

Looking for a truly unplugged sound? Plug into a new Ovation

Unplugged. It's a deceptive word. Fact is, once you take your acoustic out of the house, you've got to plug it in to be heard. If you're looking for a great amplified acoustic sound night after night in place after place, say hello to the Ovation 1994 Collectors' Edition.

What makes this Ovation work miracles is the new Optima preamp and equalization system.

It's functional and flexible with four bands of control to add depth, sparkle, and musical character without the boxy, harsh or unbalanced sound of some systems. It does all this as quietly as most studio mixing consoles.

The Optima features a steep notch filter that can surgically cut feedback one note at a time. Because the control is so fine, it

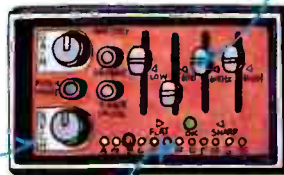
stops the howl without messing with the character of your sound.

There's also something that you'll find useful at home or on stage — a built-in chromatic tuner. It will get you up to pitch in no time, even if you use non-standard tunings.

Plug into a truly unplugged sound. Plug into a new Ovation 1994 Collectors' Edition at your local authorized Ovation dealer.

HIGH AND LOW SHELVING EQ WITH BROAD BANDPASS MIDRANGE CONTROLS.

STEEP NOTCH FILTER TO CUT FEEDBACK



BUILT-IN CHROMATIC TUNER—TURN ON, TUNE UP

SELECT EBONY FINGERBOARD WITH JUMBO FRETS.

DISTINCTIVE NEW INLAID ROSETTE MADE OF FIGURED ASH, EBONY, MAPLE AND BLACK PEARL.

MID-DEPTH BODY FOR STRONG LOW-END RESPONSE.

STANDARD 1/4" OUTPUT OR BALANCED XLR WITH PHANTOM POWER. SKIP THE DIRECT BOX AND GO STRAIGHT TO THE CONSOLE.

Ovation

Ovation Guitars, P.O. Box 507, Bloomfield, CT 06002

THE OVATION 1994 COLLECTORS' EDITION

"ASCAP:
Without you we're nothing."

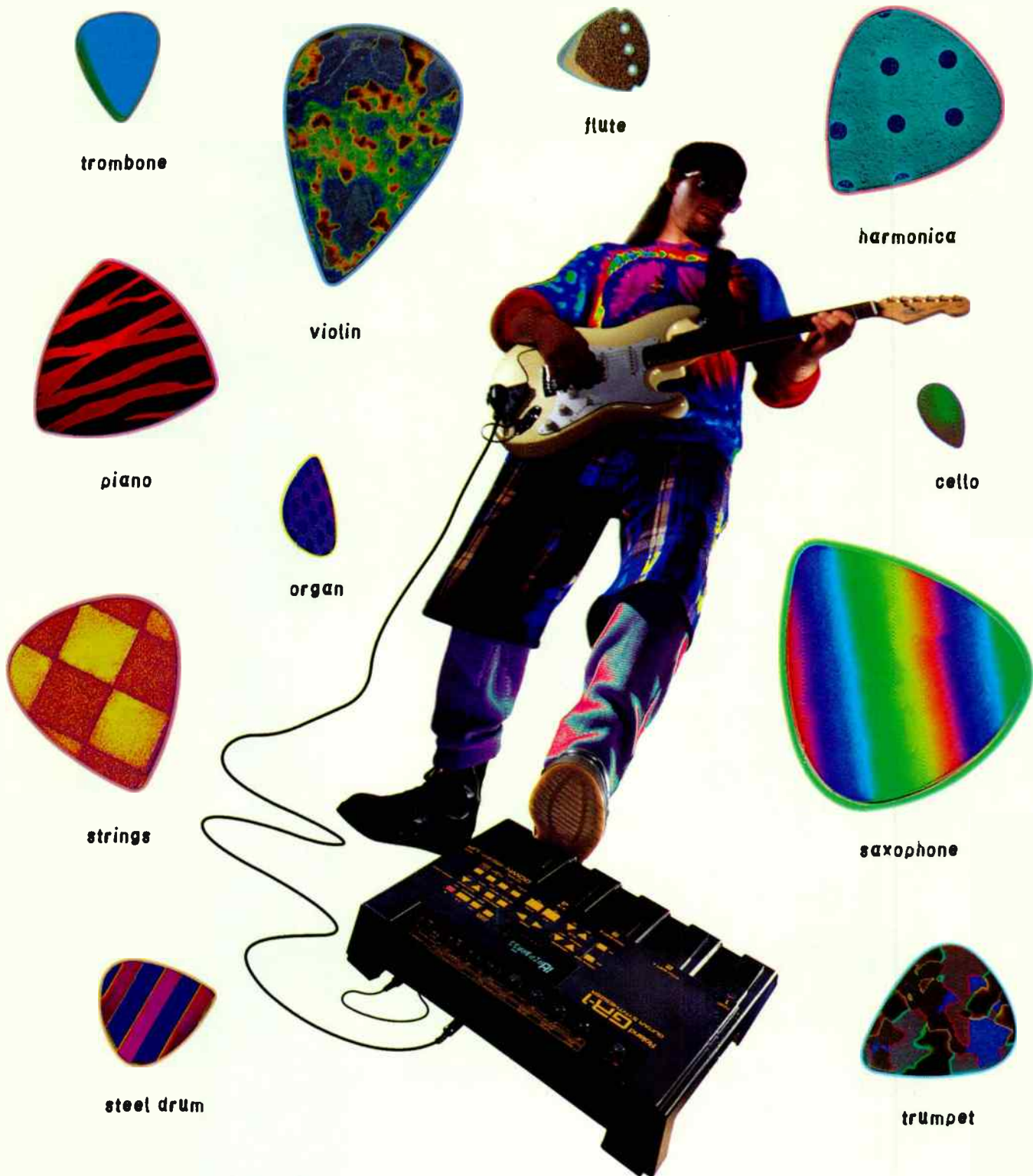
Gin Blossoms



*ASCAP congratulates the Gin Blossoms, A&M Records
and Bill Graham Management on their platinum
plus album, "New Miserable Experience."
We are honored to have been the first to
showcase this group of ASCAP members.*

AMERICAN SOCIETY OF COMPOSERS, AUTHORS, AND PUBLISHERS

ASCAP!



trombone

flute

harmonica

violin

piano

cello

organ

strings

saxophone

steel drum

trumpet

The only difficulty in having the best guitar synthesizer around is telling all your instruments apart. After all, the GR-1 opens up a new world of sounds—from piano to synth to special effects. And the ability to perform string bending, hammer-on and glissando gives those sounds the feeling you want. Since it's easy to use, you can spend time playing instead of editing. A built-in, 4-track sequencer gives you creative control way beyond analog tape recording. And you can install an expansion **Roland**

Roland Corp., US 7200 Dominion Circle Los Angeles, CA 90040-3696 (213) 685-5141 Roland Canada Music Ltd. 5480 Parkwood Way Richmond, B.C. V6V 2M4 (604) 270-6626

CONTENTS

MUSICIAN MAGAZINE

MAY 1994 • ISSUE NO. 187

7

FRONTWOMAN: BJORK

Riding high on her solo album *Debut*, the ex-Sugarcube meets P.J. Harvey.

BY DEV SHERLOCK

14

ROUGH MIX

R.E.M. gets political; Gil Scott-Heron lectures rappers; Big Al quits MRBQ; a lesson with Mike Henderson; and why instrumental music is better than lyrics.

22

RICKIE LEE JONES & LEO KOTTKE

The guitar wizard talks with the producer who lays on the ground about their musical collaborations, the secrets of getting a soulful sound, and why jazz is boring.

BY FRED SCHRUEBS

34

COUNTING CROWS

All Adam Duritz wanted was to sell 120,000 albums and build a cult following. But Counting Crows are big stars in spite of themselves. BY BILL FLANAGAN

62

HOME FIRES: ADRIAN BELEW

In the home studio of the guitar wizard who's lit up Bowie, Zappa and Nine Inch Nails. BY TED GREENWALD

67

REVIEWS

Henry Rollins rants and rolls; the lost Neil Young albums appear; New Traffic; Iris DeMent; Latin Playboys. Also, **Departments:** Masthead, 8; Letters, 10; Reader Service, 81

82

IF ROCK CRITICS REVIEWED PAINTERS

Picasso? Pretentious! Van Gogh? Retreading the '70s! Degas? Lusting after teenage girls!

BACKSIDE

50

SPECIAL REPORT: THE NEW INSTRUMENTS '94

We sent six players into the National Association of Music Merchants convention to try out new gear. Here's what they told us when they came back.

GUITARS by Josef Woodard, p. 51

BASS by Tom Mulhern, p. 52

DRUMS/PERCUSSION by Andy Doerschuk, p. 53

KEYBOARDS & MIDI by Ted Greenwald, p. 54

LIVE SOUND by David (Rudy) Trubitt, p. 54

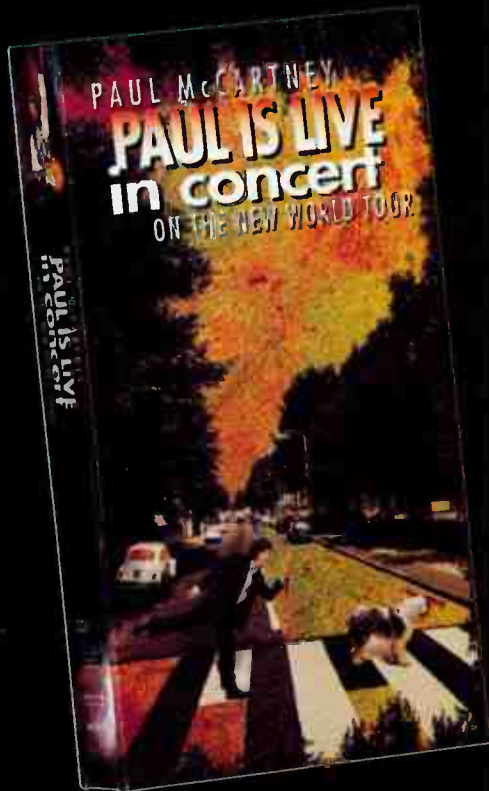
RECORDING by Michael Cooper, p. 55

44

CASSANDRA WILSON

The jazz singer breaks out of her old constraints and finds a new audience. She finds herself, too. BY TONY SCHERMAN

Picture this on your television...and this on your wall.



WATCH PAUL IS LIVE IN CONCERT ON THE NEW WORLD TOUR

Featuring 20 McCartney classics including 3 exclusive tracks, plus amazing archival footage of the Beatles and McCartney's solo career. Available on VHS & Laser Disc.



WIN THIS SIGNED, LIMITED EDITION PRINT OF PAUL AT ABBEY ROAD TAKEN BY LINDA MCCARTNEY!

This highly collectible, original framed photograph will be awarded to one lucky winner. It's a chance in a lifetime to own a piece of Rock 'n' Roll history!

TO ENTER, SEND YOUR NAME, ADDRESS AND PHONE NUMBER ON A POSTCARD TO: PAUL MCCARTNEY CONTEST, C/O MUSICIAN, 1515 BROADWAY, 11TH FLOOR, NEW YORK, NY 10036. 50 RUNNERS-UP WILL WIN COPIES OF THE NEW HOME VIDEO PAUL IS LIVE FROM POLYGRAM VIDEO.

Now available at all **Sam Goody** and **musicland** locations

PolyGram Video

Rules: Contest open to all residents, legal residents of PolyGram Video, Musician and their affiliated companies. Prizes will be awarded by process of random draw and their affiliated companies. Prizes will be notified by mail. PolyGram Video and Musician assume no liability of the winner. One prize to an individual. Void where prohibited. No purchase necessary. Entries must be received by 6/1/94. Multitask or playing multiple devices simultaneously, award at discretion and responsibility of Musician Magazine, Inc. 1515 Broadway, 11th floor, New York, NY 10036.

© 1991 PolyGram Records, Inc.

FRONTWOMAN

You recently performed "Satisfaction" on the BRIT Awards with Polly Jean Harvey. Will the two of you work together again?

Yeah, I'd love to! The BRIT Awards contacted me and asked me if I wanted to do a duet with Meat Loaf. Of course, I was very flattered, but I've worked with enough people in my life to realize that even though you've got ingredients that function quite well on their own like, say, ketchup and chocolate, sometimes it's not very good to mix them together. So I said, "Listen, there's this person that I just *know* I'll meet and it will be completely relaxed, and we won't have to explain anything or take nine months in bonding or whatever." I suggested Polly and they were right into it. We tried a lot of songs together—it was very important for us to do it with just the two of us onstage together and be able to play all of the instruments. I had a little organ noise and she had a guitar, and we played it really, really slow and quietly. I'd love to work with her again, but we're not going to make any statements about it. If it happens and it's right, then yes we will.

How do you compose?

At the moment I work mostly with just keyboards. I wouldn't consider myself a *good* keyboard player or anything. But I know what I want chord-wise, note-wise and sound-wise. I love playing with different keyboard sounds.

I actually write most of it on a little Casio that cost like \$40 or something. Most of it happens in my head—all the chords and, obviously, the melody and the lyrics. Then after I've finished the chords, the little licks, the brass lines, the bass lines and all that, I like to move away from my house and work with other people. I guess I could finish a record on my own, and it would be alright—not *brilliant*, but it would be alright. But there's really two very different stages: One part of it is writing in my house after everyone has fallen asleep, which is very precious to me, like a bit of a relationship between me and myself. And the other bit—which is even more exciting—is working with other people. Because otherwise it's just like masturbating. To meet people you've never worked with before—you get really excited, and it's like a turn-on, and you inspire one another and you take off. That's always been my favorite thing.

How long had people been after you to do a solo album?

I made my first album when I was 11 in Iceland and it became really big. I became a bit of a public property, and I was terrified with it, I hated it. They wanted me to do another, but I just wanted to work with people my own age and be more in the background. And I guess that's what I'd been doing ever since until last year when this album came out. But even though it's my album, it's basically a collaboration with a lot of people, like Nellee [Hooper, producer], all the musicians, photographers, the album cover designer, the video directors, even business-wise.

What were you able to do on Debut that you weren't able to do with the Sugarcubes?

Well, the Sugarcubes was a completely different thing because it was just me and my friends having a laugh. We were never that musically ambitious. We started off as a publishing company to put out books by young poets in Iceland. Then we started a little cafe with a bookshop, and then a radio program, and a magazine—we were just dying of utter boredom in Iceland, so we got together to change that. Then, as a joke, we formed the band, and ironically, out of all the things we did, *that* was taken the most seriously.



BJORK

But the Sugarcubes were a party band. They were about us getting hilariously drunk and simply having this permission to travel around the world because some foreigner liked us and decided that we were brilliant. It was a social band and the music reflected that. Whereas with my record, all the songs I wrote in my home after midnight when I'm on my own. And it's very kinda private and intimate. So, you know, it's just two sides.

What is the future of the Sugarcubes?

We continue to operate as Bad Taste—that's the company we run in Iceland.

But as a band?

Um, I don't know. I doubt it. But we've always just done one album at a time, so, I don't know. You know, we'll always be friends. We supported each other in Iceland under difficult conditions for 10 years, and that's kinda something you can't easily forget.

You've worked with 808 State, you had Ultramarine opening for you—are you a big techno fan?

Yeah, I love techno! But then again, I think like 95 percent of all music is crap, whether it's jazz or techno or Brazilian funk music or Pakistani jazz.

DEV SHERLOCK

“When I was eleven I became a bit of a public property and I was terrified.”

some things
never change

boz scaggs some change

WITH HIS VIRGIN RECORDS DEBUT, BOZ SCAGGS REAFFIRMS THE QUALITIES THAT HAVE MADE HIM ONE OF THE MOST RESPECTED ARTISTS IN CONTEMPORARY MUSIC. TEN NEW BOZ SCAGGS ORIGINALS DISPLAY THE SOULFULNESS AND STYLISTIC RANGE THAT MAKE HIS MUSIC TIMELESS.

PRODUCED BY BOZ SCAGGS AND RICKY FATAAR.
REPRESENTATION: CRAIG FRUIN/HK MANAGEMENT. ©1994 VIRGIN RECORDS AMERICA, INC.

MUSICIAN

PAUL SACKSMAN
general manager

BILL FLANAGAN
editor



MIRIAM CAMPIZ
art director

MARK ROWLAND
executive editor

KEITH POWERS
managing editor

TED GREENWALD
senior editor

RUTH MAASSEN
typesetter

JON SIMONSEN
art assistant

JOCK BAIRD · J.D. COMSIDINE
PETER CRONIN · VIC GARBARINI
SCOTT ISLER · JIM MACNIE · MATT RESNICOFF
TONY SCHERMAN · CHIP STERN
TIMOTHY WHITE · JON YOUNG
contributing editors



GARY KRASNER
executive publisher

ANDY MYERS
national advertising manager

DEVLIN SHERLOCK
promotion director

JEFF SERRETTE
(800) 223-7524
classified

NATHAN BRACKETT
administration

JOAN MASELLA
circulation director

STACEY ZICKERMAN
assistant circulation manager



ADVERTISING/EDITORIAL
1515 BROADWAY, 11TH FLOOR
NEW YORK, NY 10036 (212) 536-5208

RECORD REVIEWS
5055 WILSHIRE BOULEVARD
LOS ANGELES, CA 90036 (213) 525-2298

GORDON BAIRD
SAM HOLDSWORTH
founders

BILLBOARD MUSIC GROUP
PRESIDENT: HOWARD LANDER

MUSICIAN (USPS 431-910), 1515 Broadway, 11th Fl., New York, NY 10036, is published monthly by BPI Communications, 1515 Broadway, New York, NY 10036. © 1994 by BPI Communications, all rights reserved. Second class postage paid at New York, NY 10001 and at additional mailing offices. Subscriptions \$19.97 per year, \$34.97 for two years, \$52.97 for three years. Canada and elsewhere, add \$12 per year, U.S. funds only. Subscription address: MUSICIAN, Box 1923, Marion, OH 43304. Send address changes to above address. CALL 1-800-347-6969 FOR SUBSCRIPTION IN THE CONT. US 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. BPI Communications Chief Executive Officer: Gerald S. Hobbs; President & Chief Operating Officer: Arthur F. Kingsbury; Executive Vice Presidents: John Babcock Jr., Robert J. Dowling, Martin R. Feely, Howard Lander; Senior Vice Presidents: Paul Curran, Ann Haire, Rosalee Lovett; Vice Presidents: Georgina Challis, Glenn Heffernan
MEMBER: AUDIT BUREAU OF CIRCULATION
PRINTED IN U.S.A.



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

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

MORE MODELS

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

OPTIMIZED APERTURE™ TECHNOLOGY

Our newest born technology, available in five models, yields



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

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

INNOVATIVE COMPONENT DESIGNS

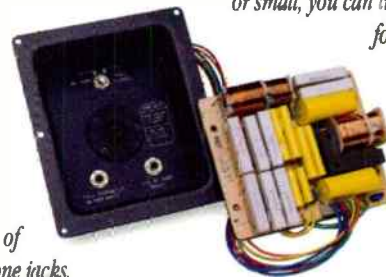
Many of the models incorporate recent breakthroughs in component design. The 2119H has been engineered for extra output power capability in dedicated midrange applications. Our 2417H small format compression driver incorporates the lightest diaphragm

ROADWORTHY CONNECTORS & CROSSOVER NETWORKS

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

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

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



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

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

for the most reliable sound reinforcement solutions. For complete technical information via fax, call the FlashFax number

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



JBL Professional
8500 Balboa Boulevard, Northridge, CA 91329
(818) 893-8411 FlashFax™: (818) 895-8190, Reference 512

H A Harman International Company

LETTERS

ZAPPA REMEMBERED

A cornucopia of thank yous for putting Frank Zappa where he belonged—on the cover. *Musician* succeeded while the other magazines failed.

Bill Goldman
Atlanta, GA

Out of all the words I've read since the passing of Frank Zappa, none moved me more than the ones from his friends. I would like to thank you for allowing them to remind me of what a great person he both was and is. (Maybe that's why I now subscribe. You always make me think.)

Joseph M. Bailey
Philadelphia, PA

The Dead get voted into the Rock and Roll Hall of Fame, and Zappa doesn't. Sometimes I really hate this country.

Dan Mallory
N. Merrick, NY

Your February 1994 cover for *Musician*...scary.

Michael Mendez
Montclair, CA

Frank Zappa was the closest I've ever come to having a hero since I first heard him 20 years ago. *Musician* was the only mainstream music publication I saw come close to doing him justice in the aftermath. I was not surprised. The present-day composer refuses to die, and so does his music. Thanks for doing it.

Mark Matteson
Ashland, MA

Frank Zappa's ground-breaking work, the single-mindedness of his effort and his matter-of-fact approach to impolite topics guaranteed that throngs would be offended, confused and dismissive. It also resulted in a serious cult following. The best of his work is comparable in the expanse that it covers. Compared to Zappa, other artists seem to prefer the comfort and safety of their own backyards. Some suspected that drug use was the cause of Frank's originality and would ask him what he was on. "On duty," he would reply. Life will be less adventuresome now that the great man is no longer transmitting from somewhere far away on the frontier.

Doug Wild
Mount Clemens, MI

I dug your tribute to Frank Zappa—*Musician* at its finest. But the February issue was tainted by the "featurettes" on Snoop Doggy Dog and Slash. I resent the full-color nonchalance of a ghetto lowlife pointing a gun at me as I page through *Musician*. Gangsta rap is not music and Snoop is not a musician. You're chasing trends and have surrendered honest criticism. Hey *Musician*: a gun is not an instrument.

I haven't heard GN'R's cover of Charles Manson's song. Their music makes me nauseous. Slash adopts the moniker of a mutilating crime. What a big boy he is. The depraved state

As a high school sophomore I wanted to write a term paper on Frank Zappa. Suffering from an extreme lack of source materials, I wrote a letter to Zappa himself, asking for any copies of articles he might spare. About two weeks later I received a large envelope stuffed with reviews, profiles and interviews. What other musical icon would have done this? The list would be short. It was obvious that Zappa, whose fifteenth birthday present was a phone call to Edgard Varèse, never forgot what it's like to be a fan—another lesson from Frank Zappa that his contemporaries could stand to learn.

Russ Bynum
Chattanooga, TN

of the music today elevates homicide in place of musicianship. Corporate music has so lost its way that the adrenaline rush of murder has supplanted the exhilaration music is supposed to provide. I think FZ would've agreed. I've suspended my subscription for now in protest.

Gary Weinstein

In 1973 Frank Zappa, my turntable and me became the best of friends. His incredible guitar solos will always take me places. Thanks for all the audio trips. Miss you.

Rocco Costanzo
Oceanside, CA

MUSICIAN REDESIGN

As a lyricist in the Milwaukee band Lazy Vegas, I was thrilled with the subject Paul Simon tackled: the method of writing a hit song. Normally, to find this sort of step-by-step insight one would have to pick up an issue of the ever-elitist *Writer's*

Digest, which is entirely exclusive to pop artists.

Popular lyrics are as necessary to good pop music as the cliché guitar solo. Unbeknownst to most harder-edged, fledgling bands, it's the key to making songs immortal.

Please continue in this vein, with other music poets contributing to future issues. It's very interesting—and very important!

Jeff Robinson
Milwaukee, WI

Kudos (I've always wanted to use that word) for the enlightening piece on John Hiatt's home studio. But for those of us who are even less (more?) "boneheaded" engineers than John, maybe you could supply some tips for using some of the more arcane toys. Example: How do you cull preamps from defunct consoles, and what do you do with 'em once they're culled?

No clarification is required for the Sucrets tin sitting atop that monitor...although I'm a Ricola man myself.

C.B. Smith
New York, NY

Whose bright idea was it to put type over colored photographs? Looks cool, but damned hard to read. Also, the reduction of the review section, and the removal of classifications therein, is a big negative for nonprofessional

musician types like me. I want *at least* as many reviews as before. I particularly miss the amount of J.D. Considine's "Short Takes" that we got before.

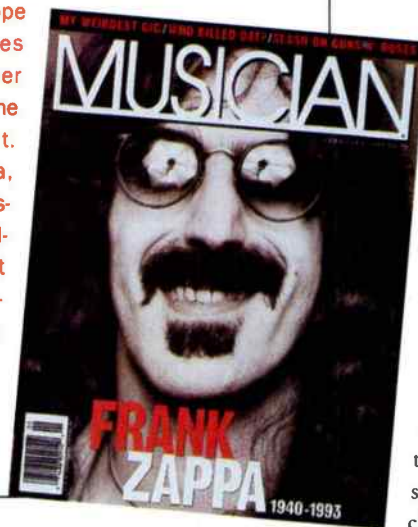
Please reconsider.

Greg Terakita
Toronto, Ont.

Just got your redesigned January issue in the mail. Whoopee. Now *Musician* looks like a fashion mag from about four years ago. Put a perfume ad in there, and you'll have no identity at all. Just think: In a few more years, you can redesign again and look just like *raygun* does now. Actually you're only fulfilling your function as a product of the '90s—you are what you steal.

David Simpkins
Radford, VA

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





Bonnie Raitt

LONGING IN THEIR HEARTS

THE NEW ALBUM FEATURING THE PREMIERE SINGLE
"LOVE SNEAKIN' UP ON YOU"

ON CAPITOL COMPACT DISCS
AND CASSETTES

PRODUCED BY DON WAS AND BONNIE RAITT

VH1 Capitol

ROUGH MIX



ILLUSTRATION RICH BORGE / GRAVITY WORKSHOP

The Advantage of Instrumental Music

by Ottmar Liebert

INSTRUMENTAL MUSIC is to the vocal song what a book is to the movie. Reading is active. When you read a book your imagination fleshes out the story. You imagine the scenery, you imagine the people talking, imagine how they look and move. Movies are passive. When you go to a

movie, you sit and watch. A better movie will move your mind, will challenge your perception, but your mind is not as active as it would be while reading a book.

In a song, a hero or heroine will tell their story. They will tell you directly how they feel. They are the center of attention. The lyrics, the singing, rule the listener. The listener is passive. Instrumental music works differently. The listener becomes the center of attention rather than the singer. Instrumental music works on our intuitive mind, whereas vocals/lyrics seem to push us into the intellectual mind. As such, instrumental music can be ignored easier than vocal music. In order to get the pic-

ture from instrumental music, the listener has to invest something, has to let the music resonate within him, has to flesh out the mood the music portrays, just as a reader has to fill the words with life. Without that imagination, a book is just words and the music just notes.

The mere sound of language changes the way we listen. Even the most abstract lyrics pull us out of the music. That's why techno is mostly instrumental—lyrics get in the way of trance.

Instrumental music works on several different levels: as background music to work by, to think by or as foreground music when the listener [cont'd on page 58]

TALENT SEARCH

Electric Bookshelf offers a unique opportunity to get your music heard by people who can use it. *Today's Talent* is a CD-ROM directory containing photos, audio and video clips representing musicians as well as actors, models and filmmakers. The disc will be distributed free to ad agencies, record companies, film houses, radio stations and cable TV companies in the hope that producers will use it when they need hired guns. Audio clips can be placed on the disc for \$150 per minute; video costs \$500 per 30 seconds, and photos \$50 and \$75 each (b&w and color respectively). Contact Electric Bookshelf at (404) 729-0041, ext. 123.



PETER HAMBLIN

UH, MAKE THAT US3

How do you take a studio-based jazz/rap concept on the road? Ask Mel Simpson, classically trained pianist and co-creator of hip-hop crew Us3, and he'll tell you to go back to the basics. "We've turned into a live entity by stealth, almost. We've gradually added musicians until it's become a live band with no samples onstage"—a fact that would be less remarkable if Us3's notoriety wasn't founded on their access to Blue Note Records' catalog. On their U.S. tour this spring with UB40 the group is employing, in addition to three rappers, a three-man horn section, Simpson on keyboard, a drummer and a bass guitarist ("to give the thump to the hip-hop"). Rap purists will have to suffer through the lack of a DJ, but Simpson doesn't seem to care: "With our current setup, a fan could see a different Us3 show every night."

ONE,
MISSISSIPPI
TWO,
MISSISSIPPI
THREE,
MISSISSIPPI...

A
CLASSIC
moment



Al Pitrelli
GUITARIST



HIGH-LEVEL TONE CONTROL

Subscribe to Peavey's *Monitor* magazine and stay in touch with all the latest. To receive 4 issues for only \$5 (price good in U.S.A. only), send check or money order to MONITOR, PEAVEY ELECTRONICS, 711 A STREET, MERIDIAN, MS 39302-2898

MIKE HENDERSON

His new album is called *Country Music Made Me Do It*, but Mike Henderson gives Son House and Elmore James credit for his unorthodox approach to the guitar. When he's not touring behind that no-nonsense country release, Henderson wields his '60s vintage Danelectro on the Nashville bar scene with the Bluebloods, a rock-solid blues outfit with a revolving-door membership that has included session bassist Glen Worf and keyboard legend Al Kooper. While his fellow guitarists were trying to figure out ways to get their acoustic to play with the ease of an electric, Henderson went for the opposite effect.

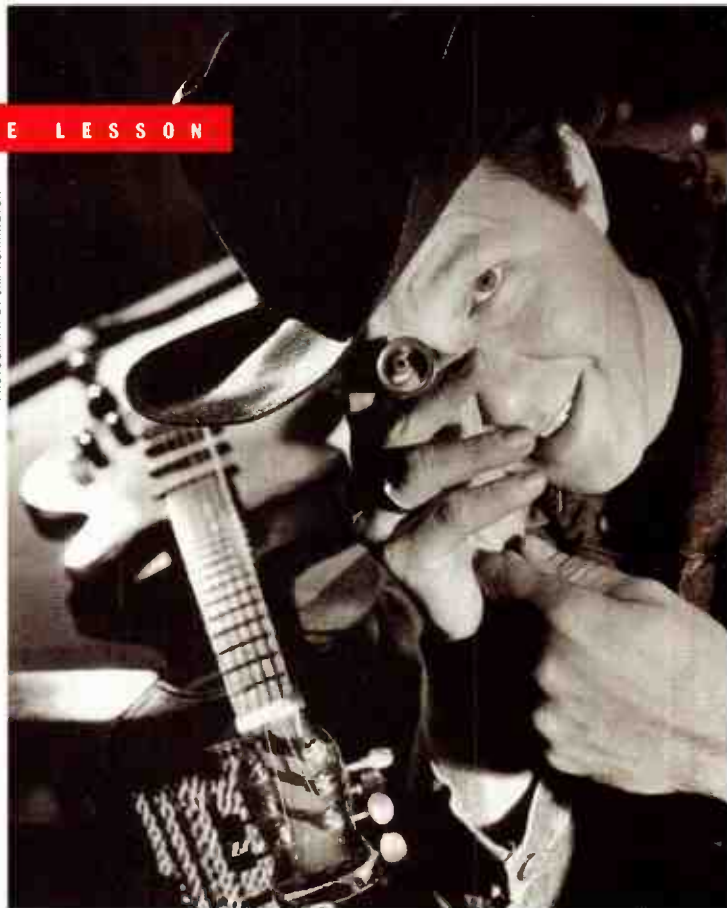
"When I started playing electric guitar, I'd been a mandolin player for like eight years," he says. "The mandolin takes a pretty strong left hand, and I would pick up an electric guitar with those little teeny strings and just bend 'em and mash 'em and tear 'em off. So I raised up the action and got some huge strings."

Henderson started out utilizing the open E, or vastopol, tuning, and tuned that down a whole step to D. When that key proved too high for his voice, he went whole hog and tuned down one more step to C.

"Everything worked okay, but the bottom two strings were a little flappy," he says. "That's when I got into jumbo strings."

With string gauges that run 15, 17, 28, 38, 50, 80, top to bottom, Henderson wrenches a subterranean snap and growl from his instrument. And the Hipshot-equipped model pictured here enables him to instantly tune his low

PHOTOGRAPH BY JIM HERRINGTON



C way down to a lower-than-low G that rings against the G-tuned A string and rumbles the walls.

"I always try to make those open strings work for me," he says. "And when I use that Hipshot it's so low that the speaker can hardly reproduce it."

PHOTOGRAPH BY APICELLA HITCHCOCK

SAY IT AIN'T SO

After 22 years, Al Anderson has left NRBQ, breaking up what many consider to be the finest American pop band of the last two decades. Ironically, his departure coincides with the release of NRBQ's first studio album in five years, and a single, "Little Bit of Bad," penned by Anderson himself. For the present, Big Al is touring with Carlene Carter, with whom he wrote last year's country hit, "Every Little Thing." NRBQ will soldier on, with Incredible Casuals guitarist Johnny Spampinato filling out the quartet, which includes brother Joey Spampinato on bass, Terry Adams on keyboards and Tommy Ardolino on drums.



REEVE LITTLE 1944-1994

Cambridge folk singer Reeve Little died February 25 after a 10-year battle with leukemia. At his bedside was an unlikely group of friends from the heyday of Cambridge's '70s folk scene, including Bonnie Raitt, Livingston Taylor, Peter Johnson, concert promoter Don Law and Massachusetts governor Bill Weld, who went to Harvard with Little in the '60s.

"It was the most incredible experience of my life," Raitt said of their bedside support. "We hugged. We told stories. We wanted Reeve to know how much he meant to us."

Raitt and Little used to hang out at such Harvard Square-area clubs as Casablanca and Jacks, then party into the night with visiting Delta bluesmen like Fred McDowell and Son House. Raitt went on to stardom, while the sweet-voiced, sweet-tempered Little remained a regional favorite, opening shows for the Grateful Dead, James Taylor and the Doobie Brothers. He always had a loyal friend in Raitt, who two years ago played a sold-out benefit show at Boston's Orpheum Theater to help with Little's medical expenses. Little held onto his gentle nature until the end.



You're the **WARM UP** for a band *no one's ever heard of*.

Your **MANAGER** just decided he could *sing*.

The **SATANIC YOUTH** just adopted your lyrics as an *anthem*.

And, yes, that's a **PRODUCER** in the audience *tonight*.

Now, what kind of **WIRELESS MIC** did you say you're *using*?



*The WMS 100.
About \$1,200. And worth every cent.*

AKG. The most foolproof wireless systems in the world.



A Harman International Company

© 1994 AKG Acoustics, Inc. AKG is a registered trademark of AKG Acoustics, Inc.
All other trademarks are property of their respective companies. : 525 Alvarado St., San Leandro, CA 94577 USA Phone 1-510-351-0350 Fax : 510-351-0600 In Canada contact: 514-566-0966

RICKIE LEE JONES

“My frustration is seeing people do really terrible work, blatantly taking from another star to sell a record, and getting credibility.”



During those sessions she became a big-time fan of the compleat Kottke artistry, producing his new album *Peculiaroso*. As a producer, Jones did not import her own well-loved eccentricities; she let Kottke give rein to his.

Kottke, staying at an oceanside Santa Barbara hotel on the day before a local concert, came down early and talked about his piece for guitar and symphony, “Ice Fields.” Rickie Lee came in, at once demure and captivating. He stood for a long, family-style hug, and they sat down, a bit amused at the formality of such a meeting, to trade insights. For the once hard-partying but now clear-eyed Rickie Lee, as for the newly lean Kottke, the beverage of choice was coffee.

MUSICIAN: *What was the genesis of Rickie producing Peculiaroso?*

KOTTKE: We started this as you were doing some of the last mixes for *Traffic from Paradise*. We wanted to continue the fun. The moment

that I always mention is when Rickie was on the floor, laughing her head off. And so was I, and I thought, “God, it would be nice to just keep doing this.”

JONES: When I was making my record I was really having a lot of fun. I had a kind of casting couch where all the men sat when they came in. It was really thrilling, because I liked them all. I was really excited to sit in a position of—not authority, but also not as if I was an employee of anybody. There was no producer, nobody. The atmosphere of the studio was very warm, and good music was coming out of it. Leo called me the producer who lays on the ground. He wanted to have the producer who lays on the ground laying on the floor of *his* control booth. But what I did wrong was when I took on the job for Leo, I donned a job persona. I was really serious. I have really good ideas and good instincts, but the artist is the boss. Especially Leo.

KOTTKE: There’s a tune on *Traffic* called “Beat Angels,” and at one point Rickie said, “I think I hear a French horn.” And I thought, “Whaaat?” And when I finally heard it, it was perfect. And that happens all the time. The things that Rickie hears. She has an entirely different relationship with the bottom end compared to me. A different take on drums and rhythms, all of it in ways that I haven’t run into before, and I wanted some of that.

MUSICIAN: *I don’t want to start a fight, but Leo’s mentioned that “Twilight Time” was not Rickie Lee’s favorite track on his album.*

JONES: Oh yeah, I really appreciated hearing you say that on KCRW. I said that if you put that on, just make sure everybody knows I didn’t want it. I sounded like my mom. I hate that song. For me it evokes a really boring period in pop music. But Leo is from a generation just older than me, and so maybe it has a special romantic place in Leo’s heart that it missed in mine.

KOTTKE: There’s a whole bunch of tunes that are corny in their original format that fall onto a guitar real easy, that I like. If I had to sing that tune I wouldn’t touch it with a stick.

JONES: I think what I contributed most to Leo was—well, I don’t know how to say it other than to just tell you what I did, which was just to turn on the machine. Because Leo, when he’s not nervous at all, is hysterically funny and spontaneous and he plays flawlessly and also sings flawlessly. But once he became aware that he was going to do a take, he would stiffen up a little bit so I just caught him. And he became aware after the first song that he was being recorded, but he kept his casual atmosphere, because it wasn’t “All right, here we go.” I don’t think anybody else has got his vocals to be as calm.

MUSICIAN: *We won’t repeat your old self-deprecating saw about geese farts on a muggy day.*

KOTTKE: Yeah. I’ll never live that down. That’s the most enduring thing I’ve ever done. I’m not a tenor and I wanted to be one.

JONES: I find him really masculine. I am really attracted to the way Leo sings. It's very rich, low and no nonsense. You don't hear people sing with that Midwestern accent. Leo's got a kind of authority that's really intelligent and honest and no-bullshit. I really like hearing his accent and his big booming low voice. I don't know any like it.

MUSICIAN: *You've heard him sing "Louise"?*

JONES: Is that that sad song? Right. He sang that to me the night I met him. [pause] I thought he was talking about me.

KOTTKE: To go back to what Rickie Lee was saying about getting the tape on when I didn't know it was on: The hardest thing to do is to get the engineer to turn on the machine.

JONES: Well, because that's not the way they know how to do it. It's a kind of inhumane bureaucracy. Just—*turn the tape on.*

KOTTKE: So it went on and stayed on. I was just going to run through a few things to see what we'd do next and the tape was on. And I hear a big difference in those. They're probably my favorite cuts on the record.

JONES: Sometimes Leo would go, "Listen to this." And he would tell you a whole tune for 10 minutes or some wonderful performance, and the minute that he would be recording he'd make a mistake.

KOTTKE: Yeah. My internal school marm walks in and stands behind me with a big rubber ruler.

JONES: I think everybody does that.

KOTTKE: But some more than others. With these [Guitar Summit] guys, when we know we're being taped, we all feel the choke happen. I don't think it hits you that way, that it's time to choke.

JONES: If there's nobody in there, it doesn't, 'cause it's my thing, but once there's a listener, like a producer, I become aware that I am performing for somebody. If everybody has a job, I'm not performing for them. But anybody who is just listening will make me stiffen, too. I don't let anybody in there to listen.

MUSICIAN: *Did you ever have any voice problems?*

JONES: Well, not since I learned how to sing, no. When I was about 20 I worked at the Great American Beverage Company, where you had to be able to sing really loud to keep your job. We were singing waiters and waitresses.

KOTTKE: Oh, I thought you were canning Sprite or something.

JONES: Katey Segal [of TV's "Married with Children," and a singer] worked there too. And she could sing really loud. She was a big hit there. But I couldn't. My boyfriend at the time had a singing book and I read about moving the sound from your throat to your chest. [*Rickie Lee studiously places three fingers by her breastbone as she speaks*] I have it down there. I practice breathing, and also I don't over-sing. I sing with the same voice I talk with.

KOTTKE: That's what you told me that I really try to remember.

JONES: It works for me. I don't ever get hoarse.

MUSICIAN: *They say the closer a prose writer's voice is to his speaking style, the more you are going to be in the pocket and doing your best work. Do you find that writing songs?*

JONES: I write differently than I talk. I write rhyth-

mically. And when I speak I have odd hesitations that I don't have when I write. I think I'm more articulate on a piece of paper.

MUSICIAN: *When you're onstage, do you have utter confidence in your vocal instrument?*

JONES: Of course. Why would I not?

MUSICIAN: *I guess we'll ask Leo. Do you?*

KOTTKE: Yeah. Although in the beginning I didn't. Now it's home for me. Once I'm through maybe the first piece. You know, I sit down and I'm about an inch off the chair for a little bit. But it's not nerves. It's just getting there. And once you're there, it's a very secure place to be. It's really good for ya.

MUSICIAN: *Rickie, I saw you remark somewhere that you used to feel responsible for doing a lot more onstage, really barraging the audience with all your weapons every song.*

JONES: I think I learned that earlier than later. I think that one of the horrible things most new singers or most singers who will never truly be great do is, they over-sing. They feel that they have to prove to you in every song how good they can sing and they sacrifice the entire thing. The greatest singer to me is Frank Sinatra. There aren't any tricks or antics. For me, it's a conversation, it's a story. I don't like hearing Mariah Carey or Whitney Houston. When I listen to them, I don't believe



L
E
O
K
O
T
T
K
E

"I wonder sometimes why a label would want me, because it's supposed to be that nobody is around unless they really generate sales."

them. I don't care about what they're saying. And most important, I'm not transported to their point of view. I always remain the voyeur, the listener. To transport someone I think you can't get in the way of the lyrics and the story. I think a great singer is a really quiet singer. Not necessarily volume, but a quiet, quiet spirit. And there they overwhelm you.

MUSICIAN: *Sal Bernardi* wrote "Beat Angels," yet you sing it so feelingly.

JONES: Yeah. He and I are kind of fused. It's kind of hard to tell the difference between his songs and my songs.

MUSICIAN: [to Kottke] *Do we hear you on that one?*

KOTTKE: There's a couple of notes from me.

JONES: Leo was there for the recording of that and what he played really set it in. But then I put David Hidalgo on it, and it became the battle of guitarists. So I pulled Leo out. Leo let me have it one day.

KOTTKE: [with a demurring gesture] I'd never been able to see that happen, where a piece begins here, takes a shape and then it's deconstructed in a way and comes out elsewhere.

JONES: It's a shaky thing.

KOTTKE: I didn't know where the tune was going, and I—I was amazed.

JONES: It did change a lot. The way Leo played it, it was more in the pocket, it kind of centered around him, and by the time I was done taking out his guitar, I could see that he was "whoa-ohhhh, what's gonna possibly happen if you take me out?" But it made it a quirkier, more *Rickie* kind of thing than a thing reflective of someone else.

KOTTKE: I got to the point where I was raving so much to Rickie about how she did this that I had raved too much. I was just being a pest. You can't turn around every time you do something and hear some guy saying, God, that was fantastic.

JONES: I'm not sure that my decision was the right decision ultimately, musically. Leo had it in a more of a south of the border kind of thing. His guitar was ringing out really beautifully, and I didn't want that to happen. I wanted it to be weirder. I have a tendency to dig out the things in my records that make them palatable [laughing] to large numbers of people. Like it's necessary for me to make it a little off-center. I wish I didn't do that. But that's what I need to do, I guess.

MUSICIAN: *But it rewards the people who get across those couple of obstacles. You know you've earned the emotion.*

JONES: Those few, those brave people.

MUSICIAN: *Did you ever consider working with jazz players?*

JONES: Oh no. I think jazz is hideously boring. I hate jazz. With only a few exceptions, only the really outstanding spirits in jazz. I think it's the most boring thing. So I would never invite—especially traditional players, because they'll play only the one thing that they can play. I actually don't come out of jazz roots at all. I come out of pure complete Beatles pop music. 45s, AM radio. My father played jazz, so I've always heard it. I didn't play it. I knew it.

MUSICIAN: *So virtuosos don't necessarily interest you in their own right. It's more a feel.*

JONES: You know, it's just whether or not they sing. And the only music that I can't relate to at all, and I haven't found any—oh now, actually Hank Williams I like, but country western music has nothing—I have no interest in country music, and what they call jazz is so repetitive and so uninspired. I think that the form was okay for truly inspired players, but that form has been regurgitated over and over by really mediocre people who continue to bask in the glory of it, as if they're doing something creative, and they are not. I

For pleasure seekers only.



"strange pleasure" jimmie Vaughan

*From the lead guitarist and founder of
The Fabulous Thunderbirds
and member of the incomparable
Vaughan Brothers,
comes a debut solo album that once again
demonstrates Jimmie's immense musical talent.
Featuring "Boom-Bapa-Boom."
Tour begins May 11. Check your local listings.*

*"Boom-Bapa-Boom" - featured in the Morgan Creek
Motion Picture and soundtrack album "Major League II."*


epic
ASSOCIATED
epic records group

*Produced by Nile Rodgers. Mark I Management
"Epic" Reg. U.S. Pat. & TM. Off. Mersa Registerada. ® is a trademark
of Sony Music Entertainment Inc. © 1994 Sony Music Entertainment Inc.*


MORGAN
CREEK
PRODUCTIONS
INC.

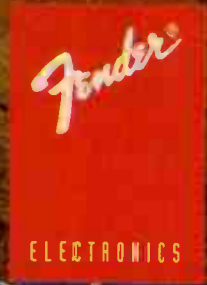
© 1994 MORGAN CREEK PRODUCTIONS, INC.



The Choice of Every Generation.

*Fender Reissue, Pro Tube™
and Custom Shop Amps.
To find out more ask your dealer,
or send \$2 (Postage + handling)
To: Fender Choice Amps
7975 North Hayden Road
Scottsdale, AZ 85258*

©1983 F.M.C.



for their quality and dependability.

At GHS, music is our only business. So if quality sound is your world, choose the world standard.

Make your choice the sound choice, GHS.

ghs strings

GHS Corporation, 2813 Wilber Ave., Battle Creek, Michigan 49015, USA



know jazz is a cool word, but I actually don't like being associated with it at all. I think what I do with jazz standards is completely unique. I think it's really excellent. I tip my hat to influences, but I don't think it in any way—and they've clearly let me know—relates to traditional jazz.

MUSICIAN: *Is that why you called your previous album Pop Pop?*

JONES: Yeah, and that was probably not a

know where we're going, but I just detest being so blatant, so obvious. So if I gave it a title that evoked nothing but bewilderment, then people would have to listen and create their own thing with it, which of course could be a big mistake. But that's why I don't do that. I think there's a weird phenomenon in the '90s of people insisting that it not be the authentic article. It has to be something they've already seen and heard.

It started, for me, when Madonna imitated Marilyn Monroe. Where a few years earlier such a blatant grasp at things—"Well, I'm floundering now, I'll use this, I'll do this"—people would have snubbed their noses. But the media accepted it, and she rose, and in fact, somehow adopted the credibility of Marilyn Monroe. "I'll dress like her," and somehow, for some reason she was given the power. So it continues to happen, to bring it



Left to right: Steve Bowman, Charlie Gillingham, David Bryson, Dan Vickrey, Adam Duritz; foreground: Matt Malley

B Y B I L L F L A N A G A N

AROUND THE “Saturday Night Live” set, they’re making fun of Adam Duritz behind his back. The studied cynicism of the SNL staffers is boggled by this impassioned singer from an obscure band who is damn lucky to be on television at all, yet is fighting with the staff as if what song he sang or whether he had to cut a few lines from it mattered. There is a sense in the NBC air this January evening that this kid ought to set up, shut up and grow up. ★ See, the way they do things here is simple. The guest band comes out a half hour into “Saturday Night Live” and sings their current song, the song they’re plugging, the song the American TV audience might have a slim chance of actually recognizing. Then, 40 minutes later—when most people have gone to bed—they come back and sing a second

COUNTING CROWS

learn to fly

P H O T O G R A P H S B Y C H I P S I M O N S

Counting Coins

Adam Duritz Learns the Facts

IN JANUARY, as sales of *August & Everything After* heated up, Adam Duritz faced the lessons every newly successful musician learns—that the record business is set up to profit the record companies and the artists are lucky to catch some of the overspill. Duritz enjoys close relationships with his former A&R man Gary Gersh (now president of Capitol) and Geffen Records president Ed Rosenblatt, and professes great respect for artist manager turned Atlantic president Danny Goldberg. Yet the musician has been amazed to discover that the record industry seems to “build it up for the bands to fail.”

“We’re on the road kickin’ our ass, working and working,” Duritz said, “and the economics of it are just insulting! It’s all recoupable. To begin with, when you make a record the label lends you the money to make it, but you’ve got to pay it all back out of

your very small percentage before you see any money. So you pay for your own record, but they own it.

“They own it, and they’re making money on it long, long before you’ve recouped, because of the small percentage you get. They’ve got a million excuses, but it’s crap. I can see the percentage, but you shouldn’t be paying it back out of that percentage. It should be paid back out of the gross, as far as I’m concerned. It’s just a way for them to keep you owing them money forever. It’s the art of the deal.

“They say, ‘Don’t complain, you make millions of dollars!’ No you don’t. The guys in my band are all broke except for me. I got a publishing deal so I get some extra money. I gave some of my publishing to the band, which is the only reason they’re even surviving. We’re out there on the road making \$200 a week right now—a salary we pay ourselves out of our merchandising deal—doing a very good job promoting a record that the label gets all the money from. And the touring money is recoupable, too! So we’re paying them to be out on the road promoting a record that they get 80–90 percent of! You think about that for a while and it’s incredibly insulting.”

“This is something musicians ought to know,” says Charlie Gillingham. *There is no money in the music business.* Last year I made \$3000. You’ve got to forget about money and think about the music.”

Gersh. Gersh wanted the band to create their first album at leisure, away from the pressure of a recording studio, so he arranged for them to live and work in a big house in the hills above Los Angeles. Adam was a long-time T-Bone Burnett fan, and Burnett agreed to produce.

I visited Counting Crows once during their days in the L.A. mansion in the fall of 1992. I got the impression that the whole Big Pink notion of a bunch of players sitting around the living room pickin’ and grinnin’ and bondin’ had turned out to be a little too romantic to come true. For one thing, the mansion they were making their album in was a monument to ’80s values—barren, white and austere. Like a lot of overpriced L.A. architecture, it had been built for millions to sell for millions more, but it had not been built for humans to live in. Now the cliffside pool was cracking and the water was running down the mountain and nothing seemed to work right. The owner had been unable to unload his crumbling Xanadu, and so was reduced to renting it to a rock band.

“We got in there and stripped the songs and each other down to the bone,” Adam says now of the two months they spent recording. “It was a real painful process, but we needed to learn how to be a band. We needed to learn what it would really take to make this level of an album, what you have to demand of yourself. I had no idea. We knew what we wanted, but we didn’t know what it was going to take.”

Along with learning to listen to the intent of each song and play sympathetically, the reality of being a professional rock band was burned into the members of Counting Crows. When you’re playing in bars you can play at democracy, but in the world of record deals and major tours, somebody’s got to step out and call the shots. It was clear that Adam was going to have to accept responsibility for being the boss, and the other guys were going to have to make peace with that or get out.

“When I first started rehearsing with Counting Crows, I thought of Dave as the leader of the band,” Charlie Gillingham says. “Adam is the strongest artist but David made it happen. Dave runs Dancing Dog studio in San Francisco and he’s a really good producer. We had a record deal about four months after we started, thanks in part to our

having made a really good demo.

“T-Bone said, ‘You’ve made a demo that sounds like an album, now you’ve got to make an album that sounds like a demo.’ T-Bone unshaped the band. He removed our intuitions. He stopped us from playing too confidently and made us get straight to the songs.”

David Bryson—who played acoustically with Adam, started the band with Adam, and co-wrote seven of *August*’s 11 songs with Adam—says, “I remember sitting out on the porch one day. I probably had a totally bleak look on my face, and T-Bone was comforting me. He said, ‘You know, when you guys tour you’re going to be so glad you went through all this shit now. ‘Cause on the road you won’t have time to deal with it.’ And I believe he was right, because it’s really gone well.”

Counting Crows have been exuding joy and self-confidence on stages large and small ever since their album, *August and Everything After*, was released last September. Opening for Suede and Cracker on a series of club tours, the band spent the autumn of 1993 winning over other people’s audiences night after night, one city at a time. By the start of 1994 they had nudged *August* onto the charts and onto college radio. With MTV adding “Mr. Jones” the album started vaulting 40 notches a week. “Saturday Night Live” was the final frontier.

Tonight, the night after “Saturday Night Live,” Counting Crows are going to do a less stressful broadcast. In the early evening the band pile into a van and head over to WXRK radio to appear on deejay Vin Scelsa’s free-form radio show “Idiot’s Delight.” Scelsa had Counting Crows on to perform live in his small studio in October, when they were obscure, and they’ve promised him a return engagement. The group squeeze around the disc jockey’s desk with acoustic instruments and warm up with an impromptu “10th Avenue Freeze Out.” Scelsa settles himself, Dan Vickrey strums a bit of Van Morrison’s “Sweet Thing” and then they’re on the air. Counting Crows spend the next hour answering questions, requesting records and performing songs by friends, heroes, and a couple of unrecorded originals. They try to play nothing from their album (they really are a promo man’s nightmare) although Scelsa prevails on them to do “Mr. Jones.”

Win!! Win!! Win!!

Show Us Your Gibson!



Only a Gibson is Good Enough.

Win!

- A Gibson Nighthawk!
- Be on a Gibson Centennial Poster!
- Your picture will be in a Gibson Ad!

Visit your local dealer for an entry blank and send your unusual "Show us your Gibson" photo to Gibson today. No purchase is necessary!*

* All entries must be signed by dealer and postmarked by August 15, 1994.
Void where prohibited by law.

Gibson®

USA

"It's the people who dream the big dreams who do the most harm to each other."

In spite of the reference to Bob Dylan in that song, Counting Crows' Mr. Jones is not the same Mr. Jones Dylan once sang about. Scelsa knows that, and asks the band about Marty Jones, the San Francisco musician and former Counting Crow who shared Adam's dreams of stardom and inspired the tune.

"He's one of my best friends," Adam says. "We played in every band together until now. That old version of Counting Crows was a different version of the band. This one grew up out of an acoustic thing."

The disc jockey asks if Jones is cool about the success of the song.

"I think it was really hard for him for a long time," Adam says cautiously. "But I saw him when I was home last time and we had a really good time together. I think he's really happy about it now, but it was very hard for him for a while, certainly."

Drummer Steve Bowman steps in, explaining, "There's that line in the song that says Mr. Jones wants to be someone just a little more funky. He's a funk player." The band all nod and the subject is dropped. Clearly Adam's pal and partner did not share Adam's desire to be Bob Dylan. Too bad for him.

"You've been on the road since October," Scelsa says. "Is it taking its toll?"

Adam smiles, "I think it's beginning to make us famous, actually."

Scelsa says how impressed he is with the band's ability to cut through the show-biz nonsense and keep their feet on the ground—which is a little too close to show-biz nonsense for Steve Bowman. "Why shouldn't our feet be on the ground?" the drummer asks. "How can we be cocky? How can we be stuck-up? Nobody recognizes me when I go into Denny's."

"Well," Scelsa says, "I hope it stays that way."

"I don't!" Bowman replies to general laughter.

Counting Crows play George Jones' "Good Year for the Roses," after which Scelsa tells the band he's afraid that as they become more successful, Adam will become separated from the other Counting Crows. "Is there a danger," he asks, "of that thing happening where it doesn't become a band any more? It becomes Adam and the guys who back him up?"

"And the News?" Bowman says, cracking everyone up again and turning aside another touchy subject. "I can answer that for him. Up until now Adam's been very good about this. In fact, he refuses to stand in the front of the picture and little things like that. I don't think Huey was as kind to his News."

"Cause you guys are obviously a band," Scelsa says.

"Like you look at him when you ask us a question?" Bowman teases. "Like that?"

"It's not something that we think about!" Adam snaps with mock ferocity, keeping the

mood light. Then he says seriously,

"It's hard to find people who play together like this. It's not something that's so easy to find that you can afford to just go solo. With a lot of singer/songwriter stuff there's great songs, but with studio musicians who don't know anything about the feeling that's going on there. This is a band that does it all together really well. They play the emotion of these songs." (The way Adam put it earlier was: "Some musicians are great at playing instruments—these guys are great at playing songs.")

Bassist Matt Malley speaks up for the first time: "The reality is, Adam wrote the songs and when the press do an interview they're going to want to ask Adam about where the songs come from. I can't answer that. I interpret them and I play them. In rock music you write your own parts, so yeah I wrote the bass parts but..."

"It's hard to talk about the bass parts," Bowman says. "'How 'bout that F to G transition!'"

Scelsa talks the band into closing with their version of Van Morrison's "Caravan," a number they play beautifully that they stopped performing when critics began accusing Adam of being a Van Morrison imitator. It is a dubious rap. Anyone who sings emotional, soul-inflected vocals over acoustic guitar is going to sound a bit like Van. And God knows Van has influenced most thoughtful rock of the last 20 years, Counting Crows included. But when the roll of Morrison imitators is called up yonder, Adam will be down in the middle of the list with Rickie Lee Jones, Joan Armatrading and Bono—behind Seeger, Springsteen, Costello and the other 20 or 30 disciples we could all name if we had nothing else to do, or if it mattered.

Adam figures the Van-clone accusations spring from lazy journalists looking for a shorthand description of Counting Crows, and hitting on the fact that they stood in for the AWOL Morrison when he was inducted into the Rock & Roll Hall of Fame a year ago. It was a big honor for a band whose first album was not yet out and it became their claim to fame for a while. Now it's become a pain in the ass.

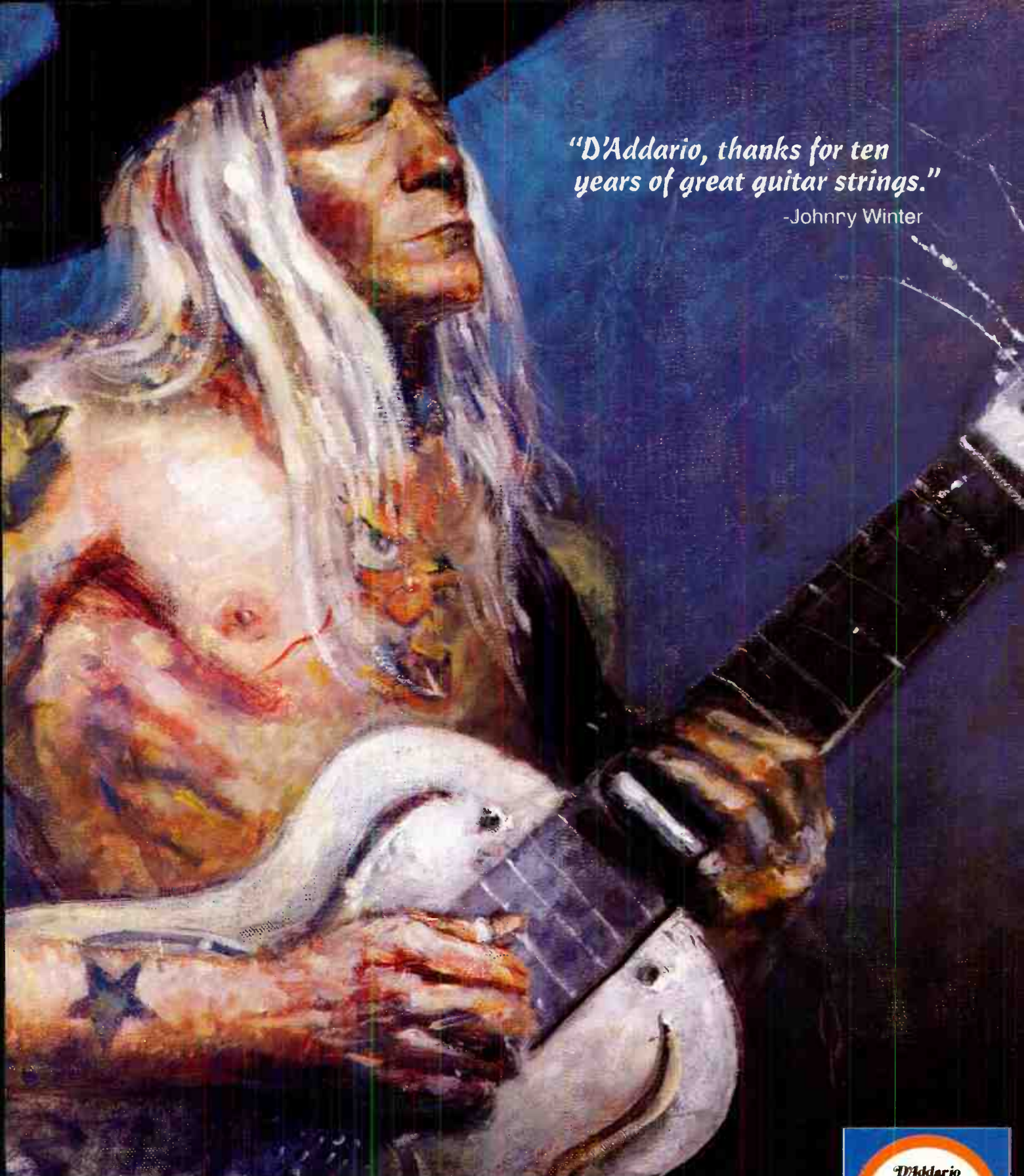
"You know, there's a lot about this that scares the shit out of me," Adam says. "It scared me when everyone said I was like Van Morrison. I thought, oh my God, here I am putting my whole heart and soul into this and I'm going to get stuck with this label for the rest of my life. I'm going to be some fuckin' retro rip-off and they're never going to understand! I'm pouring my heart out in 'Anna Begins' and all they want to hear is 'Caravan'? Well, I'll never play 'Caravan' again! But now things are happening for us and I've been thinking,

let's play 'Caravan.' Hell, let's play 'Good Year for the Roses' and 'Answering Machine' by the Replacements and 'The Ghost in You.' My attitude about it now is, 'Try this out for size!' But it's hard, because if we make a misstep right now we'll carry it forever. You can become a great, great songwriter and never get that 'Cougar' out of your name."

Before they leave the radio station Counting Crows manager Martin Kirkup pulls them into a

CROW BARRES

DAN VICKREY plays a Fender Telecaster and a Gibson Les Paul Sunburst through a Fender Vibroverb amp. DAVE BRYSON plays a Martin acoustic and a Gibson ES 335 and a Les Paul Gold Top through a Matchless amplifier. Strings by D'Addario. MATT MALLEY plays a fretless Musicman StingRay bass and an old Hofner through SWR900 amp. STEVE BOWMAN plays DW drums with clear pinstripe heads on his toms and bass and a coated emperor head on his snares. Zildjian cymbals, too. CHARLIE GILLINGHAM tickles a Titano accordion, a Yamaha PF85 keyboard and a good old Hammond B-3 organ with one Leslie 122 speaker. ADAM DURITZ sings through a Beyer TGX 580 microphone.



*"D'Addario, thanks for ten
years of great guitar strings."*

-Johnny Winter

D'Addario®
The Player's Choice



World Radio History

For a FREE poster of this ad write to J. D'Addario & Company, Inc. • Johnny Winter Poster • PO Box J • E. Farmingdale, NY 11735 USA. Offer is subject to availability.

Solo
 Collaborations
 Soundtracks
 Ambient
 Installations
 Essential Work
 Rarities
 Definitive SBM™ Remastered
 Editions

I - 3 CDs of Instrumental Work
 II - 3 CDs of Vocal Work

©1994 Virgin Records Ltd.

Brian eno
Box Sets
I and II



small conference room and closes the door. There is an argument brewing. Kirkup has committed Adam to get up early tomorrow and drive out to Long Island to make a guest appearance on the morning drive-time show on radio giant Z100. The implication is that if Adam shows up on the air, the station will add "Mr. Jones" to their playlist.

Adam is exhausted, he's feeling lousy, and he doesn't think his showing up will accomplish anything except to guarantee that he gets sick. If the station is going to play "Mr. Jones" they'll play it anyway, he says, and if they aren't, his schmoozing isn't going to change anything. The bigger point Adam tries to impress on his manager is that he doesn't care if they play his song. This whole thing is getting too big too fast anyway.

Kirkup makes a bigger point of his own—that this is not about one station or one single, this is a test of whether Counting Crows stick to their commitments. As far as Adam's concerned his manager's claim to the moral high ground is dubious and coercive. He returns to his hotel sulking.

"It's really wonderful to be able to do this art, this thing that I am so moved to do and support myself by doing it," he says while nursing a drink on a balcony overlooking the hotel lobby. "That's a real gift, a blessing not to be scoffed at. But at the same time, there's all these really crappy parts to it. You bare your soul to all these people and you don't think about it when you do it, because it's what you do as a writer. But you're making millions of people your confidant. And then they expect to come talk to you and be your friend. That's hard, especially when people want you to be very open and personal in response. That's a difficult thing."

Adam pauses and sips his drink and then stops beating around the bush: "On top of that, this whole business really sucks! The whole entertainment business just stinks. The music business is run a certain way. They have very set ideas about how to do things and I think a lot of those ideas are stupid."

Such as?

"The whole world does not revolve around the radio. You don't have to have a hit to make it. In fact, having a hit can be a very temporary and damaging thing. It can alienate all the people who may have been your fans if you do it the wrong way. These things are common sense to me because I've been a music fan all my life. Look at R.E.M.—you know they're a band that did it right. They went out and established a base of peo-

ple who love R.E.M. for the kind of music they make. Later on they had hits and that's great. But they could have an album with not a single on it and still a bunch of people would buy it. I'd go buy every R.E.M. album forever.

"But if you have a hit the wrong way you may bring millions of people into your fold, but you may alienate that small group who really love you. And then when your next album comes out you better have a hit single, because your original fans are gone. It was clear to me when we started that the way to do this was to go out and play, build a base of fans, and we thought, man, if we could sell a hundred, a hundred and twenty thousand albums that's fine. That's all we need to do to make this really successful. I didn't want to push a big single out there. I just wanted to release a song that's the best introduction to the band. Finally I got the company to listen to that. *Great*. More power to them, because we disagreed about which song to push. They wanted 'Murder of One,' but in order to do it they wanted to cut it. *Great*—first introduction to the whole world and you want to make it an abortion of one of my songs. We thought 'Mr. Jones' would be a good introductory song. I didn't think it would be a big hit. That wasn't the point of it, really. Now it's time to do another track and the truth is, we've already got our 120,000 records. We've already got it accidentally.

"But this is still our first album. The important thing to do is just to introduce the band. To me that's 'Round Here.' It's not my favorite song on the album—"Perfect Blue Buildings" is. But 'Round Here' is the finest example of all the sides of Counting Crows on one song. But I think having had this success the record company is afraid to lose it, so to them the next track released has got to be 'Rain King' or something."

"Rain King" is uptempo and, superficially at least, is as triumphant as "We Are the Champions," which is why Adam declares, "We could release 'Rain King' right after MY DEAD BODY gets released. Because that to me is a real limited version of what our band is all about. Yeah, it will be a huge hit. I don't want to release it because of that very thing. I'm afraid it will get out there and millions of people will get the wrong idea of what Counting Crows are all about. Especially following 'Mr. Jones.' Both of those are not really songs of the depth of some of the other songs on the record. They're not empty songs by any stretch of the [cont'd on page 76]

MUSIC

TICKETMASTER

SHOWCASE

IN ASSOCIATION WITH **MUSICIAN**
MAGAZINE

A SHOWCASE WITH A DIFFERENT SPIN

WE BRING THE INDUSTRY TO YOU. SO NO MATTER WHERE YOU LIVE, SEATTLE...MIAMI...BOSTON...OR KANSAS CITY, TICKETMASTER'S MUSIC SHOWCASE PROVIDES YOUR BAND THE OPPORTUNITY TO BE SEEN AND HEARD BY MUSIC INDUSTRY PROFESSIONALS.

AND THERE'S NO ENTRY FEE.

There are a lot of talented bands out there. Bands that are endlessly rehearsing and don't know how or where to showcase their music for the industry. Even if you manage to create the important "local buzz" your band may never get the chance to be seen and heard by the right people... until now.

Ticketmaster is producing over 35 showcases around the country. Each showcase is promoted by local radio stations and local & national music publications, including Musician Magazine, Billboard Magazine and Music Connection.

Last year, participating bands showcased for companies like Atlantic Records, BMG Music Publishing, Capitol Records, Chrysalis, Epic, Geffen Interscope, Mercury, Reprise, Sony Music and Warner Bros. Records.

And... Something everyone wants and needs: CASH!

Every band participating in the Ticketmaster Music Showcase receives \$200.00. The five bands invited to participate in the National Showcase will each receive a minimum of \$2500.00.

As an added bonus, one of the five National Showcase bands will receive a one week recording session at Bad Animals in Seattle, travel included.

HOW DOES MY BAND GET TO SHOWCASE?

TO SUBMIT A TAPE FOR CONSIDERATION, YOUR BAND MUST QUALIFY AS AN "UNSIGNED" BAND AND MEET A FEW OTHER ELIGIBILITY REQUIREMENTS.

YOUR BAND IS ELIGIBLE IF ...

1. The band writes and performs original music - pop, rock, alternative, metal... and,
2. Has a minimum of three members and,
3. Is not currently signed to a national or internationally distributed record label (Self-produced releases are OK) and,
4. Is not currently represented by a major talent agency and,
5. Lives in the USA

IF YOUR BAND MEETS ALL OF THE ABOVE REQUIREMENTS, IT'S EASY TO ENTER AND THERE IS NO ENTRY FEE. HERE'S HOW YOU DO IT.

- Carefully read the attached Official Entry Information.
- Complete the Entry Form filling in all the requested information. Please print because if we can't read it, we can't accept it.
- Have all the band members sign the Entry Form. Band members under 18 years old must have their parent or legal guardian sign the form.
- After the paperwork is done, send us your completed Entry Form along with a two song cassette tape of your original music. Please do not send photos, videos or any other paraphernalia.

ABOUT YOUR TAPE...

- Don't stress about the quality of the recording. We're looking for musical not engineering talent.
- We will accept only one Entry Form and one tape from each band. Multiple entries wind up in the trash.
- We get a lot of tapes and we listen to them all. To help us, please keep the total length of your tape under ten minutes.
- You can submit a cassette that has more than two songs, but in the interest of fairness we will only listen to the first two.
- We only accept cassettes, so please no CD's or DAT tapes.

SEND YOUR COMPLETED ENTRY FORM AND TWO-SONG CASSETTE TAPE OF ORIGINAL MUSIC TO:

THE TICKETMASTER MUSIC SHOWCASE

3701 Wilshire Boulevard
Los Angeles, California 90010

THE DEADLINE FOR ENTRIES IS 5:00 PM ON JUNE 6, 1994
(YES, PROCRASTINATORS CAN SEND ENTRIES BY OVERNIGHT CARRIER)
DON'T WAIT TO ENTER. GET MOTIVATED AND DO IT NOW!

AFTER WE ENTER, THEN WHAT HAPPENS?

All tapes are listened to by experienced industry pros. Our A&R reps will select bands from across the country to perform in a series of 35 plus Showcases to be produced from late-July to late-October. If your band is invited to perform, you will be contacted by a Ticketmaster Music Showcase representative.

Bands performing will play a twenty minute set of their original music - absolutely no cover songs allowed. The Ticketmaster Music Showcase music scouts will be at the club to assess each band's music, talent and potential.

Five bands will be invited to appear at the Ticketmaster National Music Showcase, scheduled for October, 1994. Each band will perform a twenty minute set in front of top industry professionals. We will pay your travel expenses and provide hotel accommodations for your trip. In addition, each band will be awarded a minimum of \$2500.00.

QUESTIONS? CALL 1.800.800.3232

RETURN THIS COMPLETED ENTRY FORM
AND YOUR 2 SONG TAPE TO:
TICKETMASTER MUSIC SHOWCASE
3701 WILSHIRE BLVD.
LOS ANGELES, CA 90010

MUSIC TICKETMASTER SHOWCASE

ENTRY DEADLINE
JUNE 6, 1994, 5PM

ENTRY FORM

PLEASE PRINT

BAND NAME _____

member
 manager

BAND REPRESENTATIVE _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

TELEPHONE DAY () _____ NIGHT () _____

HOW DID YOU HEAR ABOUT THE TICKETMASTER MUSIC SHOWCASE?
(NAME OF PUBLICATION, RADIO STATION, TV, BROADCAST, OTHER)

PERFORMING BAND MEMBERS

PLEASE INCLUDE CITY, STATE AND ZIP

NAME _____ INSTRUMENT _____ AGE _____

ADDRESS _____ Ph () _____

NAME _____ INSTRUMENT _____ AGE _____

ADDRESS _____ Ph () _____

NAME _____ INSTRUMENT _____ AGE _____

ADDRESS _____ Ph () _____

NAME _____ INSTRUMENT _____ AGE _____

ADDRESS _____ Ph () _____

NAME _____ INSTRUMENT _____ AGE _____

ADDRESS _____ Ph () _____

NAME _____ INSTRUMENT _____ AGE _____

ADDRESS _____ Ph () _____

NAME _____ INSTRUMENT _____ AGE _____

ADDRESS _____ Ph () _____

NAME _____ INSTRUMENT _____ AGE _____

ADDRESS _____ Ph () _____

SONG No.1 / TITLE

SONG No.2/ TITLE

SONGWRITERS NAME WITH ADDRESS IF DIFFERENT FROM ABOVE

SONGWRITERS NAME WITH ADDRESS IF DIFFERENT FROM ABOVE

MUSIC TICKETMASTER SHOWCASE

OFFICIAL ENTRY INFORMATION

CONTINUED

WAIVER OF RIGHTS AND LIABILITY RELEASE

By submitting an Entry Form each Band member (1) acknowledges that TMS has the right to broadcast, film, audio/videotape, record and/or photograph his/her performance in any Showcase, use his/her name or likeness, cassette entries and any audio/video tape of performances at any Showcase for any and all purposes, in perpetuity, as TMS deems necessary or desirable including, without limitation, the commercial sale of same and the right to use any Band's music in any promotional videotape of TMS and any advertising and/or promotional activities relating to the Showcases, without compensation or obligation to the entrant or securing any additional permission from the entrant; and (2) represents and warrants that the music on the cassette entries and performed by each Band is original and will not infringe upon or violate the rights of any third party, and that entrants participation in TMS will not violate any pre-existing recording contract with any third party.

Entrants agree to personally be responsible for, and release and hold harmless TMS, Ticketmaster Corporation, its parent, subsidiaries, affiliates, promotional partners and sponsors, officers, directors, employees or agents, from any claims, costs, expenses (including reasonable attorneys' fees), liability, or causes of action for personal injury (including death arising therefrom), damage, theft, loss, copyright infringement and any other cause or claim whatsoever related to, arising out of, or in connection with the Showcases. In the event a dispute arises as to the ownership and/or authorship of a song contained on the cassette entry submitted by an entrant to TMS, such entrant shall not make any claim or bring any action against TMS or any of the individuals who participate in the evaluation process, in connection with the dispute. TMS assumes no responsibility for incorrect or inaccurate entry information whether caused by an entrant or any of the equipment or programming associated with or utilized by TMS or by any human error which may occur in the processing of entries.



THE 1st ANNUAL MUSIC BUSINESS QUIZ



- ▣ 500 CD/500 Cassette 2-Color Package From **DISC MAKERS!** \$2780
- ▣ \$2500 Cash (**CASH!**) From Music Business Seminars! \$2500
- ▣ Winner Profiled Via MBS/Peter's Page In Musician Magazine! (PRICELESS)
- ▣ 5 Year Membership in TAXI: The Independent A&R Company! \$1500
- ▣ 5 Year Membership in Los Angeles Songwriters Showcase! \$600
- ▣ 6 FREE Admissions to DOING MUSIC & NOTHING ELSE - \$600
- The Music Business Weekend Seminar + Tapes & Books! \$350

One Winner Takes All!

Total Value Prizes over \$8000!

Are You Ready For The Music Biz? Answer These 10 Questions Correctly! Mail In Your Quiz For The Drawing!

All Other Entries Will Receive FREE 2-Year Subscription To
Peter C. Knickles' Music Biz Advisor: BASEMENTS To BACKSTAGE!

1. What is the name of the organization based in NYC that will provide music biz legal assistance in most major cities if you can't afford a lawyer?
A. National Entertainment Lawyers Organization
B. Lawyers Who Care Foundation C. Volunteer Lawyers for the Arts
2. Which group has a health insurance program for anyone in the music biz?
A. US Coalition of Record Distributors B. Recording Industry Association
C. National Academy of Recording Arts & Sciences
3. The people at a record company who sign the talent work in the A&R department. What does "A&R" stand for?
A. Artists & Relations B. Artists & Repertoire C. Aid & Relief
4. Who is in charge of signing songs/songwriters at a publishing house?
A. Professional Manager B. A&R Rep C. Song Plugger
5. Which copyright form protects authorship of your songs?
A. PA B. VA C. SA
6. What is the new type of songwriter royalties mandated by Congress?
A. Public Performance B. Mechanicals C. Digital Surcharge
7. Which 'Association' annually presents thousands of artist showcases on a regional & national basis directly to college talent buyers?
A. National Association of Campus Activities
B. College Booking Agent Association C. Talent Show & School Association
8. To protect the "brand" name of your group which do you NOT have to file?
A. Trademark B. Servicemark C. PKA (Professionally Known As Form)
9. To protect the name of a solo artist must they file the same registrations as a musical group? A. YES B. NO C. Under Certain Circumstances
10. Name the watchdog agency dedicated to preventing hearing loss from music? Clue: Call 415-773-9590! A. HEAR B. QUIET C. ListenUp!

Name _____ Phone _____
Address _____

ANSWERS: C,C,B,A,A,C,A,C,A,A

QUIZ RULES!

1. Send completed Quiz to:
Music Business Seminars
270 Lafayette Road, #11-312
Seabrook, NH 03874
(800) 448-3699
2. Photocopies acceptable but only 1 entry per person. Must include address to enter.
3. Winner drawn from all entries received by Sept. 1, 1994. Winner will be notified by phone or mail no later than Sept. 15, 1994. Winner list available upon receipt of SASE no later than Oct. 1, 1994. No phone calls!
4. Employees of MBS, Disc Makers, TAXI, Musician, LASS, or any person or agency affiliated with MBS are not eligible to enter.
5. Winner must return written affidavit for publicity release within 14 days of receipt or alternate winner will be drawn.
6. Contest Void Where Prohibited by Law. No purchase of any type necessary!

SPONSORS

DOING MUSIC & NOTHING ELSE

The Music Business Weekend Seminar
Presented by MBS, Ltd.

Call 800 448-3699

For Seminar Schedule!

DISC MAKERS

MUSICIAN

MAGAZINE



TAXI

LA Songwriters Showcase



World Radio History

CASSANDRA

BY TONY SCHERMAN

CROSSROADS BLUES

SIXTY THOUSAND UNITS shipped and a pretty face won't get you far in New York, at least not in this particular semi-upscale midtown watering hole where, just as you've lit up one of the Carltons you ration yourself, an unctuous young maître d' materializes genie-like to inform you that he's sorry, ma'am, but after four p.m. this section of the restaurant is for non-smokers only.

Cassandra Wilson turned slowly, from her tablemate to the maître d' to the invisible crowd of offended non-smokers.

"There's no one else in here."

"Sorry, ma'am, it's policy. I'd be happy to have someone seat you at the bar."

"Well, you all might consider arranging things so your customers—"

"Excuse me, ma'am, but—"

"—your *customers*—"

"Ma'am, I assure you—"

"—come first. *Right?*" The maître d' bowed and moved off. Glaring at his backside, Cassandra Wilson gave a disgusted sigh.

"See," she said to her tablemate, "I'm a *Suuuthner*." She took pleasure in drawing the word. "If you come into my home, I have to do whatever it is you need to make you feel comfortable." She eyed the gray-cruled snow on the side-

PHOTOGRAPHS BY JESSIE FROHMAN

A WILSON

we could work with each other best—if Blue Note would let it happen.”

Sitting at home a few weeks ago, Street picked up the tale. “She was interested in songs that were important when she was coming of age. She remembered parties where the blue light was on in the basement; everyone was dancing. I said, ‘Look, what were those parties really about? They were about lust. Mating rituals.’ And she was like, ‘Yeah, that’s it!’ ‘Fine, let’s take it a step further. What were you listening to?’

‘Joni Mitchell.’ ‘Now we’re getting somewhere,’ I said. ‘Nothing is more pedestrian than a jazz artist doing R&B covers. But if you’re talking about *interpretation*, you’re talking about my shit. I’ll produce it.’”

Amazingly, Blue Note gave him some money to cut a few demos. “No use



“IT’S taken me a long time to remember who I am: a denaturalized Southerner in an environment that’s foreign to me.”

trying to second-guess anybody,’ I thought; ‘I may as well just do what I want to do.’ Cassandra’s voice had always been horrendously recorded. I felt if she was around instruments that support a voice, it might really be something. I love stringed instruments—I’m a guitarist—and I love percussion. I was thinking particularly about turn-of-the-century black string bands, about how there’s a number of instruments black folks have forgotten about—violin, string bass, banjos, steel guitars. We did the demos, and Lundvall apparently flipped out and said, ‘Hire the guy. We don’t know who he is, but hire him.’”

He and Wilson fought the whole way through, he said, “but in a good way. She was going where she’d never been before, and she’s terrified, and loving it.... Parts of this project were really, really difficult for Cassandra. There was a point where she was saying, ‘I do not understand what you’re doing with my voice.’ But today she jokes with me and says we owe each other on this one.”

Wilson recently cut two songs with fellow Southern-music devotee Robbie Robertson for the new picture *Jimmy Hollywood*; Street may get to do some of his arcane projects. The two are already thinking about the next Cassandra Wilson album, which they want to cut in New Orleans. “Same band,” said Cassandra. “There’ll be more original songs, and I’ll play guitar. And if you think this one sounded different, once I pick up a guitar, things’ll really change.”

Wasn’t it scary, swimming into unknown waters, throwing off, at least for now, her hard-earned “next Betty Carter” mantle? “I guess the story changes as you go along,” Wilson said. “The music will send you someplace else, and you have to be able to turn on a dime.”

“Cassandra was at a crossroads,” said Street. “She could’ve gone anywhere, she just happens to have been creative and bold enough to take the least likely road. I just went after what was inside of her, and got something no one else had looked for.”

What he found, way inside Wilson, was nothing but the spirit of Robert Johnson: sexy, forlorn, a little evil and deeply Southern. One day after *Blue Light* was in the can, Wilson spotted a painting of Johnson, bought it (“even though it was really expensive”) and hung it in the vestibule of her apartment. How, one wonders, does she feel—now that she’s disproven it—about Clapton’s verdict that it’s impossible to successfully cover Johnson’s “Hellhound on My Trail”?

The midtown restaurant was crowded now. It was well into evening, and smoke hung thick in the bar.

“Maybe Johnson covered it himself,” she said.

“What?”

She just smiled.

THERE WAS one thing left to do. The “guy from the blues society” who’d established that old Herman Fowlkes, a long time back, cut a few songs with some old blues singer, no doubt of the obscurest variety—it shouldn’t be hard to find. And it would sure be interesting to learn that bluesman’s name, especially now that Herman’s daughter had reclaimed her Mississippi past, now that she was growing more curious every day about the Africanate music of her home state.

My first phone call went to Jim O’Neal, founder of *Living Blues* magazine, at his record store in Clarksdale. Had O’Neal interviewed an old bass player from Jackson, Herman Fowlkes, who died last April?

“Gosh,” said O’Neal, “I’m sorry to hear Mr. Fowlkes passed away.” Bingo.

“Do you remember the name of the bluesman Fowlkes recorded with?”

“Of course. It was Sonny Boy Williamson. The sessions were for Trumpet Records in Jackson, 1953, and they’ve been reissued on Alligator Records.”

Sonny Boy Williamson! The antic, double-evil, bowler-hatted Delta gypsy! The man who said long ago—to a young Robbie Robertson, no less!—that Eric Clapton and his British pals were “awful; they wanna play the blues so bad, and they play it so *bad*”.... If Cassandra Wilson was looking for a pedigree in the blues, she could not have found a nobler one. Thanking O’Neal, I phoned her,

She listened to my story, and said, “Thank you. You’ve just given me a new window.”

RED LIGHT 'TIL DAWN

Live, CASSANDRA WILSON uses Beyer mikes; cutting the album, she sang into AKGs, a C-12A and a 414. She plays a Gibson Advance Jumbo guitar and sang her demos into a Sony DAT player. On the album, guitarist BRANDON ROSS played a Michael Jacobson-Hardy acoustic with DR strings and a Karl Hellweg octave guitar; live, Ross plays a Steinberger. CHARLIE BURNHAM played a '30s Gibson A2 mandolin, a century-old German violin with a Kurman soundpost pickup on violin and Hohner Golden Melody harmonicas. LANCE CARTER played Yamaha drums. Percussionists JEFF HAYNES and CYRO BAPTISTA used, respectively, LP congas and “a big ol’ roadcase full of stuff”; drummer/percussionist KEVIN JOHNSON played... pocket change. Bassist KENNY DAVIS played a vintage German acoustic bass; so does Lonnie Plaxico, in Cassandra’s live band.

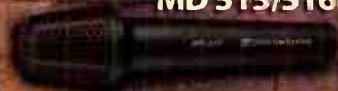
Gain



MD 511/512



MD 515/516



MD 518



BF 1051



Gain. Get more than what you pay for.

With a ProForce microphone, you get Sennheiser's award-winning sonic superiority, and gain that reaches incredible levels before feedback. Plus, a unique combination of new high tech materials that ensures rock-solid durability.

Laser-age manufacturing techniques keep the cost of ProForce mics low. But their sound and ruggedness are uncompromised Sennheiser. Grab a ProForce mic... and gain complete control of your performance.

FREE HEADPHONES!

For a limited time, buy any ProForce MD 511/512 mic and get a FREE set of Sennheiser HD 435 headphones! Or, buy an MD 515/516 mic and get a free set of HD 440 II headphones. See your Sennheiser dealer for details!




 **SENNHEISER**[®]

PROFORCE[®]

6 VISTA DRIVE, P.O. BOX 987, OLD LYME, CT 06371 • TEL: 203.434.9190 • FAX: 203.434.1759
IN CANADA: 221 LABROSSE AVE., PTE-CLAIRE, PQ J9R 1A7 • TEL: 514.426.3013 • FAX: 514.426.2979

World Radio History

MD 515

 SENNHEISER

NAMMM

MANUFACTURERS QUAKE

RATTLE AND ROLL OUT

THE NEW GEAR FOR '94

PHOTOGRAPHS
BY DON
LEWIS



Bird's eye view
of NAMM's Pro
Audio Arena.

TRAVELLERS EN ROUTE to late January's convention of the National Association of Music Merchants (NAMM) in Anaheim, California, could be excused for wondering if their flights would land amid a pile of rubble. The earthquake had hit only days before, leaving the nation in shock and greater Los Angeles in disarray. Little by little news trickled out: Thousands of households without water and power, thousands more without homes at all. Sections of highways 1, 5, 10 and a host of others closed.

JBL/Soundcraft, headquartered at the epicenter, sustained structural damage but escaped human injury. SWR, in nearby Sylmar, suffered broken water pipes and a fallen ceiling.

Inside the Anaheim Convention Center, though, you'd never know that you were next door to a disaster area. Five gigantic halls were packed to the gills with instrument manufacturers displaying their latest and greatest to an army of dealers hungry for juicy stuff that might lure customers into their stores. In fact, operations were hampered far more by icy

weather back East than by the earthquake.

As usual, NAMM came across like an intergalactic party, an exploding nexus of artistry, technology and marketing hype. And, as usual, highlights were numerous. In one of Yamaha's private rooms, Stevie Wonder sat before a dozen awed spectators as he meandered through private meditations on "Too High" and "Innervisions" using their new \$10,000 digital piano, the P500. Fender's show celebrating the 40th anniversary of the Stratocaster featured the transcendent talents of Robben Ford, Jerry Donahue, Buddy Guy and Yngwie Malmsteen. (Malmsteen hurled picks into the audience at a furious, almost surreal rate, eventually entangling himself in the double-sided tape from which he was plucking them—but he didn't miss a beat!) *Musician* itself hosted a late-night performance by the incomparable Richard Thompson, Los Lobos and Marc Bonilla.

Now that the party is over, we can look forward to a tidal wave of new equipment that will be making its way into stores over the coming months. To tackle the mammoth task of reporting on all of it—and what it means to musicians—we asked six writers for their views of Winter NAMM '94. Recurring themes include rising performance and falling prices, incessant innovation and, in spite of a difficult economy, impressive vitality on the part of the manufacturing community. (Prices are included where available; otherwise, they're to be announced or highly variable depending on configuration.)



GUITARS JOSEF WOODARD

IF GRUNGE and “Unplugged” weren’t enough, the last few NAMM shows have amply demonstrated that the guitar is experiencing an upswing. This winter’s NAMM floor was packed with axes, amps, pedals, rackmounts and accessories representing all schools of playing and technological approaches, and all eras in guitar history.

It was hard to shake a sense of déjà vu while looking at the three-pickup Talman model from Ibanez, which updates the

the most influential and long-lived guitar designs including the Les Paul, ES-335, SG and Flying V. McCarty himself was on hand for the unveiling of PRS’ new beauty, the McCarty model (\$2900). It’s an uncommonly playable instrument, one of the sleekest-feeling guitars at the show.

The acoustic guitar boom continues apace. Takamine gave last year’s limited-edition PSF-94 Santa Fe (\$1849) a new lease on life, while Peavey introduced a full line of acoustics in all shapes, sizes and configurations (\$499 to

\$1150). Meanwhile, Ovation eased back into the affordable market with their Celebrity Roundback line, starting at \$399. As always, custom instruments by Taylor, Santa Cruz and Martin are strong high-end contenders. For amplifying all of the above, Marshall introduced the Acoustic Soloist (stereo, 40 Watts per channel, \$1099). There’s also Trace Elliot’s 35-Watt TA35 (\$599 with spring reverb, \$699 with chorus and reverb), which includes tone-enhancing “dynamic correction” circuitry.

As manufacturers refine classic designs and players flock to “vintage” instruments, the notion of using a guitar to control synthesizers has receded. In fact, the Roland GR-1 guitar synth remains the standard to beat. Roland’s new GR-09 (\$950, see page 61), a footswitch-operated module with a pickup that attaches to any guitar, does just that at a much lower price. And for controlling MIDI effects, as well as analog audio gear, Digital Music Corp. introduced the Ground Control pedal board (\$350), which provides programmable control over eight audio loops.

There’s considerably more action in the realm of effects. Lexicon, known for immaculate, if pricey, digital processors, caused some commotion with the relatively affordable Vortex (\$459). This rackmount wonder box “morphs” between two independent effects under pedal control. Zoom, pioneers in pocket-sized multieffects, rolled out a new floor unit, the 2020 Player (\$369), and Yamaha issued the FX770 (\$749), a versatile single-rack package offering 200 combinations of guitar-oriented effects. Tech 21 debuted the Tri-O.D. (\$245), a fuzzbox and cabinet simulator that switches among three settings: “Tweed,” “California” and “British.” The latter, of course, refers to [cont’d on page 56]

Fender Jaguar, and Gretsch’s Brian Setzer model Nashville, a respectful nod toward the rockabilly era. Gibson not only reissued the original Humbucker pickup, but modeled the new Humbuckers after prototypes that were considered faulty in 1957 because their output levels were too hot! Meanwhile, Fender reintroduced their garage-band standby of the ’50s, the Duo-Sonic. In all its truncated glory—20 frets, 22.7” scale length, two single-coil pickups—it lists for a mere \$259.

(A classic in the flesh, Jeff Beck was spotted at the Fender booth fending off an awestruck sales rep. “You’ve been a hero of mine since I was a kid!” the salesman blurted. Beck handled it gracefully, replying, “Well, in that case, maybe I’ll just...” Deadpan, he grabbed a Strat off the rack and made like he was ready to take off down the aisle.)

Over at the PRS booth, Paul Reed Smith offered a look at what he called “the Dead Sea Scrolls of the electric guitar.” He was handing out actual patents filed by Ted McCarty, president of Gibson from 1948 to 1966 and originator of some of



Above: George W. Doughty standing beneath Fender’s giant Strat headstock, which he built.

Below: Jack Cecchini demos guitars at the Fender booth.



Shadow[®]

MAGNETIC PICKUPS FOR ACOUSTIC GUITAR

Exciting and unique
SH 470

Triple Play Sound System
The whole new world of acoustic sounds.

- active magnetic pickup
- integrated condenser microphone
- connection for piezo pickup
- master volume control
- balance for magnetic-piezo sound
- volume for microphone
- integrated battery holder
- professional endpin cable connection with battery on/off switch

Until now you could have a magnetic pickup, piezo pickup, or use a microphone but there was no unit available offering all in one. Shadow makes it all.



Shadow

Electronics of America, Inc.

2850 S.E. Market Place • Stuart/Florida 34997 USA

VIDEO LESSONS

BY
FRED
SOKOLOV

EACH PRICED
AT \$29.95

BEGINNER'S BLUES GUITAR

Blues turnarounds, Boogie Woogie bass lines, strumming and fingerpicking patterns, blues solos and licks. Classic blues tunes: How Long Blues, Keys To The Highway, Hesitation Blues and more. *GW 401*

BEGINNER'S FINGERPICKING GUITAR

Fingerpicking patterns, Rhythm grooves, chords and licks in five different keys, connecting bass runs. Tunes include: Stealin', Stagolee, Wabash Cannonball, Nine Pound Hammer, Sloop John B, Jamaica Farewell, St. James Infirmary, Careless Love, House Of The Rising Sun and more. *GW 402*

ROCKABILLY GUITAR

Boogie Woogie backup licks, turnarounds, classic key of E blues/rock licks, moveable blues/rock scales, fingerpicking patterns, licks and solos of Buddy Holly, Carl Perkins, Eddie Cochran, Scotty Moore and Chuck Berry. Tunes include: Blue Suede Shoes, Little Sister, That's All Right Mama, and more. *GW 403*


USA/CANADA: Postage/Handling: \$4.00 for first video. \$1.00 for each additional video.
Mastercard/Visa Accepted.

STEFAN GROSSMAN'S GUITAR WORKSHOP

P.O. Box 802, SPARTA, NJ 07871

TEL: 201/729 5544 FAX: 201/726 0568



(\$250), Yamaha's A100a (\$329) and Peavey's PMA 500 are worthy examples. But the real story is how whiz-bang toys formerly reserved for the financially well-endowed are now priced within reach of everyday players. 

KEYBOARDS

[cont'd from page 54] The freshest concept in this department was Steinberg/Jones' ReCycle! for the Macintosh (\$199). It takes a rhythmic audio file and slices it into one-beat chunks, at the same time creating a MIDI file to trigger them in proper order. Then you can play back the audio at a new tempo without changing its pitch, or rearrange the order of beats to make a new composition.


Programs that combine sequencing and digital recording are becoming more refined. Opcode offered new versions of Studio Vision for the Mac (the AV version, \$595, plays eight-bit audio from some pre-AV Macs!). OSC's updated Deck II (\$399) squeezes eight tracks of audio out of a nominally four-track Digi-design ProTools card, and Emagic showed off the cutting-edge audio editing capabilities of Logic Audio 2.0 for the Mac (\$699).

Hardware sequencers seem to be a dead issue, but Yamaha's high-end QY300 (\$1295) may revive it. The QY300 charts a new direction for sequencers by including high-quality sounds and sophisticated auto-composition features. As for software, programs continue to grow more capable and to migrate across platforms. Emagic introduced Logic 1.8 (\$399) for the Mac and Micro Logic (\$199) for IBM/Windows. Opcode finally introduced a Windows version of Vision (\$249), and upgraded the Mac version to 2.0 (\$495).

All of these programs display notation, but full-fledged music printing and editing still requires a dedicated package. Opcode's Overture (\$495) for the Mac is the latest. Updates of familiar notation programs were shown by Mark of the Unicorn, Dr. T's, Erato and Temporal Acuity.


Although there was plenty of software at NAMM, there was only one computer company. On the other hand, that company was IBM, making its first appearance years after Apple gave up on NAMM (and musicians). They had full-motion video running on a tiny ThinkPad 750 (from \$3199), complete with built-in audio and MIDI. An add-on called Dock 1 (\$899) adds stereo speakers and a CD-ROM drive, making for a powerful portable music system.

IBM's entries were developed for the multimedia market, as were a number of other

NAMM debuts. Multimedia itself reflects the fact that manufacturers are getting beyond meat-and-potatoes applications and designing tools that reflect the fundamental changes taking place in the arts. And what that translates into—let's hope—is more expressive instruments. 


LIVE SOUND

[cont'd from page 55] if you need a house or monitor mixer—but not both at once—Allen & Heath's GL2 (\$1495) is ideal. It's a 16-input, four-bus board that becomes a 16x6 monitor desk at the push of a button.

Console automation, long a staple in studios, is starting to turn up in live boards as well. High-end consoles such as Langly's Recall provide full mute and fader automation plus the ability to store snapshots of all settings. The Recall, along with some less expensive models including the Soundtracs Sequel 2 (\$22,598 fully loaded), can be fitted with compressors and gates on every input channel, cutting the size of outboard racks while providing more mixdown control. These units are targeted toward PA rental companies, but if Winter NAMM '94 was any indication, lower-priced versions are sure to arrive before long. 

LIEBERT

[cont'd from page 16] tries to relive the artist's emotions or intentions. There is an attention that *songs* demand that makes them coarse. By that I mean that vocals always catch our attention. The voice of another human, whether happy or in distress, doesn't work very subtly—just as in a movie a lot of the subtleties of the book are lost.

If the mind is a pool of water, instrumental music will sink and vocal music will float. Instrumental music will rain on the brain, can fall through the cracks. Like non-verbal communication, it reaches the listener directly. Subconscious to subconscious. Like the Zen painter that creates his piece in seconds on very thin paper—so thin that it would break under the weight of the brush if he hesitates or thinks for a moment. Ideally, music works the same way and every musician would probably agree with me that for us the biggest high is when a group of musos spontaneously perform something they have never played before. The mystical experience: **My soul is my antenna, I am the instrument, and the guitar is my amplifier.** 

Hours Between Night and Day by *Ottmar Liebert and Luna Negra* has topped Billboard's *New Age album chart* for 19 weeks.

Receive a **FREE Electro-Voice**

System 200™

MODULAR PRO AUDIO

T-Shirt—Just for Listening!

Come in and listen to System 200™ Modular Pro Audio at your local EV dealer. Just bring this card with you (or just go in and ask to listen), and plan to be amazed by the performance.

After experiencing System 200™, and when all your questions have been answered, ask the dealer to sign and give you the mail-in card for your free T-shirt. Fill it in, mail it, and your shirt will be on its way to you.

System 200™ Modular Pro Audio: the fusion of sight, space and sound—and your next professional audio sound reinforcement system. Enjoy the experience!

(This offer will end soon, so get to your EV dealer while supplies last.)



(PLEASE FILL IN THE OTHER SIDE)

NAME: _____

PHONE: (____) _____

ADDRESS: _____

DATE: _____

I own:

Speaker System? Y N Brand/Model: _____ / _____

Microphone? Y N Brand/Model: _____ / _____

Mixing Board? Y N Brand/Model: _____ / _____

Power Amplifier? Y N Brand/Model: _____ / _____

System 200™

MODULAR PRO AUDIO



The Fusion of Space, Sight and Sound

Ten years ago, the Electro-Voice S-200 speaker system set the standard for portable, lightweight speaker systems. And the S-200 has been unrivaled in performance...*until now*.

Introducing **System 200™ Modular Pro Audio**: the best lightweight, compact sound system that modern technology can produce.

- The **Sx200**—a 39-lb, full-range system that puts out more than 126 dB continuous—more than double that of any comparable speaker!
- The **Sb120a**—a 34-lb bass module that contains a 400-watt amplifier and a 12-inch woofer that thinks it's a 15!
- The **Xp200**—combines a crossover with a little electronic magic for results you can hear and feel!

Together, these elements define a new standard of performance that you can carry in one hand.

So get to your EV dealer and experience System 200™ Modular Pro Audio. Demo it—and get a free T-shirt. Buy it—and add the fusion of space, sight and sound to your performance.

Electro-Voice, Inc. 600 Cecil Street Buchanan, Michigan 49107



616/695-6831 800/234-6831 In Canada: 613/382-2141

World Radio History

FAST



OBERHEIM OB-MX SYNTH

The vintage boom coupled with dance music's rediscovery of analog synth makes this the perfect moment for the first new instrument from Oberheim in nearly a decade. The two-voice OB-Mx (\$2,149) combines MIDI control with an all-analog signal path and knobs-and-buttons user interface. Filters can be switched between Oberheim and Moog cutoff slopes. The multimodal unit holds up to five two-voice expander cards (two VCOs, two VCFs, filter envelopes and three LFOs per voice, \$769 each). ♦ Oberheim, 2230 Livingston St., Oakland, CA 94603; voice (800) 279-4348, fax (510) 761-1708.

BREEDLOVE ACOUSTIC BASS

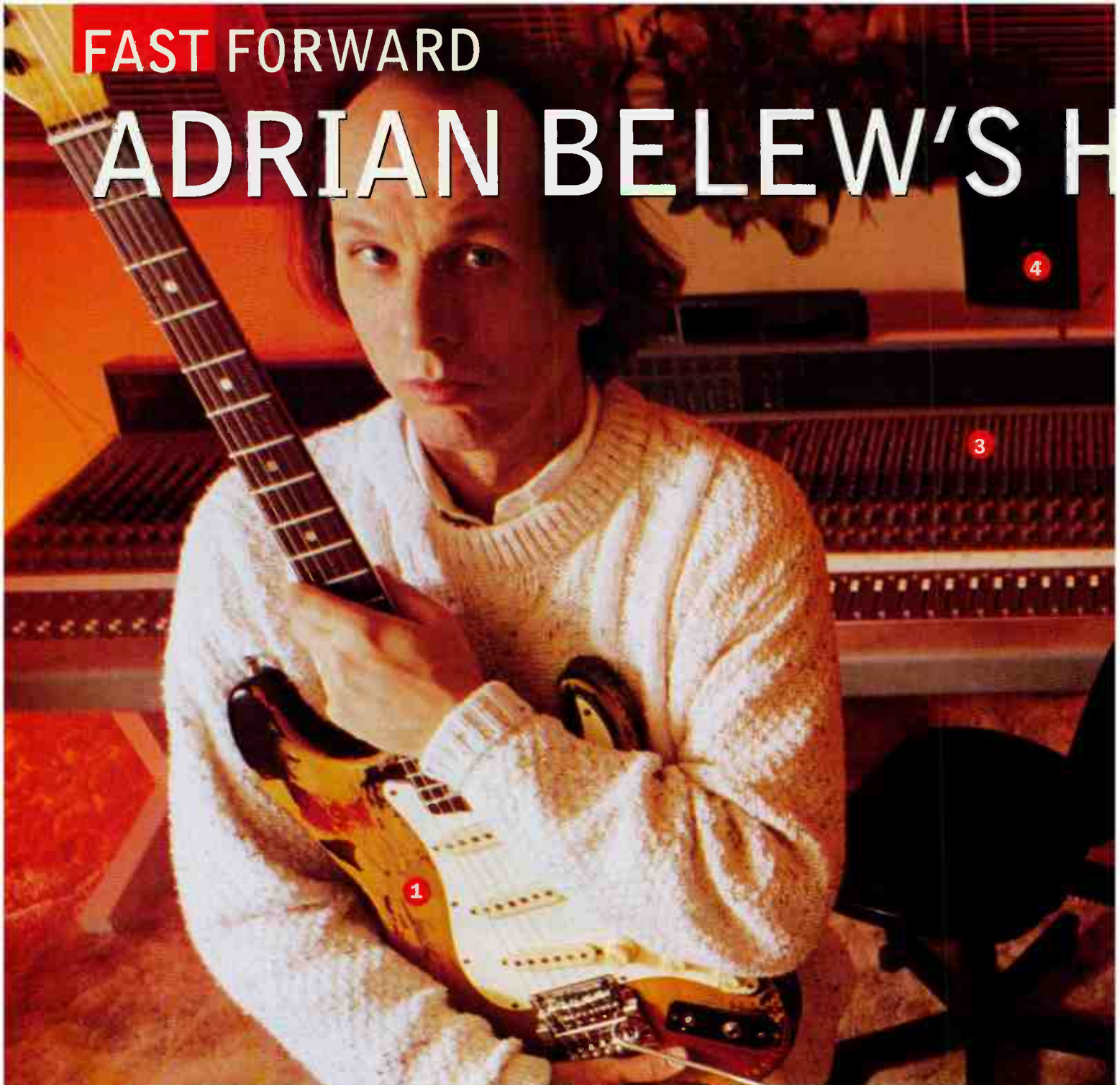
Designers of acoustic bass guitars are beginning to emphasize the bass, rather than the guitar, aspect of the instrument. Breedlove's four-string model employs special bracing and woods selected for their low-frequency resonance, as well as a unique two-piece bridge that permits the strings to vibrate more freely. The 32" scale length allows the bridge to be positioned for optimal resonance, which is transduced via a Fishman Natural Matrix pickup. The unconventional cutaway provides easy access to the upper register. ♦ Breedlove, 19885 8th St., Tualatin, OR 97061; voice (503) 385-8339, fax (503) 385-8183.

MOTU DIGITAL TIME PIECE

Fallout from the format wars often takes the form of incompatibility between various digital signals. The Digital Time Piece by Mark of the Unicorn (\$995) helps by generating and transmitting among a number of the most common audio and video timing protocols. The unit converts between MTC, SMPTE, S/PDIF, video and word clock; digital audio from Alesis, Tascam and Fostex multitracks, and Sony nine-pin video sync. It also burns visual timecode into video. ♦ MOTU, 1280 Massachusetts Ave., Cambridge, MA 02138; voice (617) 576-3609, fax (617) 576-3609.

FAST FORWARD

ADRIAN BELEW'S H



BY TED GREENWALD

MAKING RECORDS can be a mysterious process, and sometimes things don't happen in quite the right order. First Adrian Belew, who has created otherworldly guitar sounds for luminaries from Zappa to Nine Inch Nails, recorded an album at home. Then he built himself a studio.

Tracks for his new Caroline release, *Here*, coalesced while Belew was recording demos with his engineer, Noah Evens—who lives next door—using a **Fostex G16** analog 16-track deck, two **Alesis 1622** mixers, a vintage **AKG C24** tube mike, some compressors and the **Fender Stratocaster** 1 familiar from the cover of *Lone Rhino*. “Before we knew it, we

were making the album at home. We were able to do the tracking on a pretty consumer, home-demo level, and then take it to a good mixing facility [Full Sail in Orlando, Florida] and shine it up a bit.”

With the money saved he bought the rig pictured here, which occupies a large bedroom in his Lake Geneva, Wisconsin, house. Belew now tracks using four **Alesis ADATs** synchronized by an **Alesis BRC** 2 and mixes through a **Neotek Elan** 3 and **Genelec 1031A** monitors 4. One rack holds playback equipment—**Technics RS-TR165** cassette 5, **Sony CDP-391** CD 6 and **Panasonic SV 3700** DAT 7—plus dynamics processors: three **Drawmer DL241** compressors 8, two **dbx 160X** compressors 9, a pair of **Drawmer DS404** gates 10, **Aphex 622** gate 11, **Tube Tech MP1**

HOME STUDIO



mike preamp **12**, and **Carver PM-600** power amp **19**. The other houses mostly mixdown effects: **ProCo Rat R2DU** distortion **14**, **Roland SRV-2000** reverb **15** and **SDE-3000** delay **16**, **Yamaha SPX90** effects **17**, **Roland S-550** sampler **18**, **Roland SRV-330** Dimensional Reverb **19** and **SDE-330** Dimensional Delay **20**, two **Lexicon Alex** multieffects **21**, **Roland GR-50** guitar synth **22**, **Korg DT-1** Pro tuner **23**, **Orban 622B** parametric EQ **24**, **BBE 862** Sonic Maximizer **25** and two **Yamaha Q2031** graphic EQs **26**. Power is distributed by three **Juice Goose PD-2s** **27** and a **Bradley 615** **28**.

An adjacent room serves as the live room, a photo of which adorns *Here's* inner sleeve. It houses a **Howard** piano, an **Ayotte** drum kit and a

monster rack known as “the refrigerator.” The latter, Belew’s guitar rig, includes three guitar synths (**Roland GR-1**, **GR-700** and **GR-50**) and four **Korg A3** multieffects, all controlled by a **Butler Sound MIDI Mitigator**, and an assortment of old pitch shifters, distortion boxes and ring modulators. The refrigerator’s output is amplified by a **Mesa/Boogie Triaxis** preamp and **Simul-Class 2: Ninety** amp with a pair of **Bag End S12-C** speakers.

Although he’s begun using the studio for production projects—lately BMG artists Santa Sabina, from Mexico—Belew is in no danger of becoming a full-time engineer. “I’m not, as people might assume, a technically

PHOTOGRAPH BY BRAD MILLER

NEW TOYS & NEW TOOLS

GUITARS & BASSES

Schecter's S series of guitars features back-to-basic design and midrange pricing. Bodies are ash and necks are rock maple, finished with hand-rubbed oil and wax. Standard tremolo and three single-coil pickups are included.

◆ **Antiquity** is the name of a new series of 19 vintage-style replacement pickups from **Seymour Duncan**. Pickups are made using the same techniques and parts as the 35-year-old originals, and are artificially aged to achieve the same look and sound. ◆ The 7th String from **7th Sanbar** is a unique volume and effects controller for guitarists. The system consists of a neoprene tube that attaches to the neck or body of any guitar. The tube connects to an interface box; pressing on the tube controls audio signals routed through the box. ◆ **Morley** debuts the WAH-SP, a wah pedal without a mechanical switch. Wah mode is activated simply by stepping on the pedal, and deactivated by lifting the foot. The sound is geared toward the classic tones of the '60s. ◆ The InTuner from **Dillon-Wittman** is a chromatic tuner that fits inside the soundhole of most acoustic guitars. It faces upward from within the guitar, visible only to the player. A red LED indicates which note is being tuned and whether it is flat or sharp. The light turns green when the note is in tune.

KEYBOARDS & MIDI

An upgrade for **Ensoniq's** TS-series synthesizers (version 2.5) makes them compatible with the General MIDI spec, providing 128 GM sounds and 16-channel multitimbral MIDI reception. Also, Ensoniq offers three new disks for their TS-10 and TS-12 synthesizers: TSD-1002 Rhythm Construction Set (percussion sequences), TSD-1003 Pop Rock Orchestral for the Pro (orchestral and synth sounds), and TSD-1004 Synth Thesaurus (vintage-style synth sounds). ◆ **Kawai's** MIDIkey II is a compact MIDI controller keyboard with 61 velocity-sensitive keys, pitch wheel, assignable wheel, selectable velocity curves and the ability to access 16,384 patches. The new GM-compatible KSP-5 Ensemble Piano is a 76-key weighted keyboard with autoaccompaniment, three-track sequencer and six tuning temperaments. Kawai also introduces the GMega LX, a General MIDI sound module featuring 160 sounds, 28-note polyphony, 16-channel multitimbral

MIDI reception and seven types of reverb.

◆ The MXC MIDI Expandable Controller from **ADA** is a foot controller for sending MIDI patch changes. The unit includes four continuous-controller and switch inputs, accommodating ADA's CCP Continuous Control Pedal or MSQ MIDI Quad Switch.

AMPS & SPEAKERS

The dual-channel Hot Rod 100 Plus is the newest guitar head from **Soldano**. It delivers 100 Watts and features a tube-buffered effects loop, noise-free channel switching and a variable-level slave output. ◆ The WR-1000 series of power amps from **Ramsa** switches automatically between high- and low-power circuitry depending on the input for clean, cool operation. Fan speed also varies automatically with the unit's temperature. Also from Ramsa, the T series of wedge speakers is designed to combine ruggedness with high fidelity. Spherical waveguides are employed instead of horns to minimize high-frequency smearing. ◆ **BGW's** NI 25B Bi-Amplified Personal Monitor System drives line-level sources for recording, post-production and listening. The rounded cabinet houses a 5 1/4" woofer and 3/4" tweeter. **BGW** also makes the 2200 Self Powered Sub Woofer, a 1100-Watt-per-channel, 4x15 cabinet capable of accepting a full-bandwidth input, and the Performance Series 4 power amp, which delivers 600 watts per channel into 4 Ohms for high-power applications. ◆ **Bag End** offers the Q10WEX-D for bass guitar, a 4x10 tower with three ELF low-frequency drivers below and one AX-HI tweeter on top.

MIKES & MIXERS

Telex offers a new UHF wireless microphone system, the FMR-450, capable of accommodating up to 50 simultaneous transmitters. True-diversity operation and improved compander design contribute to a S/N ratio of 77dB. ◆ **Panasonic** introduces the WX-RP410/RP700 Wireless ENG/EFP Microphone System, a diversity UHF transmitter and receiver. The unit offers 30 channels to relieve crowded airwaves and operates for six hours on standard AA batteries. ◆ The WR-S4400 series of four-bus mixers from **Ramsa**, available with 12, 16 and 24 channels, is designed for live performance. They come with pro-length faders, two

inputs per channel, onboard phantom power, three-band EQ and four aux sends.

SOFTWARE & HARDWARE

Sequel is a software sequencer for the Commodore Amiga from **Diemer Development**. Written in assembly code for optimal speed, it features preemptive multitasking. ◆ **Spectral Innovations** introduces NuMedia2, which retains all of the capabilities of the original 16-bit sound card except fiber-optic digital I/O, at a lower price. ◆ **BGW** offers rackmount IBM-compatible computers and peripherals, including monitors, disk drives and power supplies. Systems can be configured to user specifications.

SIGNAL PROCESSORS

The WZ-DE30 and WZ-DE40 are **Ramsa's** newest digital processors, both featuring audio resolution of 20 bits. The WZ-DE30 is a one-in/four-out compressor, limiter, graphic and parametric EQ and four-way crossover network. The WZ-DE40 features two channels (independent or linked) of compression, limiting, graphic and parametric EQ, spectrum analysis and intelligent notch filtering for automatic elimination of feedback.

DRUMS & PERCUSSION

Pearl introduces the SPX Prestige Session series of drum sets. SPX toms and bass drums are built for low mass and high resonance, featuring a proprietary suspension system that removes mounting hardware from the shells. ◆ New sizes have been added to **Drum Workshop's** FAST toms, which are now available in 7x8, 8x10, 9x12, 10x13, 11x14, 12x15, 13x16 and 14x18 sizes. (FAST toms are 1" shorter than standard DW Power toms and 1" longer than Traditional sizes.) ◆ The Kwik Key ratchet from **Pro-Mark** is designed for fast replacement of drum heads and also works as a tuning key.

RECORDING & PLAYBACK

Fairlight announces the MEX3, the third generation of their digital audio workstations. Configurable between four and 24 tracks, the system plays all tracks simultaneously from a single hard drive and includes real-time processing. ◆ **Sharp** offers the MD-Z1, a portable dubbing deck for CDs and recordable MiniDiscs.

Why you should buy an FBX to do nothing to your sound.

By Doran Oster, President, Sabine Musical Mfg. Co.

Until the invention of the Sabine FBX Feedback Exterminator, musicians and engineers had no practical alternative for controlling feedback other than the 1/3-octave graphic EQ — a 35-year-old technology. "What's wrong with EQs?"

Nothing — if you need to "shape your sound". On the other hand, if you're using an EQ to eliminate feedback, you may as well think of it as a "sound sponge". In fact, EQs "soak up" a lot more sound than you realize.

Practical experience proves that EQ filters are much too wide for chasing feedback and end up muting the program.

Here's why: 1/3-octave EQ filters are actually one full octave wide! Think about this: If the filters were only 1/3 octave wide, there would be no filtering

Wouldn't it be great if your EQ filters could be ten times narrower? Then they could eliminate feedback without a perceptible change in the sound. Well, the Sabine FBX does just that — and the FBX's fully digital adaptive filters do it automatically!

Now, you may say, "I've been mixing for years and don't have a problem." But maybe you do, and don't realize it. Try this test, and prove it to yourself. At the end of your next performance, when everybody has gone home, hook up a CD player to your PA system. Leave your EQ set the same as it was during your performance. Now play your favorite CD. Lower the microphone volume, then punch the EQ in and out of line. We think you'll agree it sounds like there's a blanket on the speakers when the EQ is in. That's your EQ soaking up the sound.

Are all sound professionals crazy to use EQs to control feedback? No — up until Sabine invented the

FBX, there was no practical choice.

Parametric EQs have narrow filters but are too slow and cumbersome for live sound. Pitch and phase shifters ruin the sound and can't be seriously considered.

Which brings us back to the new Sabine FBX Feedback Exterminator, the only option that really works. Put it between your mixer and power amp, and it automatically senses feedback. Then it

automatically calculates the frequency of the feedback and, in less than a second, places a very narrow digital filter (ten times narrower than a 1/3 octave EQ) directly on the



The Sabine FBX-900

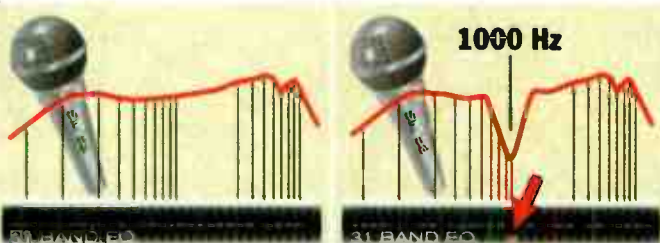
resonating frequency. The FBX automatically eliminates feedback without muting the sound. Think of the FBX as an EQ with 20,000 sliders run by 1,000 top-notch engineers. It's just that simple.

Who's using the FBX? Thousands are now automatically controlling feedback throughout the world. Here are just a few of our customers: The Ricky Van Shelton Band. Dr. John. Vienna State Opera House. The Vatican. NASA. Full Sail Center for Recording Arts. CBS Studios. Merle Haggard. Mario Cipollina of Huey Lewis and the News. Magic of David Copperfield Tour. Hyatt Regency, San Francisco. Craig Chaquico, Jefferson Starship. Boeing. Ohio University. **And the list goes on and on.**

Ask for a demonstration of the FBX Feedback Exterminator at your favorite store, or call us for more information.

FBX
FEEDBACK EXTERMINATOR

FBX Feedback Exterminator (Patent Pending) is a registered trademark of Sabine Musical Manufacturing Co., Inc. for their brands of automatic feedback controllers. All rights reserved.



Moving even a single EQ slider ruins your frequency response!

between the fixed sliders. I'm not just talking about cheap EQs — even the best EQs share this problem. In fact, if you pull your 1000 Hz slider down 12 dB, it actually removes 46% of the power going to your speakers between 500 and 2,000 Hertz! Pull two or three sliders, and you wipe out the overtones of your voice, causing you to sound nasal and your monitors to sound muddy.



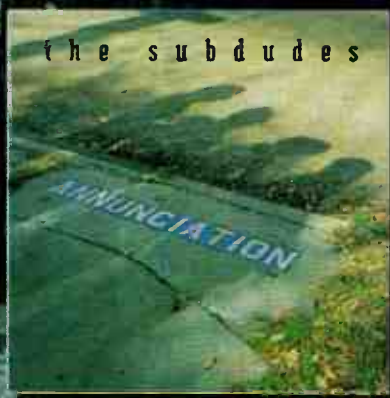
"Think of the FBX as an EQ with 20,000 sliders run by 1000 top-notch engineers. It's just that simple."

Sabine[®]
Musical Manufacturing Company, Inc.

4637 N.W. 6th Street
Gainesville, Florida 32609 USA
Telephone: 904/371-3829 or 800/626-7394
Fax: 904/371-7441

the subdudes

ANNUNCIATION



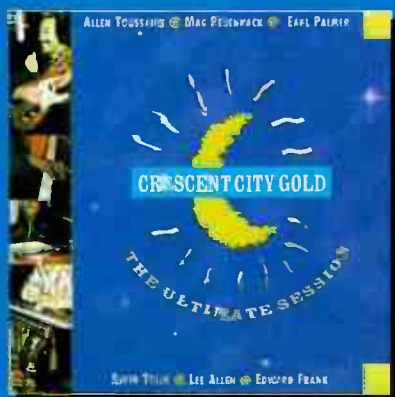
Blending their New Orleans roots with a heavy dose of r&b, Memphis soul and rock n' roll, The Subdudes' High Street debut, ANNUNCIATION, will be some of the finest best material to date.

CRESCENT CITY GOLD

ALLEN TOUSSAINT ✦ MAC REBENACK ✦ EARL PALMER ✦ ALVIN TYLER ✦ LEE ALLEN ✦ EDWARD FRANK

A dream team of New Orleans rhythm and blues greats bit with an absolutely up-to-minute celebration of funk, shuffles, blues, and syncopated hard-partying chants.

THE ULTIMATE SESSION



HIGH STREET RECORDS
1145 151

Rant 'n' Roll

ROLLINS BAND

Weight
(IMAGO)

HENRY ROLLINS IS SUCH A PROLIFIC PRODUCER of quality dissatisfaction, whether in the form of music, literature or spoken-word performance, that it's easy to lose track of the distinct merits of each. *Weight*, his band's whomping sophomore effort as a major-label act, offers a slag-heap of brainy rants that deserve some heavy listening. Last year's spoken-word collection, *The Boxed Life*, was an illuminating spew of Rollins' venomous comedy. But with the muscular riffs of the Rollins Band back behind him, the pumped frontman discards twisted laughlines and opts for fury. His first words on the album opener "Disconnect" are "Don't like to think too much, it makes me think too much," but what follows is in fact a series of quite thoughtful diatribes—making the case that human beings, basically, are a pretty screwed-up species.

Rollins is a master of ugly thoughts for ugly times, and he's in particularly fine form on "Liar," mouthing what could be the mad confessions of either an evil cult leader or a particularly bad first date. He takes apart religion/hero worship on "Icon," does some top-notch bile-spitting at macho thugs in "Step Back," and at himself on "Fool." He provides plenty of his trademark over-the-top howling, but also some nice changes of pace. There's an almost bluesy bluster to "Wrong Man," while on "Tired," against percussion and some odd detuned guitar swoops, Rollins' vocals settle with a creepy lethargy.

No matter what disturbed territory Rollins wanders into, his band thunders along without flinching, playing perfectly solid chunky funk while the leader launches himself into apoplexy. Jumbo metal riffs that might sound ham-fisted coming from less-talented malcontents come off smart and sharp here. "Shine" is an especially powerful blast, backing Rollins' full-throated admonitions with snaky rhythms, wailing guitar and some remarkable faring basslines.

It's nice to know some performers still care enough to be pissed off at the way the world looks, though it would be hard to be more pissed than Henry and company. Workout tip: Clean and jerk *Weight* at the start of each day and you'll be on your way toward a well-developed rage and a stronger, healthier sense of alienation. —Chuck Crisafulli



PHOTOGRAPH BY ROSS HALLFIN

IF ROCK CRITICS REVIEWED THE GREAT PAINTERS

In the July 1988 issue of *Musician* Leonard Cohen noted that "most music criticism is in the nineteenth century. It's so far behind, say, the criticism of painting. It's still based on nineteenth-century art—cows beside a stream and trees and 'I know what I like.'" We dwelled on that put-down for five or six years and then sank into a deep sleep during which we dreamed that all our favorite rock critics were sucked into a time bubble and sent back to review the work of the painters of a hundred years ago. When we fell out of bed, we scribbled a few notes on our pajama bottoms. Then we typed them up to share with you:



HENRI ROUSSEAU
The Jungle Line
(EARTHWORKS)

Impressionism is meant to be a gritty, street-level response to the inertia and conservatism of the old guard. Rousseau may think his paintings of lions and tigers make him seem worldly, but having never seen a lion I think he's just being pretentious.—Rob Tannenbaum, *GQ*

PAUL GAUGUIN
Back to Nature
(ISLAND)

Gauguin's idiotic hippie utopianism might be excused by whatever brain fever has caused his always annoying romantic streak to metastasize into a full-fledged Noble Savage sentimentality, but the cultural colonialism evident here suggests something far uglier: an intellectual imperialist all the more contemptible for his blithe nonchalance.

—Robert Christgau, *Village Voice*

DEGAS
Ballerinas
(VIRGIN)

A grown man, horny and ashamed, shifts in the shadows drooling over a roomful of teenage nymphets. Those who thought Degas had pushed the limits of middle-class tolerance before will smack their lips at the old perv's latest leering lechery. I'd like to congratulate him—but I'd as soon not shake his hand!

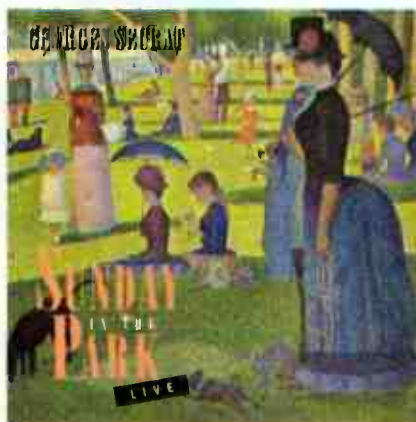
—Johnny Rogan, *NME*

PABLO PICASSO
Guernica
(EPIC)

In his early *Blue* period Pablo expanded his generation's personal upheavals into something universal. Which makes his naive appropriations of avant-garde styles and his trendy embrace of social activism an alibi for a failure of nerve. D+

—Greil Marcus, *artforum*

GEORGES SEURAT
Sunday in the Park—Live
(DOT)



Maybe this pointillist wanking will appeal to teenage boys obsessed with chops, but everyone else understands that technique without passion will make you go blind.

—J.D. Considine, *Musician*



VINCENT VAN GOGH
Self Portrait
(THIRSTY EAR)

Here we are in the '90s and we're still being sold refreshes of what Cézanne did better in the '70s! This latest hype also steals clumsily from Toulouse-Lautrec (shimmery, elongated phrases), Monet (repeated nature imagery) and Gainsborough (use of blue) without any understanding of what made those artists great. The brother of industry heavy Theo van Gogh, Vincent's carefully contrived image is grunge but his style is pure middle-of-the-road.

—David Browne, *Entertainment Weekly*

NORMAN ROCKWELL
The Four Freedoms
(AMERICAN)

Mr. Rockwell's sturdy Americanism commands respect not only for his astonishing technical control, but for conveying a sense of roots without bathos and patriotism without cheap theatrics. In a field crowded with pretenders, he is the real thing.—John Rockwell, *NY Times*

STUDIO LC

QUALITY MIXING THAT'S WITHIN EVERYONE'S REACH

New technology brought down the cost of digital multitracks, samplers, keyboards and rackmount sound modules, enabling you to add more equipment to your studio. But now you're paying the real price: your mixer's inputs are inadequate, your recordings seem noisier – and you think you can't afford a better console.

Think again. The 8-bus Studio LC does much more for much less than any other mixer in its class. It juggles all your instruments, mics, signal processors and effects units effortlessly. It's so quiet, it's transparent to digital recordings, and it's compact enough for even the smallest studio. Studio LC comes in 16, 24 and 32 channel frames and it has

features you expect from a mixer costing twice as much: 82 inputs at mixdown (32 channel frame), 8 aux sends and 7 returns as standard, powerful 3-band EQ.

It even has features you wouldn't expect, like a submixer input, a true Solo-in-Place facility, fully balanced inputs and ground compensated outputs.

But how's it done? Uncompromising design drawn from 21 years of know-how, plus the most advanced mixer production line in the world, that's how. There are no cut corners, no cheap components, no skimpy circuits – just audio engineering at its best.



There's just too much to tell you about Studio LC in a one-page advertisement so if you're ready for a better mixer, write, call or fax for full details.

At last, Spirit Studio LC brings quality studio mixing within your reach.

Soundcraft/JBL Professional,
P.O. Box 2200, 8506 Balboa Boulevard,
Northridge, CA 91329, U.S.A.
Tel: 818-893 4351. Fax: 818-893 0358.
Flashfax: 818-895 8190 – Ref No 254


SPIRIT
By Soundcraft

H A Harman International Company

PUT MORE OF YOUR RESOURCES INTO YOUR MUSIC AND A LITTLE LESS INTO YOUR EQUIPMENT.

If you're dreaming about owning an 8-track recorder someday, quit dreaming and start recording. The Yamaha MT8X.

It's the ideal multitrack recorder for those who find 4-track recorders far too limiting. And digital recorders far too expensive.

Combining 8-track recording and full-function mixing, the MT8X can handle just about any source you'll want to record and mix.

And as you might expect, coming from Yamaha, the MT8X has more going for it than other multitrack cassette recorders on the market.

Its versatile mixer features 3-band EQ, mic pre-amps on 4 channels, two stereo auxiliary sends per channel, two stereo effect returns. Not to mention channel inserts and individual tape out jacks.

It also features a logic-controlled recording

system which boasts a high 9.5 cm/sec. speed for exceptional frequency response and signal-to-noise performance. Plus dbx™ noise reduction, $\pm 12\%$ pitch control. And optional remote control.

But hold on to your magazine, there's more.

Like programmable punch-in and out – with a rehearsal feature – that lets you practice your punch-in before committing your notes to tape.

All of which proves you don't have to be made of money to turn your ideas into finished works almost anybody can appreciate.

Make tracks to your nearest Yamaha dealer and check out the new MT8X. Or call 1-800-937-7171 Ext. 320 for more information. It's the least you can do for your music.



YAMAHA®

© 1994 Yamaha Corporation of America, Pro Audio Products, P.O. Box 6600, Buena Park, CA 90622 (714) 522-9011. dbx is a trademark of dbx Corporation.

World Radio History