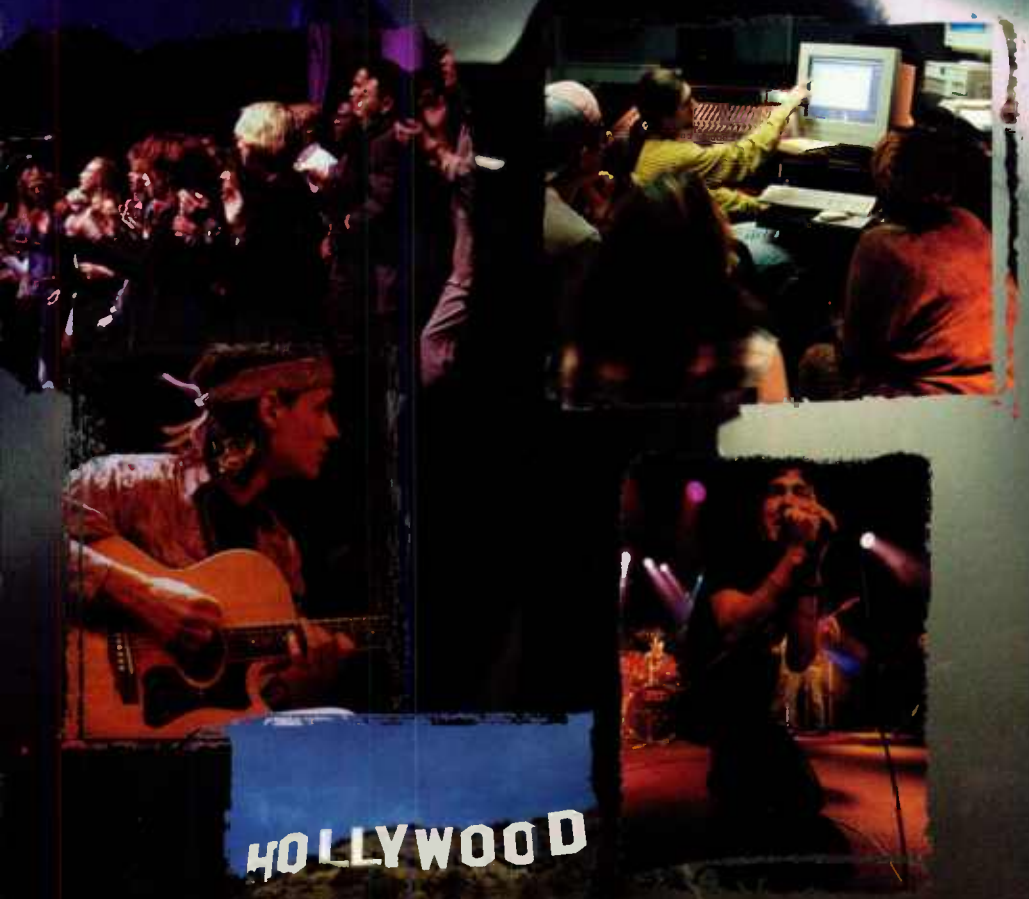
Shawn Stockman's room (top right) is practical and elegant. At the center stage in his writing rig, also based around a **Macintosh** computer (**Quadra 630** running **Digital Performer** software 1) and a **MOTU MIDI Time Piece** 2, is a **Kurzweil PC-88** 3 that serves as a controller for his MIDI gear. Shawn likes to begin his writing with either keyboard sounds or drum grooves. Keyboards of choice are the **Roland JV-1080** 4 ("amazing sounds—all of them!"), nylon guitar and string patches from the **Roland JV-880** 5, and percussion sounds from the **E-mu Ultra Proteus** 6. For bass sounds, Shawn likes the analog sound and feel of the **Studio Electronics SE-1** 7, and for drums, it's the **Akai MPC-3000** 8. Other keys include the **Korg O1/W** 9, **Roland D-70** 10, and **Kurzweil K2000** module 11. **Mackie LM 3204** mixers 12 keep the setup simple, and speakers are **Alesis Monitor Ones** and **Tannoy Super Gold SGM 10Bs** 13. Outboard gear consists of the **Ensoniq DP/4** 14, and it all goes to a **Panasonic SV-3700 DAT** 15.

At the heart of Michael McCary's setup (bottom left), beneath a sleek, life-size statue of a black panther, is a **Mackie** 56-input console 1 as well as a **Macintosh Performa 6200 CD** computer 2 and four **MOTU MIDI Time Piece IIs** 3. Keyboards and MIDI programming serve as the basis for most of the ideas that take shape here, with preferred equipment including the **Kurzweil K2500X** 4 (for its lush string and piano patches) as well as two **Yamaha TX81Zs** 5, **E-mu Proteus** 6, **Ultra Proteus** 7 and **Vintage Keys Plus** (for classic analog sounds) 8, **Korg Wavestation SR** 9 and **X3R** 10, **Studio Electronics SE-1** 11, **Alesis S4+** 12, and **Roland JV-990** 13, **JV-880** 14 and **JV-1080** 15. Effects processing includes two **dbx 266 compressors** 16, a **Focusrite Red 2** 17 for equalization, and a **Focusrite Red 7** 18 for mike pres and dynamics. For mixing, Michael's room relies on the **Mackie Ultramix Automation** 19 chosen for its "big console automation features at nowhere near the price." **Tascam DA-88s** 20 were chosen as a tape format for their reliability and compatibility with the A and B studios; four of them stand in custom shelves reaching halfway up the 20-foot ceiling. Speakers are **Genelec 1032As** 21 and **Tannoy PBM8 LMs** 22. Michael mixes to a **Panasonic SV-3700 DAT** 23 and a **Tascam 302** cassette deck 24, and he keeps current stable with a **Furman PL-8 Plus** conditioner 25.

Wanya Morris' busy schedule necessitated the creation of two identical writing setups, one in Los Angeles and one at Stonecreek. At the time of this story, most of his equipment was en route between the two locations.

Off the road and on hiatus, it seems that Boyz II Men are busier now then ever. It's easy to imagine that the rooms in this "clubhouse" will be the birthplace for a least a small part of musical history in the years to come.

The World's Most Innovative Music School



For 20 years MI has been teaching the world's most talented musicians how to become their best. Now, for our 20th anniversary we've started some incredible new programs designed for vocalists, bassists, guitarists, keyboardists, drummers, recording engineers, and songwriters! These intense programs will give you the skills you need to get your music heard and your record released!

You'll study stage performance and songwriting, and you'll work with today's hottest technology in a hands-on environment.

Call us, or visit our internet site and we'll send you our catalog and a pass good for a free day of classes!

Want more proof that MI is the world's most innovative music school? Here are just a *few* of the renowned artists and bands that MI alumni have played and/or recorded with:

Mick Jagger
Michael Jackson
Melissa Etheridge
Stevie Wonder
Eric Clapton
Alanis Morisette
Red Hot Chili Peppers
Sade
Chick Corea
Candlebox
Mr. Big
Megadeth
White Zombie
and many others!

1-800-255-PLAY
http://www.mi.edu
email: musicinst@earthlink.net

BIT GIT KIT PIT RIT

MUSICIANS INSTITUTE™

Musicians Institute 1655 McCadden Place Box MU96 Hollywood, California 90028 Tel: (213) 462-1384 Fax: (213) 462-6978

Oh, what a lucky man you are.

Brain Salad Surgery
(special deluxe reissue available 7/16/96) (72459)

Welcome Back, My Friends, To The Show That Never Ends—Ladies And Gentlemen (72228) (two CDs)

Emerson, Lake & Palmer (72223)

Pictures At An Exhibition (72225)

Emerson, Lake & Palmer's classic albums are now available on Rhino.

The band that led the progressive rock movement with such classic albums as *Tarkus*, *Brain Salad Surgery*, and *Trilogy* have entrusted their classic albums to Rhino, where they will be reissued with the full cooperation of the band members. All of these albums are now available with the exception of *Brain Salad Surgery*, which will be released in July with special packaging replicating the original H. R. Giger-designed album art.

The Best Of Emerson, Lake & Palmer • *Black Moon* • *Brain Salad Surgery* (special deluxe reissue available 7/16/96) • *Emerson, Lake & Palmer* • *Live At The Royal Albert Hall* • *Love Beach* • *Pictures At An Exhibition* • *The Return Of The Manticore* (four-CD box) • *Tarkus* • *Trilogy* • *Welcome Back, My Friends, To The Show That Never Ends—Ladies And Gentlemen* (two CDs) • *Works Live* (two CDs) • *Works, Volume 1* (two CDs) • *Works, Vol. 2*

Available at record stores everywhere,
or call toll-free 1-888-867-4466, dept. 68.

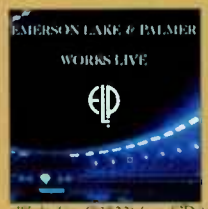
*Rhino in no way means to alienate ELP's female fans with the gender-specific nature of this headline. The use of the word *man* was based on expert market research that revealed an overwhelmingly male target market for these recordings. So, if you represent one of the 6.5 women in America who we believe would purchase one of these CDs, you have our most sincere apologies.

RHINO

The Return Of The Manticore (four-CD box) (72234)

Black Moon (72235)

The Best Of Emerson, Lake & Palmer (72233)



Works Live (72232) (two CDs)

Live At The Royal Albert Hall (72236)

Love Beach (72231)

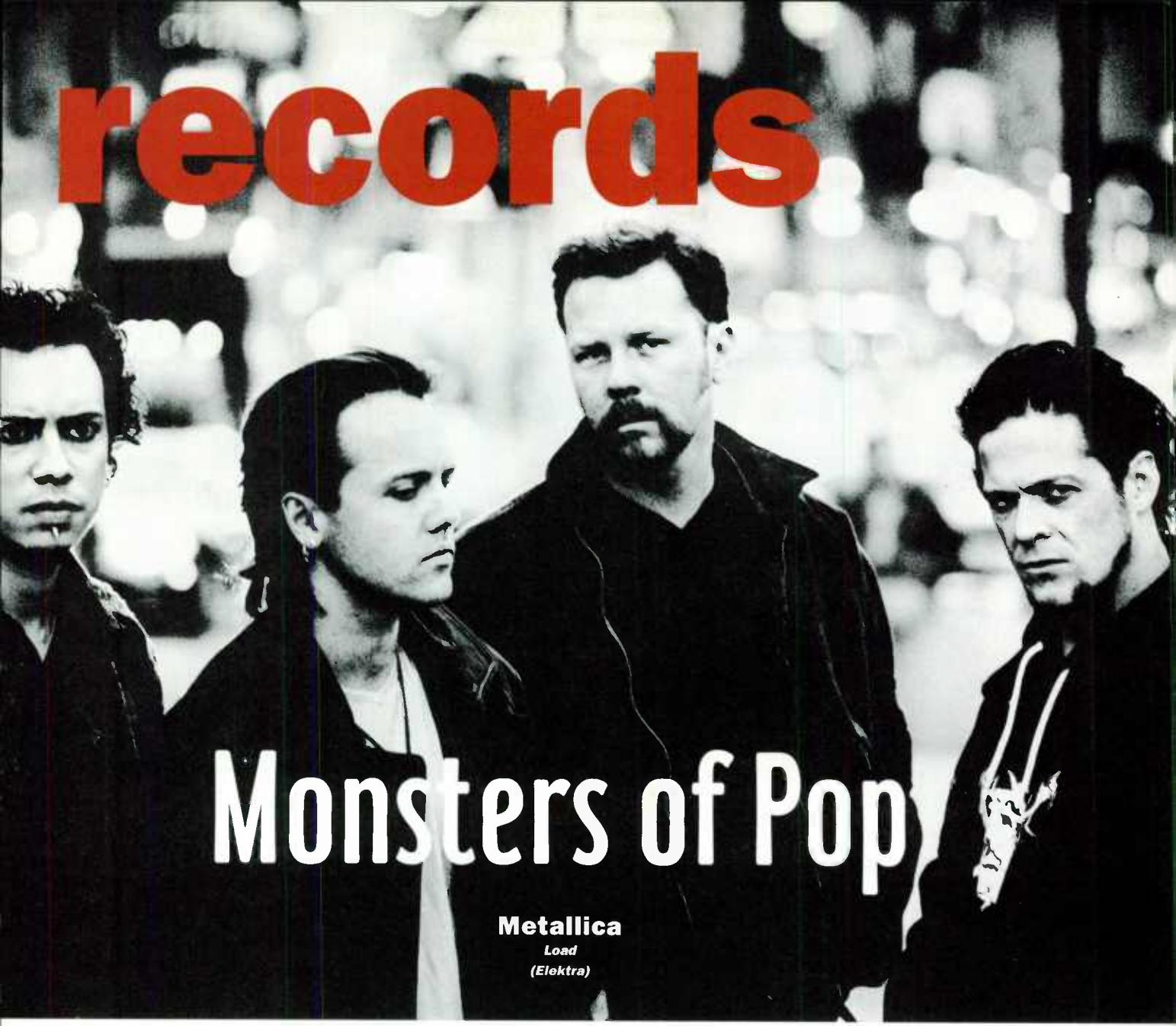
Tarkus (72224)

Trilogy (72226)

Works, Volume 1 (72229) (two CDs)

Works, Volume 2 (72230)

records



Monsters of Pop

Metallica
Load
(Elektra)

First let's get to the part of this album that's most likely to make longtime Metallica fans squirm. It's six songs in, a little ditty called "Hero of the Day." The song's central message seems to be: "This is our mainstream radio hit. Please buy it in great quantities." The guitars are clean (for the most part), the chords are major, Lars Ulrich's drumming is remarkably Alex Van Halen-ish, and James Hetfield spends most of the 4:19 duration singing in his normal voice, eschewing the ultra-masculine declamatory tone we're more accustomed to. And to top it all off, the song's central hook—a simple ascending bassline moving in major-scale steps from the tonic to the fifth—is a direct lift from the chorus of Fleetwood Mac's "Hold Me." What's the deal here? Have our favorite purveyors of doom and crunch gone soft?

The rest of *Load* answers that question with a resounding no. But it also rams home what most Metallica enthusiasts have probably figured out already: This band's never going to make another *Kill 'Em All* or *Master of Puppets*. The smoother, broader sound that distinguished their last album, 1991's *Metallica*, is even more apparent here, as is the tendency to write accessible tunes—and it may be shocking to headbangers, but as pop songs go, "Hero of the Day" ain't too shabby. Yes, one cut's eight minutes and another one's ten. Sure, their sense of compositional structure is still bravely unorthodox; the chorus of "The House Jack Built" doesn't arrive until the song's half over. But don't expect the jolting rifforamas of the past. The boys are more into cohesion now, more interested in the slow increase of momentum.

And they've certainly got the weight for it. Ulrich is as monstrous as he's ever been, and the exploration of new sounds does nothing but good for the guitar duo of Hetfield and Kirk Hammett. Hammett's playing is a particular treat; the slashing chords and toggle-switch Morse code on "Cure" are probably my favorite Kirk moments, but the vaporous slide on "Bleeding Me" and the wry talk-box solo on "The House Jack Built" (shades of Joe Walsh!) are close runners-up. Swirly phase-shift and tremolo effects distributed throughout point to a growing fascination with retro tone. (Is Lars' reported love of Oasis slowly seeping its way into the general band consciousness?) Most intriguing of all is the Southern-rock influence that's evident on several tracks, from the ZZ Top shuffle "2 x 4" to the Skynyrdian opening riff of "Ronnie" (for Van Zant?) and the twangy pedal steel on "Mama Said" (though maybe we can pin that one on *Led Zeppelin III*).

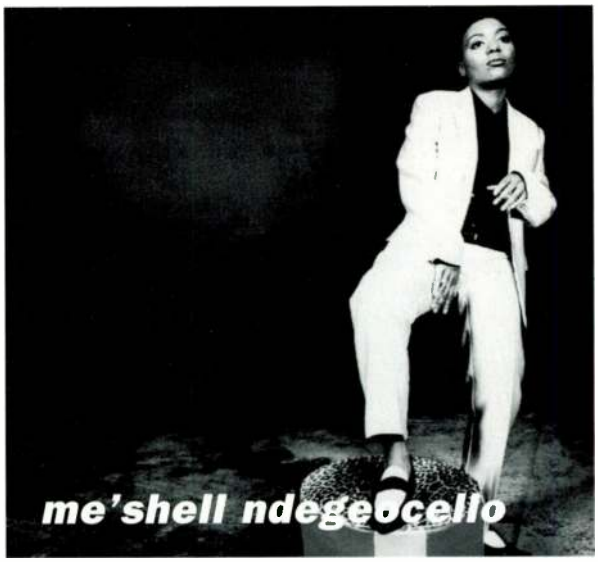
To sum up: 14 songs, nearly 80 minutes of music that at its best (which is often) easily outweighs any would-be competitors. Was it worth waiting five years for? Absolutely.—***Mac Randall***

Me'Shell Ndegéocello

Peace Beyond Passion

(Maverick/Reprise)

Funk ought to be its own reward, but Me'Shell Ndegéocello isn't buying that right now. Perhaps embarrassed by the commercial success of John Mellencamp's rollicking cover of "Wild Night," which benefited enormously from her monster bass licks, a brooding Ndegéocello scorns the notion of comfort or relief on *Peace Beyond Passion*. While *Plantation Lullabies*, her triumphant debut, was hardly a party platter, this relentless slice o' angst has all the excitement of a wake.



Make no mistake, the grooves are solid. In addition to Ndegéocello's typically authoritative fretwork, cool players like Joshua Redman, Wendy Melvoin, David Gramson, and Billy Preston contribute to these densely textured meditations on love and the cosmos. Whether singing or rapping, Me'Shell's a commanding presence, suggesting a descendant of Nina Simone.

But so joyless! Exploring the spectrum of desire from spiritual yearnings to carnal urges, Ndegéocello portrays the craving for fulfillment as a curse, rather than an opportunity for pleasure or transcendence. "The Way" and "Deuteronomy: Nigger" factor in white folks' manipulation of black expectations, highlighted by witty wordplay. A hellish one-dimensional cartoon, "Leviticus: Faggot" shows a victim of circumstances snuffed out without an iota of compassion. No wonder the languid "Free My Heart" practically equates enlightenment with death: Burdened by care, Ndegéocello sees earthly concerns as shameful and overwhelming.

Peace Beyond Passion displays none of the timidity that characterizes so many sophomore efforts. If anything, Ndegéocello is too bold in her willingness to carry the world's troubles on her shoulders. Sure, life stinks, but why not have some fun on the slide to oblivion?—***Jon Young***

Jimmie Dale Gilmore

Braver New World

(Elektra)

Jimmie Dale Gilmore has a knack for turning simple songs into aching manifestos of the soul, thanks to a nasal voice and twangy delivery that's virtually stamped: Heartbreak. On *Braver New World*, he's joined by ringers like *über*-drummer Jim Keltner, guitarists Tony Gilkyson and T-Bone Burnett, who doubles as producer of this 11-song opus. Despite the impressive trappings, Gilmore, whose career essentially began with Butch Hancock and Joe Ely in his band the Flatliners back in the '70s, hasn't topped his previous release, 1993's stunning *Spinning Around The Sun*. He has, however, created another atmospheric effort that will do nothing to add or detract from his cult-favorite status.

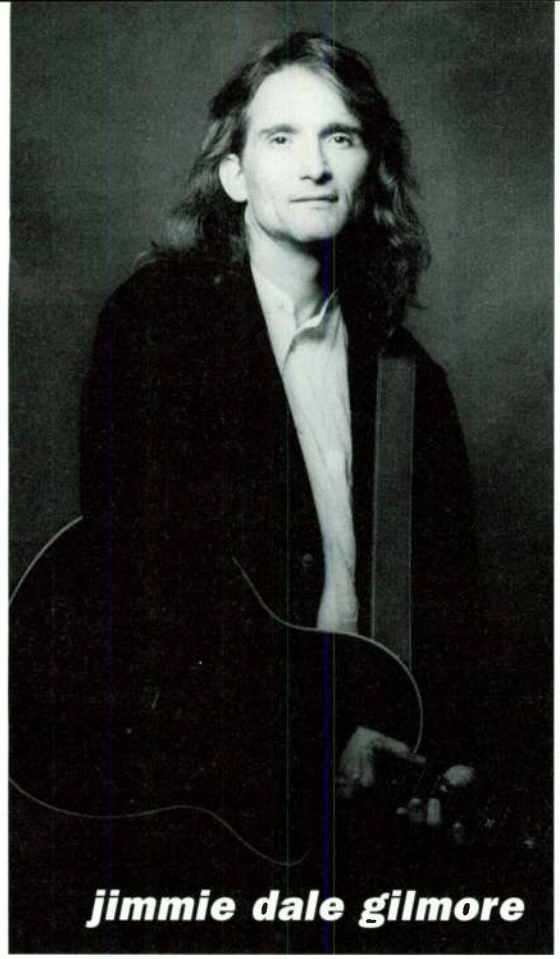
This go-round, Gilmore has opted for less vignette-style lyrics and more slow to mid-tempo musical arrangements, a few of which border on the somnambulant. But his singular ability to invest his lonesome prairie sound with a sort of spiritual grace—it's been dubbed, with semi-accuracy, "Zen country" —is undiminished here. The slow shuffle and lush, Mideast-tinged instrumentation of Sam Phillips' "Where is Love" conjures the ambience of a Jim Jarmusch film. Blind Lemon Jefferson's "Blacksnake Moan" evokes a back porch feel, which fits nicely with Gilmore's gentle, genial mien. His own material, with a few exceptions,

They Might Be Giants Wax Another One

It's mid-afternoon in Manhattan, and the light but steady rain outside befits the atmosphere inside River Sound Studio. John Flansburgh and John Linnell, who together constitute They Might Be Giants, are both slouching uneasily in their control room chairs. After an exhausting week in the Hit Factory recording the basic tracks for their new album (title TBA), they've had little time to recover—today only marks the end of the first week of 14-hour-a-day overdubs.

The Giants are preparing to record "Maybe I Know," an Ellie Greenwich song made mildly famous by Lesley Gore back in 1964. Their intention is to use the song both as a B-side or EP cut to precede the album's release and as a wax cylinder recording—yeah, that antique contraption—for the Edison National Historic Site in West Orange, NJ. Wax cylinders can only hold roughly two minutes of recorded material, so the band has to devise a time-adjustment arrangement. Linnell and most of the band—Eric Schermerhorn on guitar, Brian Doherty on drums and Ron Caswell on tuba—move into the main room, while bassist Graham Maby and Flansburgh set up in the control room. The Giants want to stay close to the slinkier elements of the original recording, so they keep altering their feel. The players are using acoustic instruments, which lends the song a certain timelessness, but still, something's not sitting right with Linnell. Doherty switches to brushes, and the song immediately takes on more dynamics, but only when Maby and Caswell rearrange their tic-tac "bass" pattern does the song's feel evolve from a plodding pace to bouncier Charleston groove.

While Maby and Caswell toy with their parts, engineer/producer Pat Dillett thinks aloud with Flansburgh. "Maybe we should've brought in that vibe player," he suggests, half-jokingly. "Maybe we should've brought in somebody with a vibe," muses Flansburgh.—***Michael Gelfand***



fares at least as well—two of the better ones, "Headed For A Fall" and the title song, are surprisingly lively toe-tappers. Even if you don't believe in a braver, newer world, Gilmore's music gives hope that there *is* one somewhere—probably in Texas.—***Katherine Turman***

Finn Brothers

Finn Brothers
(Discovery)

What a pleasant album. Not a great album, not a gripping album, not an exciting album, and not a very memorable album. But a pleasant album.

That, unfortunately, is as good as it ever gets with Neil & Tim Finn. Together in Split Enz and (briefly) Crowded House, they've never failed to make music that's been, at the very least, nice. Pleasant. Engaging. And mostly forgettable.

Consider the four best songs here: "Only Talking Sense," "Last Day of June," "Where is My Soul," and "Paradise (Wherever You Are)." What do they have in common? They're the ones with the strongest melodic hooks—but hooks that are apparent after six or seven listens. Some call this subtlety and praise it; I call listening to it lots of work for minimal musical payoff. And they're songs that sound like the work of other, better artists—like *Ram*-era Paul McCartney, the Left Banke, even the Sutherland Bros. & Quiver or Gallagher & Lyle. But they're weaker; they don't leave you humming, they leave you wondering what's missing.

What's missing is something I don't have: Lots of time. Give me three weeks on a beach with this album and a Walkman. Give me no other alternative, no other album with songs that instantly leap out and grab me. Give me a life-altering experience around which this record can serve as the soundtrack. Maybe then I'll fall for what this pair's fans call subtlety. Maybe then what now sounds mildly appealing will grab me by the medulla oblongata and/or crotch and move me profoundly.

Then again, maybe not.

And that's the story of the Finn Brothers.—***Dave DiMartino***

Marcus Roberts

Portraits in Blue
(Sony Classical)

Since George Gershwin penned his *Rhapsody in Blue* more than 70 years ago, players have taken his score as gospel, as unalterable as a Beethoven symphony. And why not? Played literally, the *Rhapsody* is a monument—if not to African-American expression, then to one observer's view of it through the prism of European musical practice.

Besides, orchestral arrangement and free-spirited blowing can be uneasy partners. Aside from Ellington and his heirs, successful hybrids of improvisation and composition are rare. It takes guts to anticipate critical disapproval by grabbing onto something like the *Rhapsody* and really shaking it up.

Marcus Roberts, the most idiosyncratic and uncompromising pianist of his generation, does exactly this on *Portraits in Blue* (released simultaneously with *Time and Circumstance*, an impressive performance of original thematic material by Roberts and a small ensemble, on Columbia). From the first notes he approaches the piece as a blueprint rather than a finished work, inserting a brief banjo figure right before the sweeping clarinet obbligato that introduces the original. Rather than upstage the clarinet, the banjo sets the stage with a sprinkle of proto-blues, reminding us of where the music comes from. Thus framed, the clarinet—and the answering horns, made bluesier too with exquisitely greasy trombone slides—becomes less of a repertoire artifact and warns the listener to expect some surprises.

Surprises there are. Roberts treats the cadence figures in Gershwin's solo piano passages as landmarks, pointing to them now and again in extended ruminations on jazz dance rhythm. Ensemble sections are transformed into explosive rhumbas; elsewhere, the group—drawn from the Orchestra of St. Luke's and the Lincoln Center Jazz Orchestra—evokes the voicings and surging pulse of Mingus' charts and the joy of traditional jazz.

The rest of the album consists of a re-creation of

stride piano giant James P. Johnson's orchestral work "Yamekraw" played with a reverence that illuminates the field-holler depth of its simplistic theme, and a set of ensemble and orchestral variations on "I Got Rhythm." From Coltranish Afro-jazz to gauzy, string-drenched tinkling, Roberts applies the tradition of blowing over the "Rhythm" changes to a compositional discipline. His distinctive solos—long, liquid lines that spill in and out of rhythm and over dense left-hand chords—complement the multistylistic references in his writing and complete the point made in his treatment of the *Rhapsody*, that in the hands of a master, true synthesis is possible even in these divisive times.***—Robert L. Doerschuk***

Squirrel Nut Zippers

Hot

(Mammoth)

Before music ever began to rock or roll—before guitar pedals, pronounced backbeats, and concert T-shirts—there were sounds that jumped, jived, shimmied and generally broke sweat in a variety of lascivious manners. Those sounds might be relived today through a stack of mint 78s by the likes of Cab Calloway, Fats Waller, or Louis Jordan, but if that's not handy, a very satisfying next best bet comes by way of *Hot*, the sophomore effort from Chapel Hill's Squirrel Nut Zippers.

Named after a cavity-punishing peanut chew, the Zippers are a sextet of multi-instrumentalists who reach back to the hot jazz of the '30s and '40s for heated inspiration. The band members may be students of the past, but there's nothing dry or academic about tracks like "Got My Own Thing," "Bad Businessman," and "Flight of the Passing Fancy," half-crazed rumblers that are—if not moshable—certainly jitterbuggable. With arrangements built on crafty drumming, preternaturally fat stand-up basslines, guitars, banjo, and shifting horn sections, the Zippers can create a wide variety of vibes: "Twilight" is goofily romantic, "Meant to Be" slinks along with a mix of sultry vocals and spooky guitar, "Memphis Exorcism" swings, and "Prince Nez" explodes into some gorgeous Dixieland chaos halfway through. Vocals often recall the spirits of Calloway and Betty Boop, and lyrics are sharply witty—*à la* the jive advice of "Put a Lid On It."

Hot was recorded in live takes at Daniel Lanois' Kingsway studio in New Orleans, using the old-fashioned everyone-around-one-mike technique, and the result is a record that shows off the beautiful imperfections of unscrubbed production. The Zippers have some top chops to work with, but it's the rough sprawl of real-time music-making that gives the music heavy soul. The band's greatest triumph is that in digging into the past they've created music with wickedly fresh energy. The Squirrel Nut Zippers aren't revivalists so much as "revitalists," and *Hot* dishes out an almost frightening amount of fun. Go ahead, put on your spats and get crazy.***—Chuck Crisafulli***

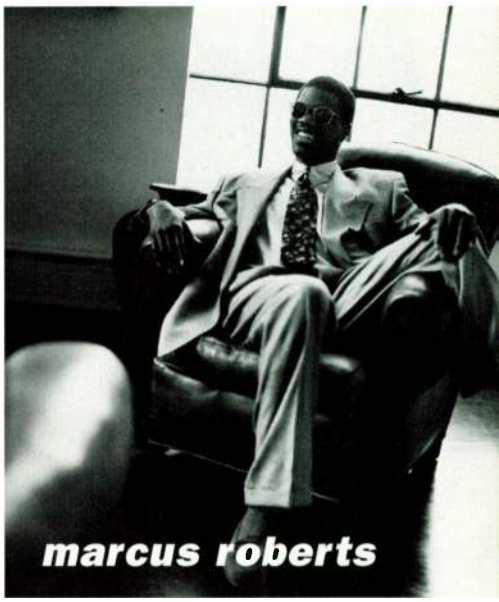
Tim Booth and Angelo Badalamenti

Booth And The Bad Angel

(Mercury)

On paper, this project shouldn't work—fey James dandy Tim Booth hooking up with dark composing/arranging conceptualist Angelo Badalamenti. What exactly, do the alterna-pop hipster and the *Twin Peaks* scaffold-rigger have in common? Apparently a lot, judging by this stunning, texturally rich collaboration, which came about thanks to a recent chance meeting on a U.K. TV show. Aided by ex-Suede axeman Bernard Butler, the duo opens the set with some sly sleight of hand—a pop ballad with sunny keyboards, an optimistic message, and a hook so big and shiny even the most savvy grouper couldn't resist its lure.

But that's not exactly where this record is headed; the closest reference point would probably be Peter Gabriel's first solo foray. "Dance of the Bad Angels" spins into the stratosphere, combining a mechanical faux-funk rhythm with spacy reverb and Booth's cabaret vocals and weighty thoughts on the afterlife: "Oh my God please take me now/I'm ready for ascension if I only knew how." Operatic choral underpinnings, *à la* Pink Floyd, round off the ethereal track. By the time that approach is repeated on "Fall in Love With Me" (with Booth fluttering leaf-like over an acrobatic aria), it's clear that despite their varied histories, these two artists think eerily alike, in flickering cinematic reels that work almost like German Expressionism. And Booth's Broadway style fits Badalamenti's brand of ornate artistry.



Other songs suggest classic Disney. The tentative piano notes, soft acoustic hum, and basic heartbeat of a drum on "Rising" give way to heavenly vocal samples, elevating Booth's otherwise grim lyrics. And "Hands in the Rain," with its watery cascade of synthesizers and a childishly enjoyable sing-song, would easily fit in on the *Little Mermaid* soundtrack. Closing *Bad Angel* on a distinctly visual note, it leaves you with the same just-entertained feeling of a grand production like *Miss Saigon*. If there's a coffeehouse still open, grab some dessert and discuss your Booth/Badalamenti evening. It's worth the time. ***—Tom Lanham***

Beastie Boys

The In Sound from Way Out!

(Capitol/Grand Royal)

When the Beastie Boys erupted in the early '80s with the frat-rap-rock of "You've Got to Fight for Your Right to Party," they seemed to be just another example of the old white-artists-exploiting-black-music syndrome. But the Beasties matured, adding something credibly unique to their sound. From the mighty hip-hop of *Paul's Boutique* to the powerful grits-and-gravy workouts of *Check Your Head* and *Ill Communication* (whence the bulk of this all-instrumental collection's material hails), Manhattan's finest have displayed an exhilarating R&B voice all their own.

Revisiting the Meters, Sly, Charles Earland, Willie Bobo, Melvin Spars, and Richard Holmes, *The In Sound* is fatback-flavored, Latin-tinged funk.

You Won't Find Any Of Beethoven's Moovements Here

Musician Magazine's

New Music Sampler featuring:

- Josh Clayton-Felt
- Todd Snider
- Cassandra Wilson
- Taj Mahal
- The Subdudes
- Otis Grand
- Idaho
- Kenny Wayne Shepherd
- Wayne Kramer
- Maria McKee
- Mandy Barnett
- Zucchero
- Big Hate
- Michael Lee Firkins
- Super 8
- Margie Adam
- Jon Whelan
- Peter Green's Fleetwood Mac
- Avenue Blue featuring Jeff Golub

VOLUME 21

What you will find on Musician Magazine's New Music Sampler Volume 21 are 19 full-length tracks from an exciting, eclectic mix of artists performing their future funk, blues, rock, R&B, celtic and country hits—all for the low price of $3.99 (even less if you subscribe now). Get a moove on and order today!

ease send me_____copies of A Little On the CD Side Volume 21. Enclosed is $3.99 per disc 5.99 foreign-US funds only). Or_____Please enter my 5-CD subscription to CD Side (a new lume every 3 months). Enclosed is $18 per subscription ($30 foreign-US funds only). Start bscription with ____Vol 19 ____Vol 20 ____Vol 21.
ease include appropriate sales tax in CA, DC, IL, MA, NJ, TN, PA VA, OH, CAN. Thanks.

ote: All prices include shipping. If the volume you requested is sold out, your subscription ll begin with next available volume.

nd check/money order to: Musician CD Side, PO Box 99100, Collingswood, NJ 08108

me_____

dress_____

ty_____ State_____ Zip _____

Please allow 4-6 weeks for delivery.

ALSO AVAILABLE

- Volume 19, featuring John Hiatt, Emmylou Harris, Brooklyn Funk Essentials, Holly Cole, Son Volt, Sugar Blue, Francis Dunnery plus 12 more!
- Volume 20, featuring Radiohead, the Badlees, the Refreshments, Dan Zanes, Lloyd Cole, 16 Horsepower plus 8 more!

chuck's cuts

by Charles M. Young

Dick Dale
Calling Up Spirits
(Beggar's Banquet/Surf Beat Music)

Don't play this around a ten-year-old boy unless you're prepared to buy him an electric guitar and a set of drums. He won't be able to decide which is more fun to bang. Pure physical joy wholly unbesmirched by the passive alienation that has wholly besmirched alternative rock. Buy it and your inner child will jump with gratitude, while your inner college student will go, "Huh?"

Rosalie Sorrels & U. Utah Phillips
The Long Memory
(Red House Records)

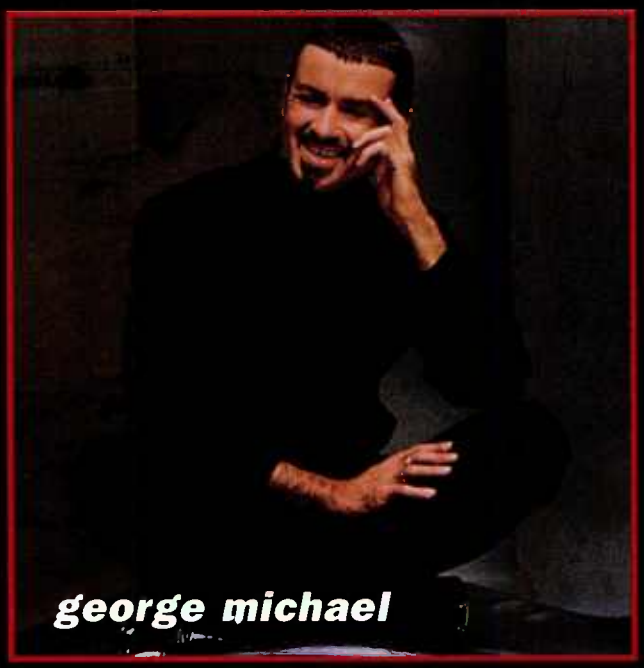
Politically radical music didn't start with Rage Against the Machine. Senior folkies with all the left credentials, Sorrels and Phillips revive the organizing anthems of the Industrial Workers of the World (the Wobbies) and other unions who struggled for benefits that workers now take for granted, even as they are losing them. With the social contract of the Cold War fading into history, these songs take on a revived and immediate relevance, which shines in the enthusiasm that Sorrels and Phillips bring to their singing. They tell great stories, too. Did I mention that they're wholly unbesmirched by the passive alienation that has wholly besmirched alternative rock?

The Tiki Tones
Idol Pleasures
(Mai Tai)

If Dick Dale and Ray Manzarek recorded an instrumental album after about eight months of music lessons, and they'd been listening to the Cramps and the Ventures, it would sound sorta like this supreme wheel of cheese. Affectionate satire on what we thought exotic in the sixties, but is it surf revival or lounge revival or some ungodly hybrid? Anyway, it's done with enough energy to be listenable and enough wit to make you laugh out loud.

The Byrds
Mr. Tambourine Man/Turn! Turn! Turn!/Fifth Dimension/Younger Than Yesterday
(Legacy)

Seems unfair to do this reissue a mere four years after you dropped a pile of money on the box set, but whatever "20-bit remastering" means, I like the sound better here. The guitar interplay emerges with greater warmth and clarity, without over-thinning the wash. I also like having the original order of the songs restored—somehow enhances the flashbacks of acid mysticism in blacklit dorm rooms. The great songs set the standard for folk rock forever, and the less great stuff was above-average garage rock (although David Crosby really missed the point on "Hey Joe"). Alternate takes included at the end of the original album are a lesson in how to distinguish between a good take and the best take.



George Michael
Older
(Dream Works)

If J.D. Considine were still writing the column, this review would consist of three words: "But not wiser." I'll say that age seems to have made Michael world-weary. Every song here slowly undulates, and might be useful as pre-sex music, if you're with someone who responds to heavy breathing, heavy reverb, Euro-pop progressions on the synthesizer, and sentiments that range from romantic ambivalence to the toll that fame extracts from narcissism.

Geto Boys
The Resurrection
(Rap-A-Lot/Noo Trybe)

Opens with urgent phone discussion of organizing street niggaz all over the country to vote (without specifying the candidates), then explodes into four minutes of chanting "Die Muthafukka!" (without specifying the muthafukkaz). Proceeds with contradictory half-steps toward a political and economic context, alternating with savage snapshots of lethal territoriality among gangstaz. "If life was a game that money could buy/The rich niggaz would live and the poor niggaz would die." If? Ominous, depressing, and biding time at a fork in the road between nihilism and genuine rebellion.

Loop Guru
Amrita
(World Domination)

On the grounds that they have absorbed the correct lessons from Steve Reich and Terry Riley and other avant minimalist pioneers who were doing this music long before samplers democratized its creation, these guys deserve a chance to prove that orgasmic accolades in the British music press don't necessarily mean that they suck and will be forgotten in six months. Promiscuous multi-cultural sampling creates ecstasy even if you haven't eaten any Ecstasy, which is to say there's substantive music swirling through this trance dance. One listen shatters the Western Canon.

Mark Hansen
The Complete Book of Alternate Tunings
(Accent on Music)

Find the right alternate tuning and new licks seem to fall off your fretboard like ripe fruit. Unfortunately, you often have no idea what you've done, and it's a pain locating chords that arrive automatically in standard tuning. Hansen spells out where to find various scales and a large array of chords in dozens of tunings, which can conveniently shorten your learning curve. Not an anthology of tabbed-out sheet music, the CBAT also provides long lists of prominent songs in particular tunings—a help to anyone without perfect pitch who likes to learn directly from a recording. Aimed at the fingerstyle guitarist, but should be useful for grunge exoticism.

PERCUSS THE SINGING VOICE TO INCREDIBLE LEVELS WITHOUT ELECTRONICS!

Introducing **THE SCIENCE OF VOCAL PERCUSSION**, the book that presents **THE GAN-TONE METHOD**, which reveals **ONE OF THE GREAT DISCOVERIES OF THE 20TH CENTURY: VOCAL PERCUSSION!**

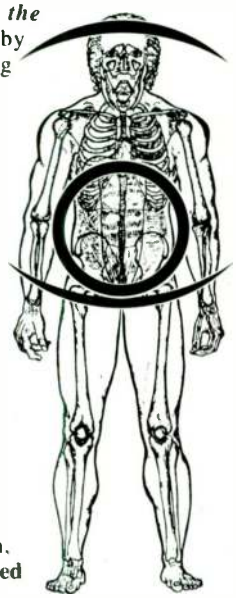
SINGERS: POPULAR OR CLASSICAL! BEGINNERS OR PROFESSIONALS!

Develop ASTOUNDING POWER, RANGE, BRILLIANCE and CONTROL, with no stress on the Vocal Cords, PREVENTING HOARSENESS and FATIGUE, while creating a NEW VIBRATIONAL LEVEL of ACOUSTIC SINGING ENERGY!

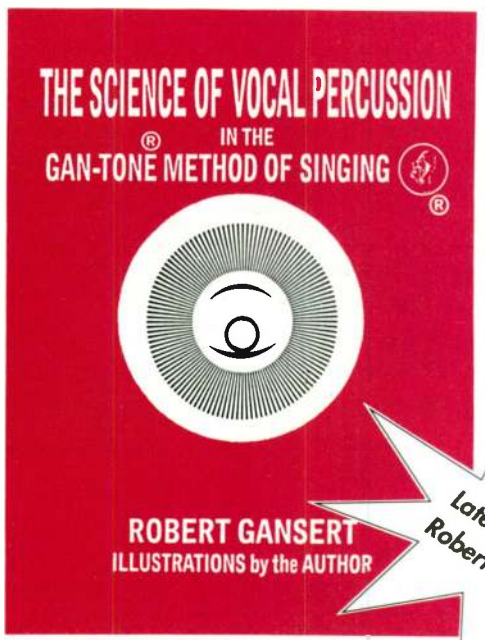
As Bartolommeo Cristofori transformed and augmented the harpsichord through percussion, by inventing the hammer action on the string to create the piano, so Robert Gansert transforms and augments the acoustic singing voice through percussion, by harnessing the Abdominal Muscles in Dual Fusion for imposing a Beat Frequency on the conventional voice, enabling the singer to sing on the "belly laugh" to create the Gan-Tone sound.

Since science operates within the structure of law and requires allegiance to law, the Gan-Tone Principles that create Vocal Percussion are explained in great detail in the textbook: ***SINGING ENERGY in the Gan-Tone Method of Voice Production*** by Robert Gansert, which has been selling **WORLDWIDE** for the past 14 years.

In order to give the reader another version as well as a quick idea of the Laws of Vocal Percussion for more rapidly spreading the news of this great discovery, ***THE SCIENCE OF VOCAL PERCUSSION in the Gan-Tone Method of Singing*** presents a concise summary of the Gan-Tone Laws through **64 QUESTIONS & ANSWERS** designed to concretize **THE GAN-TONE VOCAL INSTRUMENT** that makes the singer **A VOCAL PERCUSSIONIST** for producing **GAN-TONE: Transformed, Energized Singing Without Electronics** brought into existence by **Imposed Vibration** created by the **Abdominal Muscles on Body Fusion**, evolving the singing voice to an **Unprecedented Level of TIMBRE, POWER, RANGE, NUANCE, CONTROL, & BRILLIANCE** made possible by a higher level of vibrational consciousness!



THE VOCAL PERCUSSIONIST



ISBN
0-939 458-01-2

8 Full-Page Illustrations.

220 Pages.

Hard Cover.

$24.95

5" x 6 ½"

Latest Book by Robert Gansert!

About the Author:
To hear Robert Gansert, or any of his students, produce the Gan-Tone sound, is to be thoroughly convinced that he is a pioneer in energizing the singing voice into a new dimension!

ALSO AVAILABLE:

SINGING ENERGY in the Gan-Tone Method of Voice Production by Robert Gansert. Includes a **FREE ONE-HOUR INSTRUCTIONAL AUDIOCASSETTE** that contains **GAN-TONE EXERCISES** narrated and sung by the author.

Library of Congress Catalog Card Number: 81-80960
ISBN 0-939 458-00-4
30 Full-Page Illustrations by the Author.
A Gan-Tone Law appears on each illustration.
A unique Glossary of 184 Terms.
324 Pages.
Hard Cover.
$38.50
8 ½" x 11 ½"

In U.S.A., U.S. Postal Money Order for fast delivery.
Outside U.S.A., Bank Check or International Money Order in U.S. CURRENCY.
Canadian Postal Money Order in U.S. CURRENCY.

GAN-TONE IS A REGISTERED TRADEMARK OF GAN-TONE PRODUCTIONS

MAIL ORDER FORM

Please send me:

1. _____ **copies of THE SCIENCE OF VOCAL PERCUSSION @ $24.95 each. Outside U.S.A., $25.95 U.S. CURRENCY.**
2. _____ **copies of SINGING ENERGY @ $38.50 each. Outside U.S.A., $39.50 U.S. CURRENCY. Includes FREE audiocassette.**

Prices include postage, handling, and sales tax.

Name _____

Address _____

City _____ **State** _____ **Zip** _____

Send to: GAN-TONE PRODUCTIONS, Carnegie Hall, Studio 1105, 881 Seventh Avenue, New York City, N.Y. 10019
(In U.S.A., allow 3 to 5 weeks for delivery.)
GAN-TONE PUBLISHING CO.

Like England's trip-hop Chemical Brothers, the Beasties use '70s R&B as their motherlode. Instead of sampling, Adam Horovitz, Mike D, and Adam Yauch play every acoustic bass, snare drum whack and wah-wah with a gritty fluency and fiery musical knowledge.

With Mark Ramos Nishita (a.k.a. Money Mark) cowriting songs and playing keyboards, and Willie Bobo's son Eric on percussion, *The In Sound* fuses both the Oakland stroke and Philly soul. Unlike many funk wannabes who approach "soul" music with volume and attack, the Beasties deploy subtle dynamics. Listen to "Sabrosa," a low-riding number with a pungent bass edge, and "Namasta," where Ramos' flowing Rhodes piano underpins Horovitz's conversational wah-wah guitar. For sheer Ninja power, however, the album's centerpiece is "Pow." Propelled by Mike D's percolating drums, the song kicks in with Nishita's escalating organ chords and brash accents, then slowly dissolves in a slinky sprawl. Most of the other tracks are mellow, clocking in at under four minutes, so nothing here outstays its welcome. Like a soundtrack score, the songs appear with detail and nuance, quickly climax, then abruptly end. The final track, "Drink Wine," is a loose, studio-realized collage of harmonica, guitars, backwards tape loops, and disembodied voices. Eventually the voices take over, tumbling out like ghosts in a horror flick, then evaporate in an ascending mist. It's the perfect ending to a night of funk-fueled flashbacks.

—Ken Micallef

shorts

Peter Green's Fleetwood Mac

Live at the BBC

(Castle)

The greatest white blues band of the '60s? The hottest British blues band in history? The best three-guitar band in pop music? The original Fleetwood Mac (1967-70, featuring guitarists Peter Green, Jeremy Spencer, and Danny Kirwan) has been called all of these things, but this two-CD collection of radio performances makes a convincing case for the Mac as something even bigger: one of the greatest bands of all time, period. Between Green's breathtaking command of soul, Kirwan's way with an old-timey melody, and Spencer's apparent ability to imitate anyone (not just Buddy Holly and Elmore James, but Tim Hardin too), this was one versatile bunch. Even though many of their songs are melancholy, to say the least (you can't get much lower than Green's "Man of the World"), the feeling that's strongest on *Live at the BBC*—from the seven-and-a-half-minute slab of molten rock that is "Rattlesnake Shake" to the back-porch blues of "Like Crying"—is exuberance, the absolute confidence of five lads who could do anything. And when Green switches on that Les Paul bridge pickup, you might find yourself checking to see if your head's still attached to your body. (Castle Records, 110 E. 59th St., 18th Flr., New York, NY 10022)***—Mac Randall***

Ryuichi Sakamoto

1996

(Milan)

I'm usually not partial to film soundtrack albums. When divorced from the visuals, movie music often loses at least one dimension. That doesn't mean, of course, that film music can't be interesting, or be made interesting; *1996* is proof of that. Sakamoto has reworked several of his major soundtrack themes (including those for *The Sheltering Sky*, *The Last Emperor*, and *Merry Christmas Mr. Lawrence*), arranging them for piano and string quartet. The result: stately stuff, recalling the gorgeous string and brass arrangements Sakamoto devised for David Sylvian's *Secrets of the Beehive*. In keeping with its origins, this music still doesn't quite demand to be heard, but its frequent surprises—like the sudden bout of cello-scraping in the middle of "1919"—do reward the attentive listener.

—Mac Randall

Magnapop

Rubbing Doesn't Help

(Priority)

In the past, this Georgia quartet has worked with producers—Michael Stipe and Bob Mould—who understood that the band was as much about pop sensibilities as about punk aggression. This time, Magnapop has opted to work with Geza X, a veteran of the L.A. punk scene; while this choice should be cheered by fans of Ruthie Morris' unhinged guitar work, the result comes up a little short on the side of melodic accessibility. Vocalist Linda Hopper, whose sunny singing is the group's trump card, sounds not entirely comfortable with the predominant darkness of the material; only on isolated numbers like "My Best Friend" and "Dead Letter" does her tremulous vulnerability shine through.***—Chris Morris***

Grant Lee Buffalo

Copperopolis

(Slash/Reprise)

On their third outing, Grant Lee Phillips, Paul Kimble, and Joey Peters again brew up an alternately tender and stormy welding of Crazy Horse and the Beatles, in which thunderhead guitar work and cotton-candy harmonies are deftly counterpoised; Phillips' exposed-nerve vocals drift pungently above the clangor. But the current opus lacks an immediately memorable number, like "Lone Star Song" or "Mockingbird" from 1994's sophomore set *Mighty Joe Moon*—though "The Bridge," "All That I Have," and "Two & Two" coast neatly through the head. GLB remains a sonically enthralling unit, but *Copperoplis* is short on both exciting songwriting and musical surprises.

—Chris Morris

Wynonie Harris

Everybody Boogie!

(Delmark)

Arguably the greatest blues shouter of the pre-rock era, Wynonie Harris was a swaggering, larger-than-life presence in the manly mold of Big Joe Turner and Muddy Waters. Though these bracing 1945 sides predate landmark hits like "Good Rocking Tonight" and "Bloodshot Eyes," his boundless appetite for all things carnal is already in full bloom on "Playful Baby," "Young and Wild," and other odes to women and whiskey. Blessed with vocal cords of steel, Harris brings an easy self-assurance and lusty good humor to these urbane grooves, aided by such swinging players as Illinois Jacquet, Charles Mingus, Jack McVea, and Oscar Pettiford—none of whom upstage the star, by the way. It's easy to imagine young Elvis falling under the spell of this charismatic demigod a few years later.

—Jon Young

Hank

Are You Insane?

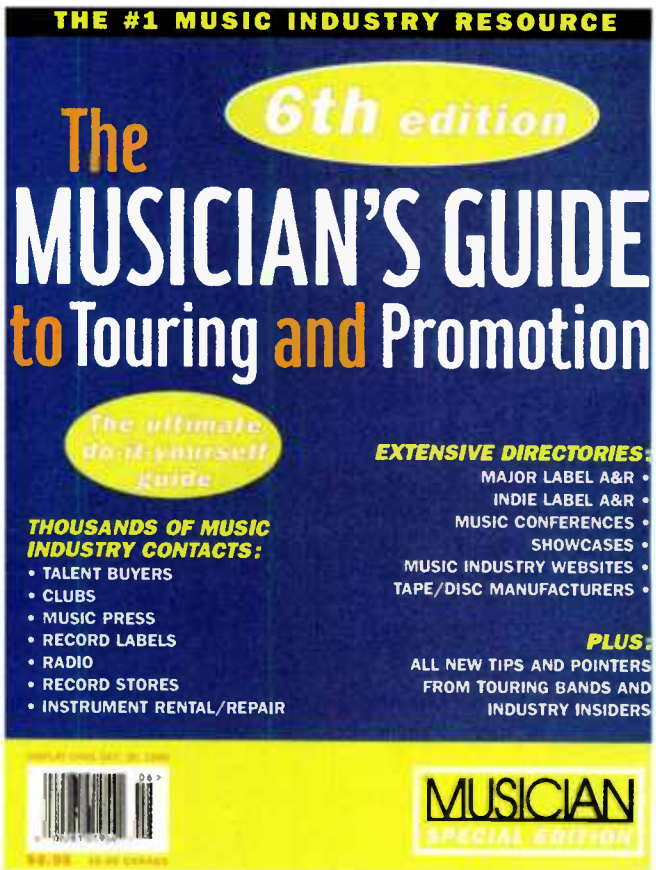
(Buzzsaw)

They may hail from Boston, but there's something charmingly Middle American about Hank. Maybe it's Larry Frye's slightly laconic drawl, or maybe the workmanlike hooks of tracks like "Simple" or "Art Problem." In any case, that little tinge of country, that slight breeze blowing straight from the heartland, doesn't hurt Hank's cause in the slightest. This is a sparkling collection of lunchbox guitar pop, boosted by a killer rhythm section and crafty songwriting with a universal

The Ultimate Do-It-Yourself Guide

All New! 100% Updated!

Do you want to BOOK YOUR OWN TOUR? SEND DEMO TAPES to the right people? Get PRESS COVERAGE and RADIO AIRPLAY for your band? SELL YOUR CD in record stores around the country? Find out about SHOWCASING opportunities? Do you want to GET YOUR MUSIC HEARD?



TRUST the original Musician's Guide to bring you the most extensive, thorough and accurate information. The all-new 6th Edition includes thousands of important contacts (club owners, record labels, music press, tape/CD duplicators–you name it!). What are you waiting for? Order today and start doing it yourself!

Special Offer

Please send me_____copies of the Musician's Guide to Touring and Promotion/6th Edition. Enclosed is check/money order for $9.95 each (includes shipping and handling).

or

Please send me_____copies of the Musician's Guide/6th Edition on Floppy Disk. Enclosed is check/money order for $36.95 each ($38.95 in Canada, $41.95 overseas. Prices include all shipping and handling. US Funds only please). Credit card orders may also call (212)536-5248, 9am-5pm eastern time.

•IMPORTANT• Please circle format: PC MAC

Name_____

Address_____

City, State, Zip_____

SEND CHECK/MONEY ORDER w/ ORDER FORM TO:Musician's Guide, 1515 Broadway, 11th floor, New York, NY 10036.

appeal. And as the lovely partial chords on the coda of "Crush" demonstrate, these guys can do more than just rock out. (Buzzsaw Records, Box 20253, New York, NY 10011)—***Mac Randall***

Vision Thing

Vision Thing
(CherryDisc)

The guitar players are definitely in charge on this one, and they favor sick tones, of the sort you can only get from arcane effects boxes. What makes this notable is that they're putting their fuzzes, phasers and wahs to work on fairly conventional, slightly folkish tunes, and backing up a singer who sounds like a harder-edged Natalie Merchant. In another group's hands, songs like "Dream Junkie" and "Shivers" might be soft and jangly; the way this band plays it, tornadoes and firestorms rage underneath the simple melody. This collision of approaches is usually fun, but sometimes it can get unnerving. Luckily, Vision Thing also prove adept at conjuring a smoother sound—on "Now and Forever," the vocals are just as wackily processed as the guitars, while the slower tempo of "Testify" makes for more atmosphere and gives everyone room to breathe, including us. (CherryDisc Records, Box 990424, Boston, MA 02199)—***Mac Randall***

Myth Science

Love In Outer Space
(Knitting Factory Works)

This Sun Ra tribute was knocked off during a two-night stretch at the Tap Bar of the famed Knitting Factory, and bassist/boss Reuben Radding has captured both the groovy aspect of Sunny's pen and the social slant of the Arkestra's gigs. The extended, hard-blowing moments never turn ponderous or exclusionary, and the shifting cadences push soloists toward romps that depend on deviation. Reed players Tim Otto and Briggan Krauss sound like Romulus and Remus no matter how drastically distinct their textural forays become. And keyboard smartie Anthony Coleman has never found himself in a dark alley he couldn't escape from. A must for all Racolytes.—***Jim Macnie***

products index

Here's our product guide which lists the equipment and page number where the players talk about the gear they use. Feel free to call or fax the manufacturers listed below for specific info on what the best players play.

AKAI, 7010 Soquel Dr., Aptos, CA, 95003, (800) 433-5627: **S3000, 16; MPC-3000, S1100, 83; MPC-3000, 84**

ALESIS, 3630 Holdredge Ave., Los Angeles, CA, 90016, (310) 558-4530: **ADAT, 68 ADAT, 74; ADAT XT, Monitor One, S4+, 84**

AMPEG, 1400 Ferguson Ave., St. Louis, MO, 63133, (314) 727-4512: **amps, 38; reverbe-rocket, 70**

AMPEX MEDIA, 401 Broadway, M/S 22-02, Redwood City, CA, 94063, (800) 227-8443: **16-track, 68**

APHEX, 11068 Randall St., Sun Valley, CA, 91352, (818) 767-2929: **Tubessence, Model 109, 76**

APPLIED RESEARCH & TECHNOLOGY, 215 Tremont St., Rochester, NY, 14608-2366, (215) 436-2720: **Tube MP, Model 254, 76**

AVEDIS ZILDJIAN, 22 Longwater Dr., Norwell, MA 02061: **cymbals, 38**

B.C. RICH INT'L, 17205 Eucalyptus, B-5, Hesperia, CA, 92345, (619) 956-1599: **Punisher, double-cutaway leopard-skin guitars, 38; Conti 8-string, 70**

BOSS, 7200 Dominion Cir., Los Angeles, CA, 90040, (213) 685-5141: **chorus pedal, 68**

CAD, 341 Harbor St., Conneaut, OH, 44030, (216) 593-1111: **E100, 83**

CRATE, 1400 Ferguson Ave., St. Louis, MO, 63133, (314) 727-4512: **amps, 38**

dbx, 8760 S Sandy Pkwy., Sandy, UT, 84070, (801) 568-7660: **266, 84**

DIGITECH, 8760 South Sandy Parkway, Sandy, UT, 84070, (801) 566-8919: **GSP2101, Valve FX, 78**

DIMARZIO, 1388 Richmond Terr., Staten Island, NY, 10310, (718) 981-9286: **Super Distortions, 38; magnetic pickups, 72**

DR HANDMADE STRINGS, 7 Palisade Ave., Emerson, NJ, 07630-1821, (201) 599-0100: **strings, 68**

DRUM WORKSHOP, 101 Bernoulli Cir., Oxnard, CA, 93030, (805) 485-6999: **drum kit, 38**

DUNLOP MFG, P.O. Box 846, Benicia, CA, 94510, (800) 722-3434: **wah-wah pedal, 68**

E-MU, 1600 Green Hills Rd., Scotts Valley, CA, 95066, (408) 438-1921: **Proteus, 83; Ultra Proteus, Proteus, 84**

EMAGIC USA, P.O. Box 771, Nevada City, CA, 95959, (916) 477-1051: **Notator SL, 16**

ENSONIQ, 155 Great Valley Pkwy., Malvern, PA, 19355, (610) 647-3630: **DP/S, 68; DP/4, 84**

EPIPHONE, 1818 Elm Hill Pike, Nashville, TN, 37210-3781, (615) 871-4500: **guitars, 38**

ERNIE BALL, 151 Suburban Rd., P.O. Box 4117, San Luis Opispo, CA, 93403, (800) 543-2255: **strings, 38; strings, 68**

FENDER MUSICAL INSTRUMENTS, 7975 N Hayden Rd., Scottsdale, AZ, 85258, (602) 596-9690: **Stratocaster, Harvard amps, Guild 12-string, 38; Telecaster, Champ, Jazz bass, 68**

FOCUSRITE AUDIO ENGINEERING, 80 Sea Lane, Farmingdale, NY, 11735, (516) 249-1399: **Red 2, Red 7, 84**

FURMAN SOUND, 30 Rich St., Greenbrae, CA, 94904, (415) 927-1225: **PL-8 Plus, 84**

GENELEC, Olvitie 5, Isalmi, Finland, 74100, (358) 771-3311: **1032A, 84**

GHS, 2813 Wilber Ave., P.O. Box 136, Battle Creek, MI, 49015, (800) 388-4447: **Boomers, 38**

GIBSON, 641 Massman Dr., Nashville, TN, 37210, (800) 283-7135: **Marauder, Flying V, Explorer, Firebird, Les Paul, strings, 38; JD180, S335, 68; '60s Les Paul, 72**

HAMER, P.O. Box 507, Bloomfield, CT, 06002-0507, (860) 243-7941: **guitars, 38**

HOSHINO, 1726 Winchester Rd., Bensalem, PA, 19020-0086, (800) 669-8262: **Ibanez PS10LTD & Classic, Ibanez Dynasty, Ibanez AE, 38**

KORG, 89 Frost St., Westbury, NY 11590, (516) 333-9100: **01R/W, 83; 01R/W, Wavestation SR, X3R, 84**

KRAMER, 3320 Route 66, Neptune, NJ, 07753, (908) 922-8600: **Axe, 38**

KURZWEIL, 13336 Alondra Blvd., Cerritos, CA, 90703-2245, (310) 926-3200: **K2000, 68; K2vx, 71; PC-88, K2000, 83; PC-88, K2000, K2500X, 84**

LABELLA, 256 Broadway, Newburgh, NY, 12550, (914) 562-4400: **strings, 38**

LANEY, 1726 Winchester Rd., Bensalem, PA, 19020, (215) 638-8670: **amps, 38**

LEXICON, 100 Beaver St., Waltham, MA, 02154-8425, (617) 736-0300: **reverb unit, 68**

MACKIE DESIGNS, 16220 Wood-Red Road NE, Woodinville, WA, 98072, (800) 258-6883: **LM3204, 83; LM 3204, 84; console, 84; Ultramix Automation, 84**

MANLEY LABORATORIES, 13880 Magnolia Ave., Chino, CA, 91710, (909) 627-4256: **reverb unit, mikes, 68**

MARANTZ, 1000 Corporate Blvd., Ste. D, Aurora, IL, 60504, (708) 820-4800: **cassette deck, 84**

MARK OF THE UNICORN, 1280 Massachusetts Ave., Cambridge, MA, 02138, (617) 576-2760: **Digital Performer, Time Piece II, 83; MIDI Time Piece, 84**

MARSHALL AMPLIFIERS, 89 Frost St., Westbury, NY ,11590, (516) 333-9100: **amps, 38**

MARTIN, 510 Sycamore St., P.O. Box 329, Nazareth, PA, 18064, (800) 345-3103: **strings, 38**

MORLEY, 185 Detroit St., Cary, IL, 60013, (800) 284-5172: **Diamond Distortion, 71**

NEUMANN USA, 6 Vista Drive, Old Lyme, CT, 06371, (203) 434-5220: **U47, 68**

OVATION INSTRUMENTS, P.O. Box 507, Bloomfield, CT, 06002-0507, (860) 243-7941: **Legend, 68**

PAISTE, 460 Atlas St., 8rea, CA, 92621, (800) 472-4783: **Sound Edge, 68**

PANASONIC, 1 Panasonic Way, Secaucus, NJ, 07094, (201) 348-7000: **SV-3700, 84**

PARKER, 89 Frost St., Westbury, NY, 11590, (516) 333-9100: **Fly Deluxe, Classic Fly, Supreme Fly, NiteFly, 72**

PEARL, 549 Metroplex Dr., Nashville, TN, 37211, (615) 833-4477: **drum kit, 38; drum kit, 68**

RICKENBACKER, 3895 S Main St., Santa Ana, CA, 92707-5710, (714) 545-5574: **guitar, 38**

ROLAND, 7200 Dominion Cir., Los Angeles, CA, 90040, (213) 685-5141: **JC-120, JD-800, Jupiter-8, 68; JV-1080, JV-880, JD-990, 83; JV-1080, JV-880, D-70, JV-990, 84**

RSP TECHNOLOGIES, 2870 Technology Dr., Rochester Hills, MI, 48309, (810) 853-3055: **Piranha tube preamp, 78**

SONIC FOUNDRY, 100 S. Baldwin, Ste. 204, Madison, WI, 53703, (608) 256-3133: **Sound Forge 3.0, 71**

STUDIO ELECTRONICS, 18034 Ventura Blvd., Ste. 169, Encino, CA, 91316, (818) 776-8104: **SE-1, 83; SE-1, 84**

TAMA, P.O. Box 2009, 327 Broadway, Idaho Falls, ID, 83403-2009, (800) 243-7276: **Bronze Snares, 70**

TASCAM, 7733 Telegraph Rd., Montebello, CA, 90640, (213) 726-0303: **DA-88, 68; 302, 84; DA-88, 84**

TC ELECTRONICS, 705-A Lakefield Rd., Westlake Village, CA, 91361, (805) 373-1828: **reverb unit, 68**

TL AUDIO SASCOM, 34 Nelson St., Oakville, ONT, L6L 3H6, (615) 872-8420: **VT1, 74**

VOX, 89 Frost St., Westbury, NY, 11590, (800) 645-3188: **AC-30, 38**

WASHBURN INT'L, 255 Corporate Woods Pkwy, Vernon Hills, IL, 60061-3109, (800) 877-6863: **signature model, 38**

YAMAHA, 6600 Orangethorpe Ave., Buena Park, CA, 90620, (714) 522-9011: **TX81Z, 84**

ad index

C L A S S I F I E D

MUSICIAN CLASSIFIED HOTLINE TOLL FREE

800-223-7524

Need an ad fast?
Call Jeff Serrette.
In NY State (212) 536-5174
Outside NY St. (800) 223-7524

COUPON

HOW TO ORDER AN AD

REGULAR CLASSIFIED (ads without borders): 20 word minimum. $2.90 per word, minimum $59 per insertion.

CLASSIFIED DISPLAY (all ads with borders): 1×/1" $163 per, 6×/1" $152 per, 12×/1" $142 per.

BOLD FACE CAPS: First line, additional $20.

MUSICIAN BOX NUMBER: Add $4 per insertion for handling.

PAYMENT MUST BE ENCLOSED with your ad. Send to Musician Classified, Jeff Serrette, 1515 Broadway, NY, NY 10036.

DEADLINE: Two months prior to date of publication.

ALL AD CANCELLATIONS MUST BE IN WRITING AND MAILED TO THE MUSICIAN CLASSIFIED DEPARTMENT.

FAX YOUR AD TODAY (212) 536-5055

CATEGORIES: Please mark category desired.
❑ Accessories ❑ Books/Publications ❑ Computers
❑ Employment ❑ For Sale ❑ Instruction ❑ Instruments
❑ Miscellaneous ❑ Musicians ❑ Records & Tapes
❑ Services ❑ Software ❑ Songwriters ❑ Talent ❑ Video

Your Name _____

Company _____

Address _____

City _____ State _____ Zip _____

Telephone _____

Please fill in the information below if you want to charge the cost of your classified advertising.

❑ American Express ❑ Visa ❑ MasterCard

Credit Card # _____

Exp. Date _____ Bank # _____

Your Signature _____

Publisher has the right to refuse all mail order retailer ads that might conflict with *Musician* dealers.

ACCESSORIES

ANNOUNCEMENTS

MUSIC BUSINESS JOBS! GET IN THE BIZ NOW! 1-(803)-750-5391. GET READY TO GET SERIOUS!

LET US START YOUR OWN RECORD/PRODUCTION/MANAGEMENT/PUBLISHING COMPANY. CONTACTS, CONTRACTS, CLIENTS, STATIONERY, SUPPLIES, CONSULTATION, MORE! WORLDWIDE! $3,700.00—(803) 750-5391.

ARTISTS

TOP INDEPENDENT LABEL SEEKS ARTIST ALL STYLES SEND DEMO TO STATUE/MGM, 2537 PACIFIC COAST HIGHWAY D329, TORRANCE, CA 90505

BOOKS/PUBLICATIONS

CHRISTIAN DIRECTORIES LABELS, PRODUCERS, STATIONS, RETAIL, DISTRIBUTORS, PROMOTERS, PLUS CD SAMPLERS AND SONGWRITERS TIP SHEET! JAMES LLOYD, JACKSONVILLE, OR 97530 (503) 899-8888

EMPLOYMENT

MUSICIANS NATIONAL REFERRAL—Professional musicians seeking bands—bands seeking professional musicians. Bands register free. Call now for information. 1 (800) 366-4447.

PROFESSIONAL MUSICIANS REFERRAL—Musicians/Bands —Connect with the RIGHT group or player. Call PMR—America's original national referral! (612) 825-6848

INSTRUMENTS

THE FINEST IN FRETTED INSTRUMENTS. SUBSCRIBE NOW to our monthly used and vintage instrument list with 20 jam packed pages of quality instruments for players and collectors at down-to-earth prices. $15.00/year ($30.00 overseas). Current issue free on request. ELDERLY INSTRUMENTS, 1100 N. Washington, POB 14210-EI5, Lansing, MI 48901; 517-372-7890. http://www.elderly.com

INSTRUCTION

ATTENTION: KEYBOARDISTS. Beginners to pros. FREE Report reveals how to sound like your favorite keyboardists on recordings. (800) 548-5601 24 Hrs. FREE Recorded Message.

MISCELLANEOUS

JOIN THE WASHBURN GUITAR CLUB FOR JUST $24.95! With your membership you will receive an assortment of original Washburn Accessories and special benefits that only a Guitar Club Member can access. For more information, write to: Washburn International, Attn: Guitar Club, 255 Corporate Woods Parkway, Vernon Hills, IL 60061 or call (708) 913-5511.

SONGWRITERS

SONGWRITER PRODUCTS, IDEAS, NECESSITIES! Books, Contracts, Copyrights, Business Forms, Record Co/Radio Directories, Duplication, Stationery, Music Gifts, Jewelry, Apparel, Holiday Gifts. "Free Catalog" SPIN, 345 Sprucewood, #MU, Lake Mary, FL 32746-5917; (407) 321-3702.

SERVICES

PLUG PRODUCTIONS—CD, cassette and vinyl manufacturing and distribution in U.S. and overseas. Sampler $4.00 (803) 750-5391, 273 Chippewa Drive, Columbia, SC 29210.

PROFESSIONAL SERVICES

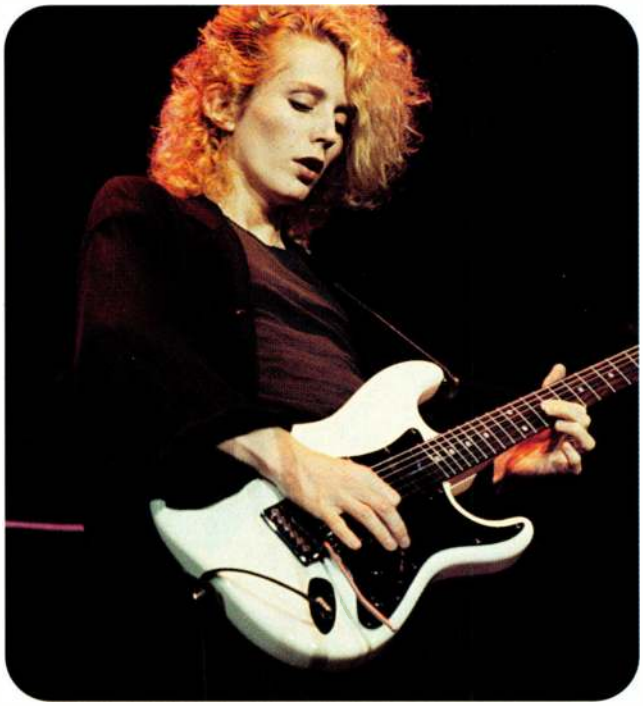
Professional Music Promotion and Distribution using the Internet. Contact World Party Music now for special pricing—(610) 645-9762; email: wpmusic@architech.com

"ENTERTAINMENT LAW" (Recording/Management/Publishing) Leading attorneys discuss the essentials of the music business. 5 hours, digitally-recorded Audio. 125-page book, with invaluable sample contracts. CLE-approved. $239, includes shipping/tax. Checks only to: (CCE, 395 Del Monte Center, #178, Monterey, CA 93940. Call 1-800-443-6253 for details.

RECORDS/TAPES

HARD ROCK IMPORTS, difficult to find domestics. Free list. No bootlegs. Jart Music, P.O. Box 375 Dept. 2099B, Wingdale, NY 12594; (914) 832-3669. http://www.webcreations.com/Jart/

FOR SALE



THE MORNING AFTER 'TIL TUESDAY

I was sitting at the bar at the Mac lounge and restaurant in Norwood, Massachusetts—I do a regular gig there every Thursday night with the group Street Magic—when, to the great delight of my bandmates and the restaurant staff, "Voices Carry," the first video made by my old band 'Til Tuesday, came on the TV. The premise of the program showing the video was something like "Where are they now?" The answer to that question was obvious to everyone at the Mac, as I swigged a post-gig Bass ale.

Maybe they included the clip because of the media blitz that's accompanied the new album by Aimee Mann, 'Til Tuesday's lead singer, who I started the band with in 1982. For me, this press bonanza has awakened all the long-dormant Aimee Mann questions I've been plied with over the past decade, from the ever-popular "Was she really a bitch?" and "Was the braid fake?" to, of course, "Between you and me, joo screw 'er?"

Other questions come up now and then, from people who figure that as a founding member of 'Til Tuesday and co-writer on the first two records, both of which went gold, I endure this gig either because I spent all my considerable wealth on groupies and cars or because I must have an incredibly low self-image. The fact of the matter is, believe it or not, I'm making more money now than I ever did with 'Til Tuesday. Sure, several times a week I tie my hair back, put on conservative clothes, and sing doo-wop with four Italian guys for a mostly 30s-to-50s crowd, most of whom are closer to my parents' age than mine. But I'm having a blast.

See, this gig at the Mac isn't just your typical GB job—GB meaning "general business," such as corporate functions, weddings, and expensive parties, with the band made up of tamed rockers in tuxes playing "Wind Beneath My Wings." No, it's more than that: It's *a cappella*. This is important, because when I was in 'Til Tuesday I used to be known as the guitar player who looked like a girl—sometimes I was even mistaken for Aimee. This new persona is actually a welcome change of face *and* pace.

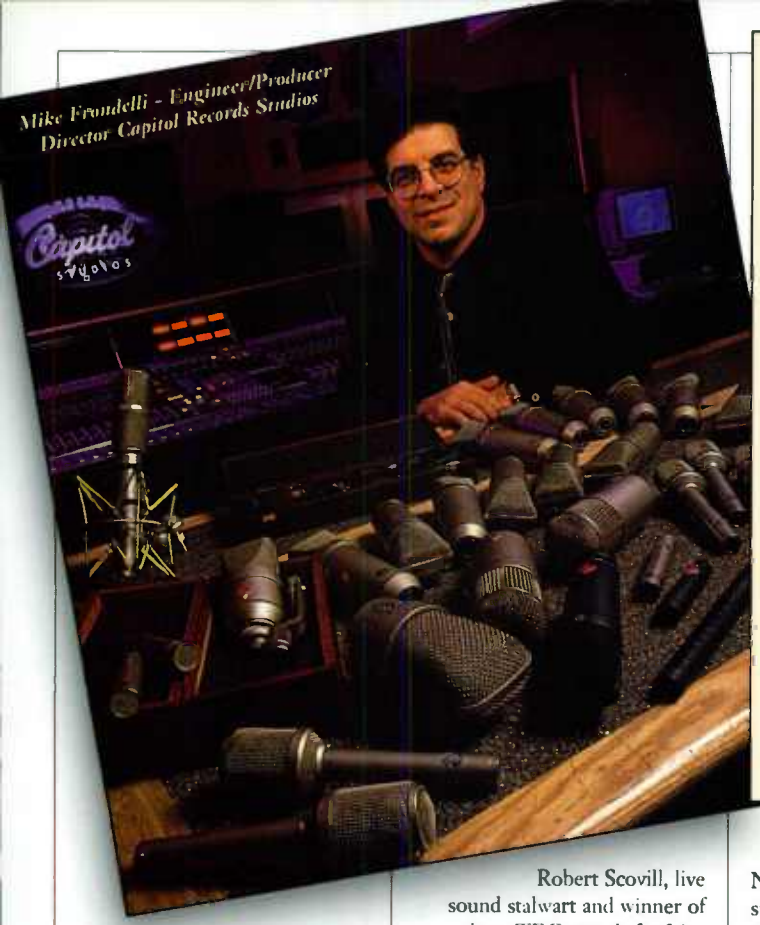
Working gigs like the Mac has afforded me the opportunity to buy a modest home recording setup. Thanks to this group, my wife and I have also saved up enough money to put more than 20 percent down on a lovely little house with a barn—soon to become a much larger home studio. So who's complaining?

True, my band colleagues have asked their share of questions too about my ex-band and that blonde broad with the awful hair—what was her name? Even so, when they ask me whether, after accepting awards on MTV, I ever dreamed I'd be singing "The Lion Sleeps Tonight" at the Chelsea Polish Political Club Annual Spring Picnic. . . well, you already know the answer.—***Robert Holmes***

Ebet Roberts (left)/Rob Van Petten (right)

TWO PROS WHO KNOW GREAT SOUND.

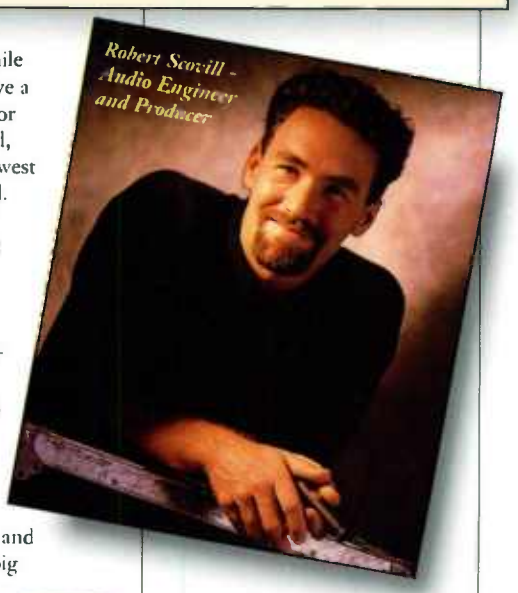
TWO MICS THAT MAKE THEM VERY HAPPY.



Mike Frondelli, Director of Capitol Records Studios, has a connoisseur's mic locker, including more than 50 Neumann mics dating back to the 1940's. Newest in the collection? The mic Mike calls "the working man's Neumann," the TLM 193. Because it sounds so good in so many applications, Frondelli recommends the TLM 193 as "the one mic to have" for Capitol acts setting up project studios.

The TLM 193 is a stripped down, cardioid-only version of our famous TLM 170. It provides oodles of headroom, has virtually no self-noise, and can immediately give your project studio that professional sound (particularly on vocals) that you've been missing. (By the way, the TLM 193 has become our biggest seller.) It carries a retail price of less than $1500.

Robert Scovill, live sound stalwart and winner of three TEC awards for Live Sound Excellence, knows a great microphone when he hears one. He has toured as the front-of-house mixer with bands like Rush, Def Leppard and most recently Tom Petty. "I am using the new KM 184 both out on tour and at MusiCanvas." (Robert's studio in Scottsdale.) "The KM 184 carries all of the Neumann signatures, and I have had great success on a wide variety of sources, from the subtleties of violin to the extremes of distorted guitar." The KM 184 is perfect for instruments of all kinds, and excels at overhead drum miking and capturing the elusive acoustic guitar. For professional quality at less than $700 each, a stereo pair of KM 184s can easily be a part of ANY studio.



Let's face it. While Neumann mics have a stellar reputation for rich, opulent sound, they are not the lowest priced mics around. Why? Because we have to ensure that our microphones satisfy even the most demanding engineers in hyper-critical recording environments. But, we *have* found a way to take a few of the bells and whistles off a couple of our mics and still give you that big (HUGE) studio sound on a project studio budget.

The bottom line is this: before you go dropping big cash on outboard gear trying to make your studio sound good, consider the most important part of the signal path, your microphones. The only way to get great sound *out* of your studio is to *capture* great sound. And no other microphone captures sound as well as Neumann . . . not even close.

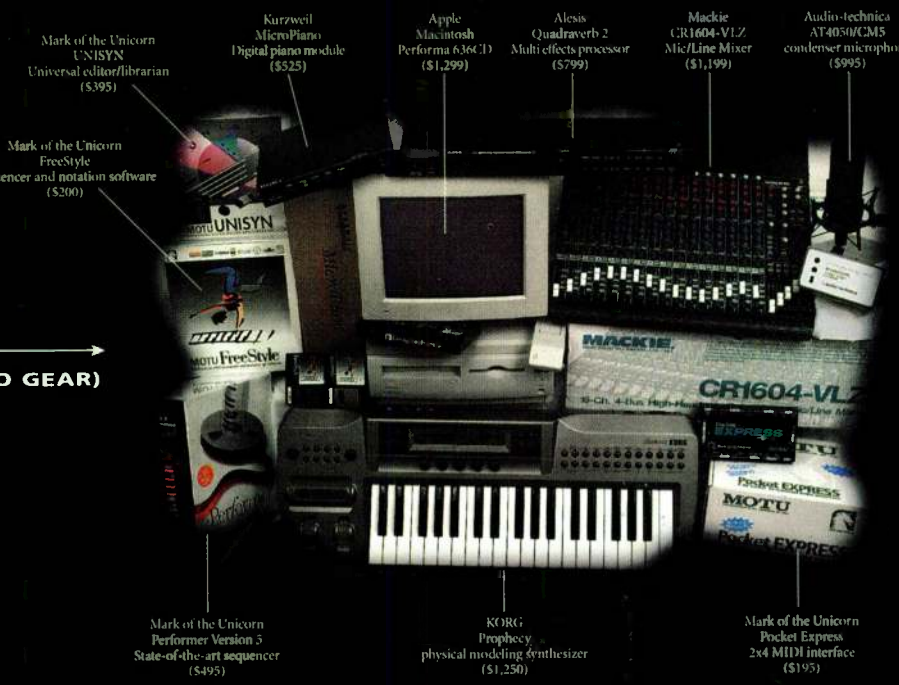
NEUMANN

Neumann/USA

6 Vista Drive, PO Box 987
Old Lyme, CT 06371
Tel: 203-434-5220 Fax: 203-434-3148

In Canada: 221 LaBrosse Ave,
Pte-Claire, PQ H9R 1A3
Tel: 514-426-3013 • Fax: 514-426-3953

YOUR DREAM.



(A $7,347 PILE OF STUDIO GEAR)

YOUR CHANCE TO WIN IT.

Sweetwater SOUND INC.

SWEETWATER SOUND • MARK OF THE UNICORN •

STUDIO GIVEAWAY

MOTU

(THAT'S RIGHT. A CHANCE TO WIN FREE GEAR.)

(ONE CALL AND IT *COULD* BE YOURS.)

CALL NOW TO REGISTER! 219-432-8176

CO-SPONSORED BY SWEETWATER SOUND, THE ULTIMATE MUSIC RETAILER, AND MARK OF THE UNICORN, LEADING DEVELOPER OF MUSIC SOFTWARE AND PERIPHERALS.

Official Giveaway Rules: To enter, call the number shown above and provide your name, address, daytime phone number, and email address (if you have one). All entries for the *Sweetwater Sound•Mark of the Unicorn Studio Giveaway* must be received by September 30th, 1996. Entrants to the *Sweetwater Sound•Mark of the Unicorn Studio Giveaway* need not subscribe to *Musician* magazine. The winner will be drawn at random and will be notified by mail. The prizes are non-transferable and no substitution is allowed other than made necessary due to availability by the manufacturers. Should this occur, a replacement prize of like or greater value will be provided. The winner may be required to sign and return (within 30 days of notification) an affidavit of compliance with these rules and a release for the use of his or her name for publicity purposes without further consideration. This offer is void where prohibited by law, and is subject to all applicable federal, state, and local regulations. Taxes are the sole responsibility of the winner. The *Sweetwater Sound•Mark of the Unicorn Studio Giveaway* is not open to employees of participating manufacturers, or the employees of Sweetwater Sound, Inc. and Mark of the Unicorn, Inc. Odds of winning depend on the number of entries received. The rules and conditions of the *Sweetwater Sound•Mark of the Unicorn Studio Giveaway* may be changed without prior notice. Sweetwater Sound, Inc. and Mark of the Unicorn, Inc. shall be deemed exclusive interpreters of the rules and conditions.