

ALL-STAR PRODUCERS ON  
RECORDING  
VOCALS

SPECIAL EDITOR'S PICK:  
SING IN  
TUNE!

VOCAL COACH TIPS  
TAKING  
CARE OF  
YOUR VOICE

RAY CHARLES'  
HOME STUDIO

**PLUS:**

FRONTMAN  
*Roni Size*

SHOPTALK  
*Better Than Ezra*

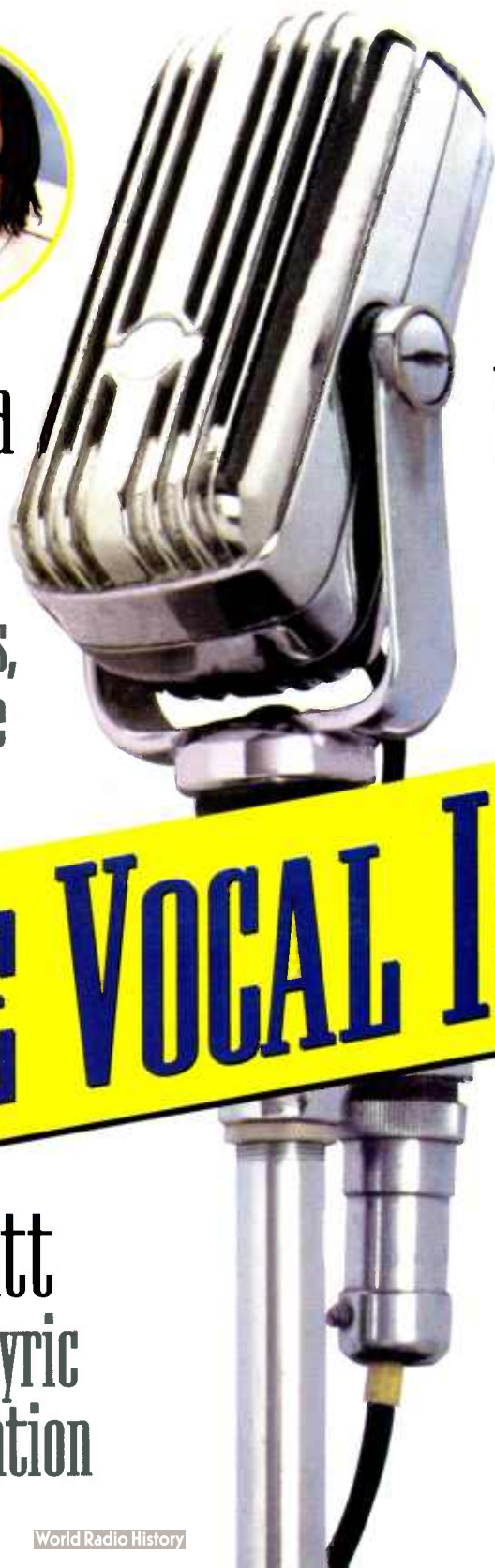
TECHNOLOGY  
*NAMM Report II*

# MUSICIAN

The Art, Business and Technology of Making Music



**NATALIE  
Imbruglia  
& ADAM  
Duritz**  
on Warm-Ups,  
Performance  
and more



How to  
Work as a  
Session  
Singer

## THE VOCAL ISSUE

**John Hiatt**  
Explains Lyric  
Interpretation

**Brian  
Wilson**  
on Vocal  
Harmony

NOVEMBER 1998 \$3.95



\$4.95 CANADA ISSUE No 240

World Radio History

\$2,189\*  
(suggested retail)

© 1998 Gibson Guitar Corp.

## Gibson introduces a *new* standard in double-cutaway guitars

Creating a new Les Paul Standard is no easy task. It requires the best American craftsmanship and innovation to design a guitar coveted by the world's most influential musicians.

It also takes traditional Les Paul features such as a carved maple cap, mahogany body, and humbucker pickups for that unmistakable tone.

With a double-cutaway body, chambered back, and streamlined electronics, the new DC Standard is faster and lighter than ever before.

And we had to show off our AAA flamed, lacquer finished Maple tops with these five new translucent colors: Amber Serrano, Black Pepper, Red Hot Tamale, Green Jalapeno, Blue Diamond

The DC's most incredible feature—a hot price at just \$2,189\*. Ask any guitarist what a Standard is and he'll tell you it's a Gibson Les Paul.

For a FREE poster of the 1998 Les Paul line-up, visit us at <http://lespaul.gibson.com/freeposterDC3/> or call 1-800-4-GIBSON.\*\*



Amber Serrano



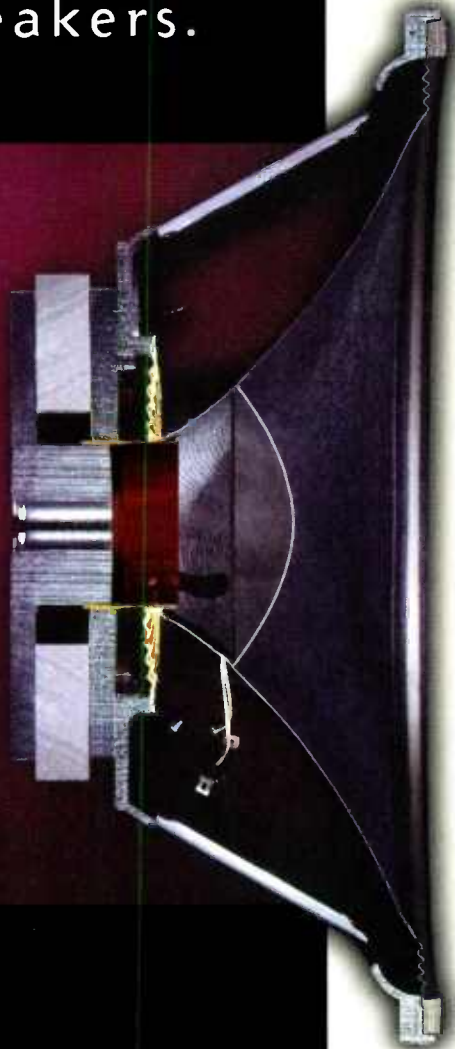
Only a Gibson Is Good Enough™

World Radio History

\*Suggested Retail Price. See your local dealer. \*\*Offer good while supplies last.



Get out your  
screwdriver  
and let's talk  
speakers.



All speakers are not created equal. If you're playing live, you'd better make sure you have professional speakers that can handle your music without fail. The best way to know is to look inside and compare to Yamaha Club Series IV speakers.

**Massive Magnet Structure.** The huge magnet in Yamaha Club Series IV delivers high sensitivity—it lets you get very loud with a minimum of power. Yet these speakers handle high power exceptionally well, so night after night you can crank them up and they'll always deliver.

**Kapton® Voice Coil Former.** This heat resistant element keeps the speaker from going up in flames—literally. Additionally, a vented pole piece cools the woofer down when it's working hard (all the time).\*



**2" Pure Titanium Diaphragm.** Club Series speakers use a titanium diaphragm in the compression driver for incredibly accurate high frequency reproduction.

**Custom-Designed Phase Plug.** The phase plug is instrumental in creating smooth, precise high frequency response. Most speakers use "off-the-shelf" parts. But Yamaha engineered a plug specifically for Club Series, so the sound quality is audibly superior.



**90° x 45° CD Horn.** This Yamaha-designed horn lets everyone on the dance floor hear you equally well. And its non-resonant material ensures that the music is the only sound they hear.



**Crossover Network.** Yamaha's crossover network—the device that splits the signal to the woofer and the horn—uses components with tolerances that exceed your needs, just to set your mind at ease. Plus, our crossover protects the driver from burnout.

**Rugged Cabinets.** As you move from gig to gig, your speakers must be able to take a pounding and still look and perform like new. Club IV speakers feature carpet covering over a tough shell: so no road rash and you look good every night. Moreover, a heavy grill protects the driver, steel handles make carrying easy, and a pole socket offers simple mounting.



Yamaha hand picked or custom designed every element of Club Series IV speakers to work perfectly together, and we guarantee it with a 3 year warranty. You can't get this sound and quality from any other speaker, but you can get it from an authorized Yamaha Pro Audio dealer (starting at just \$369!).

You can put your speaker back together now—if you want to bother.

*\*Vented pole piece available in 15" and 18" models.*



**YAMAHA®**

©1998 Yamaha Corporation of America, Pro Audio Products,  
(800) 937-7171 Ext. 654 or visit us at [www.yamaha.com](http://www.yamaha.com).  
P.O. Box 6600, Buena Park, CA 90622.

**You Love Them  
For Their Live  
Performance.**

**LOS LOBOS**

*Los Lobos with their Shure Beta 58A microphones.*

**They Love  
Shure  
Beta Microphones  
For The Same  
Reason.**



**SHURE®**

The Sound of Professionals...Worldwide.®

Shure Brothers Incorporated, 222 Hartrey Avenue Evanston, IL 60202-3696  
Phone: 847-866-2200 Fax: 847-866-2279 Web Address: <http://www.shure.com>  
In Europe, Phone: 49-7131-72140 Fax: 49-7131-721214  
Outside Europe and the U.S., Phone: 847-866-2200 Fax: 847-866-2585

World Radio History





# contents

## frontman RONI SIZE

Sequence tips from the king of modern electronica. by ken micalef **11**

## sideman RALPH SHARON



Insights into the art of vocal accompaniment. by dan forte **12**

## working musician

Finding the lawyer of your dreams, Marty Wilson-Piper's basic instincts, the magic of four-track, life after BUB, and more. **14**

## private lesson JOHN HIATT ON LYRIC INTERPRETATION



A leading singer-songwriter shows how to find the meaning within the words. by michael gelfand **18**

## songwriting BRIAN WILSON ON VOCAL HARMONY



Insights from the definitive master of arranging parts for voice. by paul zollo **21**

## shop talk BETTER THAN EZRA

Real-world answers to every player's questions. by robert l. doerschuk **28**

## records

The sound, the gear, and the creative process behind new records by Vince Gill, Chocolate Genius, Zen Guerrilla, Adam Cohen, Black Eyed Peas, Jack Drag, and other top artists. Plus studio adventures with Dishwalla. **81**

## backside



Vocal performances you'll never forget—no matter how hard you try. by reverend billy c. wirtz **98**

## classifieds 91

## product index 90

## ad index 90

## letters 8

## the musician interview VOCAL SUMMIT: ADAM DURITZ MEETS NATALIE IMBRUGLIA



Two of pop's star singers dish the dirt on warming up a voice, shutting up a crowd, and holding on fast to every performer's dream. by mark rowland **30**

## business THE WORLD OF SESSION SINGING



You can't see them, but you hear them on everything from TV jingles to movie soundtracks. Who are these people? Why do they make so much money? And how can you get in on the action? by robert l. doerschuk **40**

## headlines PUT ME IN, COACH!



Leading vocal coaches explain how they can teach anyone to sing better—even you. by elysa gardner **48**

## home studio RAY CHARLES



He's got the real thing, baby. by alan di perna **24**

## editor's pick ANTARES ATR-1



If out-of-tune singing—or playing—is your problem, this box is the key. by howard massey **63**

## fast forward

New gear galore, from Bag End, Slider Straps, Dig!Tech, Line 6, Tech 21, and Yamaha. **66**

## studio techniques RECORDING VOCAL PARTS



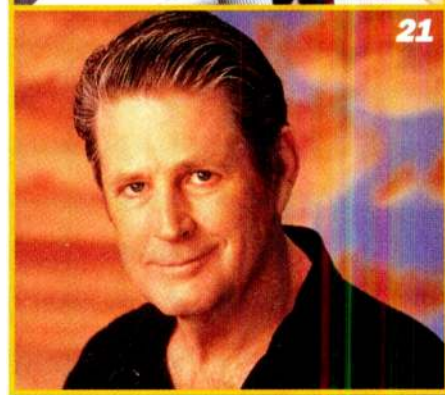
An all-star producer panel shares tips on how to lay down vocal tracks. by howard massey **56**

## power users OMAR HAKIM & ROLAND V-DRUMS

A top-call drummer finds deep sonic possibilities for the stick-waving set. by dave olivier **78**



## THE VOCAL ISSUE



## technology NAMM, PART 2

Tired of singing? Plug into these new guitars, basses, amps, and other power-packed products. by michael gelfand **69**

## NEW DIRECTIONS IN DRUM DESIGN

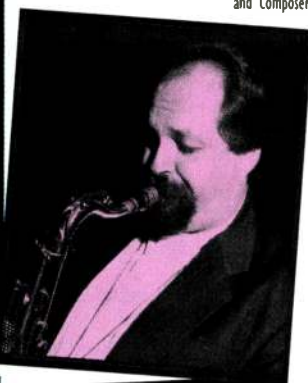
What every musician needs to know about changing tastes in drum sound. by rick mattingly **74**

# NEVER STOP DREAMING ABOUT A GREAT CAREER IN MUSIC

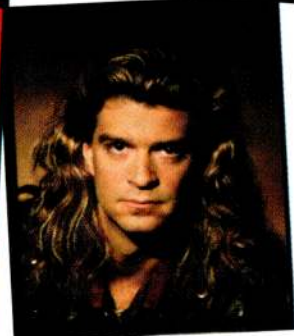
Ingrid Jensen  
BERKLEE '89  
Trumpeter, ENJA Recording Artist  
Member of the Maria Schneider Orchestra



Joe Lovano  
BERKLEE '72  
Saxophonist, Blue Note  
Recording Artist, Educator  
and Composer



Abraham Laboriel, Sr.  
BERKLEE '72  
Bassist  
George Benson, Barbra Streisand,  
Stevie Wonder



David Rosenthal  
BERKLEE '81  
Producer, Keyboardist  
Billy Joel, Rainbow, Yngwie  
Malmsteen, Cyndi Lauper,  
Enrique Iglesias, Steve Vai

## BERKLEE CAN PROVIDE YOU WITH THE EXPERIENCE YOU NEED TO REALIZE YOUR DREAMS.

We offer state-of-the-art facilities, a renowned teaching staff, and a choice of more than 650 courses across twelve different majors. But most of all, we offer a total, contemporary music learning environment that has the reputation of being the best in the world.



CALL 1.800.421.0084 (U.S.A./CANADA) 1.617.266.1400 (WORLDWIDE)

VISIT OUR WEB SITE [www.berklee.edu](http://www.berklee.edu)

AGMU2

World Radio History

# MUSICIAN

ROBERT L. DOERSCHUK  
editor

JASON ZASKY  
managing editor

MARK ROWLAND  
executive editor

MICHAEL GELFAND  
senior editor

HOWARD MASSEY  
technology editor

KAREN BENNETT • JULIAN COLBECK  
DAVE DIMARTINO • DAN FORTE • ELYSA GARDNER  
JIM MACBIE • RICK MATTINGLY • KEN MICALLEP  
E.D. MENASCHE • MAC RANDALL  
MATT RESNICOFF • TIMOTHY WHITE  
REV. BILLY C. WIRTZ • JOH YOUNG  
contributing editors

DEREK WESLEY SELBY  
art director

BARBARA MATHIESON  
production manager

JOEY MCNAIR  
assistant art director

JODIE FRANCISCO  
western advertising director

LIAM SULLIVAN  
eastern advertising manager

AMY BENNETT  
southeastern advertising manager

MATTHEW BROWN  
special projects manager

JOAN MASELLA  
circulation director

MALLIKA MARSH  
circulation assistant

JULIE CRIDER  
assistant to the publisher

JEFF FELLERS  
classified  
(800) 407 6874

KAREN OERTLEY  
group publisher

EDITORIAL  
49 Music Square West  
Nashville, TN 37203  
(615) 321 9160 (Phone) • (615) 321 9170 (Fax)

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

GORDON BAIRD  
SAM HOLDSWORTH  
founders



Billboard Music Group

HOWARD LANDER  
president

GEORGINA CHALLIS  
senior vp, general counsel

KAREN OERTLEY, ADAM WHITE, IRWIN KORNFELD  
vice presidents

KEN SCHLAGER  
director of strategic development

JOELLEN SOMMER  
business manager

MUSICIAN (USPS 431 910) is published monthly by BPI COMMUNICATIONS, INC., 1515 Broadway, New York, NY 10036. © 1998 by BPI COMMUNICATIONS, INC., all rights reserved. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. Periodicals postage paid at NEW YORK, NY and additional mailing offices. POSTMASTER: Send address changes to MUSICIAN, PO BOX 1923, MARION, OH 43305. Subscriptions are \$19.97 per year, \$34.97 for two years, \$52.97 for three years. Canada and foreign add \$12 per year. U.S. funds only. ISSN# 0733-5253. Subscription orders can be sent to MUSICIAN, PO BOX 1923, MARION, OH 43305. For subscriber services and information call 1-800-745-8922 in the continental U.S., and 614-382-3322 elsewhere. Chairman Gerald S. Horkis, President and CEO John B. Babcock, Jr., Executive Vice Presidents Mark Dacey, Robert J. Dowling, Howard Lander, Senior VP Georgina Challis, Paul Curtan, Ann Hare, Rosalee Lovett, Craig Reiss, Vice President Glenn Heffeman, Chairman Emeritus W.D. Littleford. All titles, logos, trademarks, service marks, copyrights and other intellectual property rights are used under license from VNU Business Press Syndication International BV. Attention Retailers: To carry Musician in your store, call Eastern News Distributors Customer Service at 1-800-221-3148, or write: Musician Dealer Dept., c/o Eastern News Distributors, 1 Media Way, 12406 Rte. 250, Milan, OH 44846-9705.

BPA International Membership Applied for June 1998  
PRINTED IN U.S.A.



U.S. FALL TOUR

ORLANDO  
YOSHI'S (10/18-10/21)

LOS ANGELES  
HOUSE OF BLUES (10/15)

TUCSON  
THE BALTO THEATRE (10/23)

PHOENIX  
RED RIVER MUSIC HALL (10/22)

BOULDER  
BOULDER THEATRE (10/24)

CHICAGO  
HOUSE OF BLUES (10/29)

NEW YORK CITY  
BLAZE NOTE (11/18-11/19)

FOR MORE TOUR DATES CONTACT  
TELARC'S WEB SITE

Al Di Meola has created the most evocative album of his career. On *Infinite Desire*, he reaches new heights in composition and guitar exploration.

Special guest artists include – Steve Vai, Rachel Z, Peter Erskine, John Patitucci, Pino Daniele, Gumbi Ortiz, Ernie Adams, Tom Kennedy and Mario Parmisano.

Al Di Meola is a *Guitar Player* 15-Year Readers' Poll Winner.

# AL DI MEOLA THE INFINITE DESIRE



**TELARC**

Interact with Telarc at [www.telarc.com](http://www.telarc.com)

World Radio History

# letters

## just doin' our job

I'd just like to say thanks! It's so awesome how you keep us musicians informed about what's goin' on in the industry. You guys rock!

**kevin shon**  
rshon@erols.com

## tricky

[As a musician] I'm very interested in Tricky's musical "canvas," and I appreciate the fact that he doesn't care what other people think about his music, yet I was saddened by his comment (Interview, Aug. '98) that he sees "music as a war." Music is for the mind, soul, and intellect. It takes us on journeys, changes our views and moods, and most importantly shows us something about the person who created it. Tricky's music is great; he just has to change his attitude, even while keeping his soul.

**jack chernitsky**  
jackblak@yahoo.com

## radio feedback

"This is Not a Test!" (Headlines, Aug. '98) amused me, educated me, and reminded me why I listen to public radio. What it didn't do was surprise me. All anyone has to do is turn on an FM rock station for a taste of the state of radio. Here in the Los Angeles area, listeners have several bad stations to choose from. Gone are the days when major commercial stations dared program new and adventurous music.

I wish "John Doe" good luck in finding a radio station that will let him do his job as he sees fit. In a perfect world, station owners would read his article and say, "Gee, this guy has a point. Maybe we should play only good music." Then again, if this was a perfect world, ol' J.D. wouldn't have had to write this article in the first place.

**john mcelligott, jr.**  
fullerton, CA

## too much whisky?

Nice and long-deserved Leon Russell feature in your Aug. '98 issue (Private Lesson). As a point of fact, though, Elton John's U.S. debut was at the Troubadour, not the Whisky a Go-Go. As a singer/songwriter, Elton was right to have been booked into the folksy, artsy Troub—where, it's said, David Geffen signed everybody hanging out at the bar one night, thus forming the Eagles. Cream and Led Zeppelin both first played L.A. at the Whisky, but that's another story. I got a million of them. If only I could remember. . . .

**todd everett**  
teverett@concentric.net

Saw your interview with Leon Russell. As a polio "survivor" I've really had to work at keyboard playing, and I found Leon's comments very uplifting. Thanks for the interview.

**peter alexander**  
author, "How to Stay Booked  
a Year in Advance"

months down the line the same cable will sound substantially different—which, of course, would force you to start all over again.

**jim tomczyk**  
cnj@webtv.net

## plugged into cables

One comment on "Do Cables Matter?" (Technology, Sept. '98): If you do go through the trouble of auditioning cables and you find one that sounds better for your rig, go back (to the same source, if possible) and stockpile a few. Chances are the manufacturer will change wire suppliers or manufacturing techniques, and six

## errata

Apologies to photographer Jim Leatherman, who we failed to credit for his photo of Pimp Daddy Nash in our Aug. '98 issue.

**Send letters to: *Musician*, 49 Music Square West, Nashville, TN 37203.**

**Email: editors@musicianmag.com.**



## from the editor

**C**onfession: Based on listening to old tapes of myself singing with various bands and even doing a solo act, I have concluded that I have a voice that only a mother could love. Actually, it's a voice that only *my* mother could love. Wanna judge for yourself? Sorry—I've burned every one of these tapes I could find, leaving just one copy each in my archives for future moments of amusement or humiliation.

But even if you take away (please!) these documents, the fact is that a large chunk of my work as a player has involved singers in one way or another. I've accompanied an outstanding mezzo in a performance of Gershwin; performed with a chorus at the Greek Theater in L.A.; played behind a . . . well, let's say a well-lubricated vocal star of the early TV era at a raucous religious-retreat bacchanal; jammed behind an up-and-coming rap artist; played a set in, of all places, Ankara, Turkey, behind legendary Anatolian superstar Zeki Muren; and done countless rock, jazz, and lounge jobs, bar mitzvahs, weddings, and one funeral, with singers from coast to coast and beyond.

All this has given me a strong appreciation for good singing. More importantly, it burned into my brain the knowledge that singing is our great common denominator. All musicians either sing, accompany singers, or—perhaps without even realizing it—emulate singing and breathing in their instrumental phrasing.

A special issue on the voice, then, is perfect for *Musician*. As the one and only magazine for *all* musicians, our mission is to bring players together to exchange ideas and explore their shared interests. As usual, we look for the practical spin: Our unprecedented duo interview this month with Natalie Imbruglia and Counting Crows' Adam Duritz digs into areas of concern for today's vocalist, and my own profile of three session singers offers pointers for breaking into the lucrative but very exclusive business of jingle and studio vocals.

There's lots more: a rare interview with Brian Wilson that taps into his genius for arranging vocal harmonies, a producer roundtable that outlines tips for cutting vocal tracks, advice from top vocal coaches on how to take care of your pipes, a Home Studio chat with the great Ray Charles, a Sideman encounter with one of the most respected accompanists of our time, and an Editor's Pick of special interest to singers. (Even I could benefit from this month's featured product.) And don't miss Reverend Billy's Backside list of vocal performances you have to hear to believe.

It's all here in this month's *Musician*. Thanks for checking it out.

—Robert L. Doerschuk, editor



# Guitarists feel that the best tone comes from a hand-built, all-tube amplifier.



*Signature 284*  
Designed by John Mackey

All Tube Class "A" Stereo Recording Amplifier and Direct Source



## We agree.

The Signature 284 is the ultimate direct box for guitar, delivering authentic feel and tone as only a fully-cranked, all-tube amp can.

A unique design combines a high-gain preamp with a low-watt, stereo Class "A" power amplifier. The preamp section uses three 12AX7 tubes and incorporates a

switchable high-gain stage and beautifully-voiced tone controls. The stereo amp uses two EL 84 tubes in a Class "A" configuration. A tube-driven stereo effects loop lets you place effects in-line between the preamp and power amp for sonic effects that can't be



obtained at the console. The speaker outputs handle any 8 or 4 ohm guitar cabinets — and built-in speaker loads allow silent recording. Simultaneous stereo outputs (slave amp and recording) are post power amp - so they carry the sonic signature

of the whole amp, not just the preamp.

When you want to go direct, built-in speaker simulation eliminates the need to mic cabinets — nice when you're the artist, the engineer and the tech.

**Signature 284. An all-tube amp designed to help you record great guitar tracks.**

# Lexicon

Heard In All The Right Places

Lexicon, Inc. • 3 Oak Park, Bedford, MA 01730 • 781/280-0300 • Fax: 781/280-0490 • Email: info@lexicon.com • Web: www.lexicon.com

A Harman International Company

# It's Alive!

and it's **FREE!**

Introducing "Live Mode"  
From Kurzweil



**Live Mode\*\* transforms any K2500 into a vast live signal processor opening the entire architecture for real time processing of ANY external signals, including all algorithms, effects, modulators, etc. for only \$299.00 MSRP.**

\*Live Mode, KB-3 Mode and soft manual can be downloaded at no cost to existing K2500 owners at our FTP site.  
Factory installed MSRP \$598.00

You can purchase hard versions at Kurzweil Accessories 1-800-400-6658

\*\* Requires sampling option.

**At Kurzweil, we don't think you should have to buy a new synthesizer every time our award winning engineers have a new idea. We continue to support our buyers long after the sale. So that's why Live Mode is Free\* to all existing K2500 owners.**

**KURZWEIL... SOUND**  
IT'S THE

World Radio History

Kurzweil Music Systems  
(253)589-3200  
P.O. Box 99995  
Lakewood, WA 98499-0995

[www.youngchang.com/kurzweil](http://www.youngchang.com/kurzweil)



# Roni Size

**"We're not just kids hitting buttons at a rave. We've got [musical] history."**

**U**nlike a lot of jungle music, in which the drum loops are pretty static, the rhythms on New Forms (*Talkin' Loud/Mercury*) sound very fragmented, almost improvisational, closer to what a real drummer would play.

What you call static, I call skeleton; all it's doing is carrying the rhythm. Sometimes we do a tune with just a skeleton break. When (DJs) Krust, Die, and I are in the studio, we get one loop going, but then we might put a kicking snare drum on top, or add a chunky hi-hat. To get it tighter we add a big fat kick drum on every four or eight bars: that also gives it its own identity. Every time you add something, it comes over louder or lower in the mix; it creates its own velocity or feel. Then you add a tambourine on top, and hi-hat with that. You can have a big chunky hi-hat or a little tight hi-hat. We spent two weeks just looking for hi-hats that worked. We've always been about adding, doubling up breaks. We'd get five or six breaks interlocked with each other. I'll use a Roland 760 to give the snare a crispy feel, then a module to give it punch. Take a snare from a dirty record, put that into a drum machine like an E-mu SP-1200, and just layer it.

*So you might put a live bass drum with a snare from a record with a drum machine hi-hat?*

Definitely. One of the things we've had to deal with in this music—the breaks used to be pitched up to, like, 170 bpm. The music is so bright then, because when you go tape to tape and speed it up, the top end comes out more. It's the same with the breaks. You pitch it up and the frequencies come out more. That was making the music really harsh, and unlike in hip-hop, it had no depth. What we've been working on is putting depth into our breaks.

*Was it your intent with New Forms to make an album, not just a collection of singles?*

We wanted to give people a picture of the last three years of the jungle scene. We're not just kids up the block hitting buttons at a rave. We're not just kids stuck in our bedrooms who take drugs and go to rave parties. We got history. This music will take time to develop, just like hip-hop.

*When you play live your drummer seems*



*to repeat the James Brown "Funky Drummer" groove endlessly.*

That's the Dennis Coffey "Scorpio" groove. But the rolls are different, and sometimes he's on the hi-hat or the ride. There are eight different grooves going on based around the "Scorpio" groove. I could play you an old Buddy Rich record that sounds exactly like what we're doing.

*Are you influenced by jazz and hip-hop?*

Hip-hop influenced me to be influenced by jazz. When I started using breaks, I sampled old records by Bo Diddley and Art Blakey; that's how I found jazz. The oddest loop I ever used, though, was from a Care Bears' record! A sound can be a pen dropping on a table. Invert-reverse, time-stretch, real-time time-stretching... Nowadays you can spit into a machine and make the craziest sounds.—Ken Micallef

## WEBSITE EXCLUSIVE!

To read more of Ken Micallef's interview with Roni Size, visit Musician Online at [www.musicianmag.com](http://www.musicianmag.com).

**Y**ou had a dual role in that you're the leader of the Ralph Sharon Trio, yet you're perhaps best known as the long-time accompanist to Tony Bennett.

I tell the drummer and bassist, "I'm accompanying Tony. You have to accompany me accompanying Tony." These guys are very good accompanists because they have to go along with the feeling I'm giving Tony, and they also have to listen to him very carefully."

*Accompanying a vocalist is almost a lost art. Is it different for every singer?*

I'm glad you used that word, because I think there is an art to it. And it really is different for each singer, except the main thing is that you give them plenty of room; you never "play through" what they're doing. Leave them room enough to do something, but also play a background that can inspire them and push them into something else. Just change a chord—what Tony calls "juicy chords"—and he'll respond to that. I really treat Tony like I'm backing up a horn, although the way I look at it, you cannot get too far out—something that's disturbing, musically.

*Standard tunes can be such rich but blank canvasses; their openness to interpretation is what makes them standards. Where do you and Tony begin in interpreting a classic song?*

When I was recording my *Swings the Sammy Cahn Songbook CD* [DRG], the first thing I would think of is a different tempo than the usual. I also have a tendency to think, "How would the Basie band do this?" One of the things that impressed me about that band was the way they'd hit a tempo, a groove. Tony's a stickler for finding out exactly what the lyricist was saying, what the words mean. He has to understand that. The next thing is very ambitious: Whatever tune we do, he wants it to be the definitive version. He'll try all kinds of different tempos, different phrasings, different keys. Sometimes just lifting up a half-step will change the whole complexion. Once a tempo is established, that will be the framework, but each night he'll sing it a little differently.

*Until recently lay people didn't think of Tony as a jazz singer the way they would, say, Sarah Vaughan.*

I'd like to think I was the encouragement of that jazz side, because I'm originally—and still am—a jazz piano player. When I first got a call to work with Tony around

## résumé

Tony Bennett  
Rosemary Clooney  
Robert Goulet  
Ted Heath



# Ralph Sharon

**"Accompanying each singer is different, except you [always] have to give them plenty of room."**

1956, I'd never heard of him because I was so steeped in jazz. He had a great jazz feel, but it was never brought out; he was a pop singer with several hits. At that time, Mitch Miller was at Columbia, and I won't say he was anti-jazz, but he had no feel for jazz at all. One album that was done against his protests was *The Beat of My Heart*, recorded in 1957 with some of the great jazz drummers of the time: Art Blakey, Chico Hamilton, Jo Jones. We really rebelled on that.

*Tony has also crossed over to a younger generation, apparently by*

*doing what he's always done rather than attempting to chase trends.*

And he's doing it better. I really feel that this audience has discovered *him*; he hasn't discovered them. It's a quality and a professionalism that they like. It was Tony's son and manager, Danny, who had the idea to put him on younger, rock-oriented shows. Tony was saying "I don't belong on this kind of show." I never doubted it. I've seen the reaction through the years of all kinds of people—including musicians, from McCartney to Miles Davis. They all love him.

*Many jazz and pop artists have crashed and burned while trying to cross over. There are some laughable albums of jazzbeaux attempting songs by Dylan or the Stones.*

I agree. Tony never did that. He doesn't try to play down to whatever audience it is. He strives for excellence, and that's the biggest inspiration for me. He's 72 now and is as keen and interested in music as anybody could be. So if he can be like that, I figure I have to be like that too—at 75.—**Dan Forte**





# Finally, A Sequel That's Actually Better Than The Original



ALESIS synthesizers



*The QS6.1's four real-time control sliders are assignable to any mod destination, including envelopes, LFOs and even multieffects.*



*With two expansion ports, the QS6.1 can access another 16MB of sounds for a total of 32 meg available at once. Use our QCard™ expansions in your musical style of choice, or burn your own samples to a Flash RAM card using the included Sound Bridge™ software.*

It doesn't usually happen this way. Sequels are supposed to be boring and derivative. But the new QS6.1™ takes the powerful 64 voice synth engine of the original QS6 and supercharges it with double the sound memory, double the expansion capacity, new performance features and much more. So how is it that the QS6.1 got a whole lot better than the keyboard it replaced while actually costing less? The answer is that this sequel is from Alesis – the company that always delivers more than you expect.

**QS6.1**  
64 VOICE EXPANDABLE SYNTHESIZER

## QS6.1 New Features

- Double the sound ROM of the QS6 (16MB internal)
- Now includes Alesis' stereo grand piano sounds from the QS8
- Enhanced GM sound set
- Double the expansion capacity (up to 32MB total)
- Four control sliders
- Big new LCD display
- New dedicated buttons for Transpose and Sequence Select
- CD-ROM software pack with sequencing, editing, extra sounds, demo programs and more
- Internal power supply
- High speed serial port

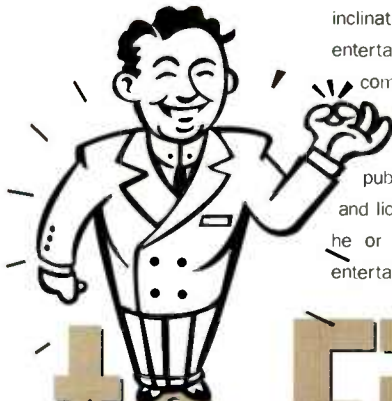
### Alesis Corporation

1633 26th Street Santa Monica CA 90404 800-5-ALESIS alecorp@alesis1.usa.com www.alesis.com  
For more information on the new QS6.1, contact your Authorized Alesis Retailer or visit our web site.  
© Alesis is a registered trademark; QS6.1, QS6, QCard and Sound Bridge are trademarks of Alesis Corporation.

**ALESIS**

If all your hard work as a musician is going to pay off, the time will come—hopefully sooner rather than later—when you'll have to bite the bullet and seek out legal counsel. That's why it's important to know how to choose the best lawyer for your needs, so here are a few tips to help you through the screening process.

**Get a specialist.** A music attorney's value is determined largely by the quantity and quality of his or her contacts in the music field. That's a good reason for artists to avoid the natural inclination to use a friend, relative, or family lawyer to fill their entertainment law needs: The increased complexity of our commercial society demands that lawyers have greater legal specialization than ever, so unless a lawyer deals regularly with management, recording, and music publishing contracts, copyright protection and administration, and licensing of intellectual and artistic property, chances are he or she won't sufficiently understand or appreciate the entertainment industry and its peculiar problems.



## How to Find an Entertainment



Wilson-Piper

**MARTY WILSON-PIPER OF THE CHURCH**  
**IF I KNEW THEN**  
**WHAT I KNOW NOW...**

One of the things I know now that I didn't know then is that opinions are subjective. I know that sounds like a total generalization, but when you're sitting back in a big studio with somebody there saying "You've got to do it like this" and something deep inside you says, "No, I don't think that's right," I think

you should trust your instincts more and not get railroaded into doing something you don't want to do.

There are often situations where somebody's idea on how to get the best out of you isn't the best because they're somebody else. On the other hand—and here's the paradox of this particular point—there are situations where you're sure you're right, when you're naïve and arrogant, and when you look back on it, you'll think, "Man, I was talking a whole load of crap, wasn't I?"

When we recorded *Gold Afternoon Fix* (Arista, in 1990), everybody decided that





# LOST - AND - FOUND VOCALS

It's getting tougher and tougher for singers to stand out from the crowd, but **Agents of Good Roots** frontman Andrew Winn never had that problem: His voice was changed irrevocably in a freak skiing accident when he was fourteen. "I just sort of broke my larynx," he explains. "I had to go through surgery and I couldn't talk for a month or two. It was a pretty bad scene."



Winn

Over time Winn slowly started to sing, and what appeared to be a devastating handicap became an artistic asset. "It was weird as shit," he recalls. "I just figured, 'Why not? Just do it.'" The key for him was to find a comfortable style. "I'm definitely limited vocally," he admits. "My range isn't that good, so it becomes a challenge to write songs that are good enough. In some bands the singer is so good that you don't care what they sing, just as long as they're singing. Having a limited range makes you take into account everything about a song. Try and write good lyrics and have good melodies, even within a limited range. I just keep plugging away and doing it. I can definitely sing a lot better today than I did three years ago, and who's to say I can't do it better three years from now?" —**David John Farinella**

**Get references from other musicians.** A referral from a satisfied client is a good start, but *always* ask the attorney for at least two more client references (including the clients' phone numbers). Be sure the work the lawyer did for the client is similar to what you need, and be sure that the work was performed in the last six months to a year—this business changes too quickly for older references to necessarily reflect an attorney's current quality of work.

**Get the dirt.** To find out if any complaints against this attorney have been lodged in your city or state, contact the secretary of state's office (look for the phone number in the government section of your phone book) and the Better Business Bureau ([703] 276-0100; [www.bbb.org](http://www.bbb.org)).

**Have a meeting.** Most attorneys will waive their usual hourly fee for your first consultation. At this meeting you'll want to ask the attorney about his or her basic philosophy of life. Why? This will help you learn if the two of you are well matched. You should also inquire about the extent and quality of the attorney's pertinent industry contacts. At your meeting, find out how the fee structure would work to avoid any misunderstandings. Sometimes you'll need legal counsel for short-term projects, like

putting together the appropriate performance and partnership agreements, trademarking your business or band name, incorporating your business, and copyright registration. These kinds of projects are usually paid for as a "flat fee" based on the attorney's hourly rate. Longer-term projects and legal representation to the music industry (labels, publishers, merchandise companies, etc.) are often paid in "points" (percentage points) of contract advances and/or future royalties.

**Feel the vibe.** Trust your instincts.

**Do (some of) it yourself.** You can do a lot of groundwork when it comes to short-term legal needs. For tips on do-it-yourself legal resources, contact Nolo Press ([www.nolo.com](http://www.nolo.com)) or call (510) 549-1976 for their free self-help law books and software catalog.

Another first-stage option for longer-term legal projects is the Volunteer Lawyers for the Arts. Founded in 1969, VLA was "the first legal aid organization in the U.S. dedicated to providing free or low-cost arts-related legal assistance to artists and arts organizations in all creative fields who cannot afford private counsel." You must apply for assistance: there is an application fee of about \$50. The main VLA office is in New York at (212) 977-9271; there are affiliate offices all over the country.—**Peter Spellman**

**Contributors:** Peter Spellman is the career development coordinator at Berklee College of Music. He can be contacted at [www.mbsolutions.com](http://www.mbsolutions.com).

# Lawyer

Richard [Plog], the drummer, wasn't cutting it. The producer decided that we should get rid of him and do the bloody record with a drum machine, which completely ruined the record. If I'd been stronger and wiser, I'd have turned to him and said, "I don't care if he's a little fast or a little slack. [Drum machine tracks are] a worse idea than if we had the worst drummer in the world." I would have fought and not let that happen.

In some respects, you have to trust somebody's experience. I'm not saying that everybody who's got an idea should fight tooth and nail [to implement it] because they decided they're right, but on the other hand somebody might have

a way of recording something in the studio. You've got to get in touch with whether subjective ideas are right or wrong, and you've always got to be qualified in the area of whatever it is that you're agreeing or disagreeing with—in creativity, who's to know who's qualified and who isn't? You get some naive genius who's got a vision that's hard to translate into some practical person's head, but the practical person's only got a certain amount of time and a certain job to do, and they've got to get the work down, so there are certain situations where everyone can be right and everybody can be wrong, and it's just hard to know. Each moment is unique.—**Michael Gelfand**



Jack Drag (John Dragonetti, far right)

# Door Prizes

**M**ost musicians have considered entering competitions like *Musician's* Best Unsigned Band Contest at one point or another. The lure is often material: a pile of gear, money, maybe a peck on the cheek from Miss Dairy Goat Farmer 1998. But there's often an intangible reward as well—just ask the **Rosenbergs**. After this power-pop New York quartet won a local radio station's best-unsigned-band contest, they had a song from their demo placed on both Fox's *Party of Five* and WB's *Dawson Creek*.

"It's not like we called the producers [of *Party of Five*] and told them about the contest we won in New York," says vocalist/guitarist David Fagin, "but we started to reach for things after reaching the contest."

While some bands fear that they'll undermine their integrity by entering too many contests, Fagin suggests picking the ones that best serve your needs. "Choose which contests will offer your band the exposure you're looking for," he says, "and you might be able to take it to the next level without over-exposing yourself."

(Of course, we suggest that you begin with the biggest BUB of them all; turn to page 62 for details.)—**Scott Rubin**

## four-track follies

**F**or thousands of musicians, four-track recorders are still the recording method of choice: They're cheap and easy to use, and you don't need a team of engineers to track a tune in the bedroom. That said, some of us look to forget our low-fi past when given the opportunity to get that "big studio" sound—but not Boston's **Jack Drag**, who resolved to hold onto some of that four-track vibe when they signed up to make *Dopa Box*, their major label debut on A&M. (*Dopa Box* is reviewed in this issue of *Musician*, on page 82.) A full-fledged four-track tune, "Distorto Toy-Drum Love," made it onto the record, along with a fair share of four-track moments that were flown in during mixing.

"Essentially, I think Jack Drag songs stem from experimentation in the home recording environment," says guitarist/singer John Dragonetti, "and that's primarily how I have always written. The four-track thing is only a four-track thing because that's just the resources I had. If I had an eight- or sixteen-track [machine], then it probably would have been on eight- or sixteen-track. It's just getting the most out of what little you have, as well as it's challenging. A song has to shine; you can't try to cover it up with so many things. Either the song is good and

it stands the test of the four tracks or it doesn't."

Even so, one might assume that as soon as this trio hit the big Sunset Sound Factory they'd throw the four-track machine out the window and switch to the big mixing console. But Dragonetti actually opted to set up his four-track in the control room while producer Chris Shaw used the 24-track API board. "I was kind of like a kid with his toys," he laughs. "We referenced [the four-track recordings] a lot because there was a certain vibe on a lot of that stuff that was important to capture. We would make loops from the four-track to get the feel down. We sampled certain guitar sounds from the four-track, like little feedback and noise I knew we couldn't get again."

Although Dragonetti has experienced the allure of a big-time studio and has even bought a TASCAM DA-38, he's not about to toss the four-track machine. "It's a medium that I love. I'll always do it. I'm still doing it, and I'm already working on stuff that will be on the next album. It's easy, it's very therapeutic, and I love working in solitude."—**David John Farinella**



The Rosenbergs



**you** don't always get  
what you pay for,



this time,  
you **get more.**

**30**  
**Series**  
MICROPHONES  
*Great takes.*

▼ **AT3525**  
Cardioid Condenser Microphone  
Suggested Retail Price **\$399.00**

▼ **AT3527**  
Omnidirectional Condenser Microphone  
Suggested Retail Price **\$299.00**

▼ **AT3528**  
Cardioid Condenser Microphone  
Suggested Retail Price **\$299.00**

 **audio-technica**

Audio-Technica U.S., Inc.  
1221 Commerce Drive, Stow, Ohio 44224  
330/686-2600 Fax: 330/686-0719  
E-mail: [pro@atus.com](mailto:pro@atus.com) [www.audio-technica.com](http://www.audio-technica.com)

Audio-Technica Limited  
Old Lane, Leeds LS11 8AG England  
0113 277 1441 Fax: 0113 270 4836  
E-mail: [sales@audio-technica.co.uk](mailto:sales@audio-technica.co.uk)

# The Flight and Weight of Words

John Hiatt reflects on lyric interpretation.

by michael gelfand

**A**side from fashion models and septuagenarians, few men can pull off wearing a seersucker suit. John Hiatt is one of this lucky elite. He can even make that puckered linen look downright comfortable in sweltering midsummer heat, as he did when we met in Dearborn, Michigan, and Manhattan two weekends in a row to discuss the many ways a vocalist can sing a lyric.

Why draw attention to Hiatt's wardrobe? Because he wears his clothes the same way he writes and performs his songs: He makes it look easy. His timeless sartorial sensibility reflects an uncanny ability to write and perform songs whose musical and lyrical depth move hundreds of thousands of people to sing along as if they wrote the songs themselves. Artists as diverse as Bonnie Raitt, Emmylou Harris, and Iggy Pop have covered Hiatt songs, some of which are celebrated by their composer on his recent compilation, *The Best of John Hiatt* (Capitol). So with a career that spans more than two decades and embraces fifteen records, you'd figure the guy can probably say a thing or two about writing and singing a song.

"What usually happens is, I'm sitting around, playing some chords, and then I get a melody idea off of the chords," says Hiatt. "It seems like [lyrics] come from a rhythm and a chord structure or pattern, and then I get a melody off of that and start singing nonsense. Eventually a word from the English language will fly out from the grunts and groans I'm making, and that'll set something off. So I'll write a line as I'm singing the song. I'm playing, singing a song, and I'm writing as the story develops. But I'm not a fine-tuner; I let it run rough and mean. I'm not a fusser, but I fuss as I go, so I figure when I'm done with it, it's done. That's how I feel. But the real thing to me is, 'How does this line sing? How does it lay?'"

Hiatt never starts writing with a preset lyrical idea in mind—which, he admits, creates problems as a song develops. Not only does he end up with words that don't mesh with his personal views, but the words themselves can actually collide with his own approach to singing. "My

voice is a peculiar beast," he says. "It makes funny sounds on various vowels and stuff. Because I write for myself and sing mostly what I write, I probably don't write the best words for my voice. I don't know why the hell that is, because, as I just said, it starts with the melody, but for some damn reason I get in a phonetic bind in just about every song."

So should a singer alter the pronunciation of a word to make his or her delivery easier? Not necessarily, says Hiatt, because you want to strike a balance between the meaning of the word and the way it sounds when you sing it. "It's the way the words cut through the air. It's a *feel* thing, but I guess you have to take *some* poetic license because sometimes you're bound to be stretching

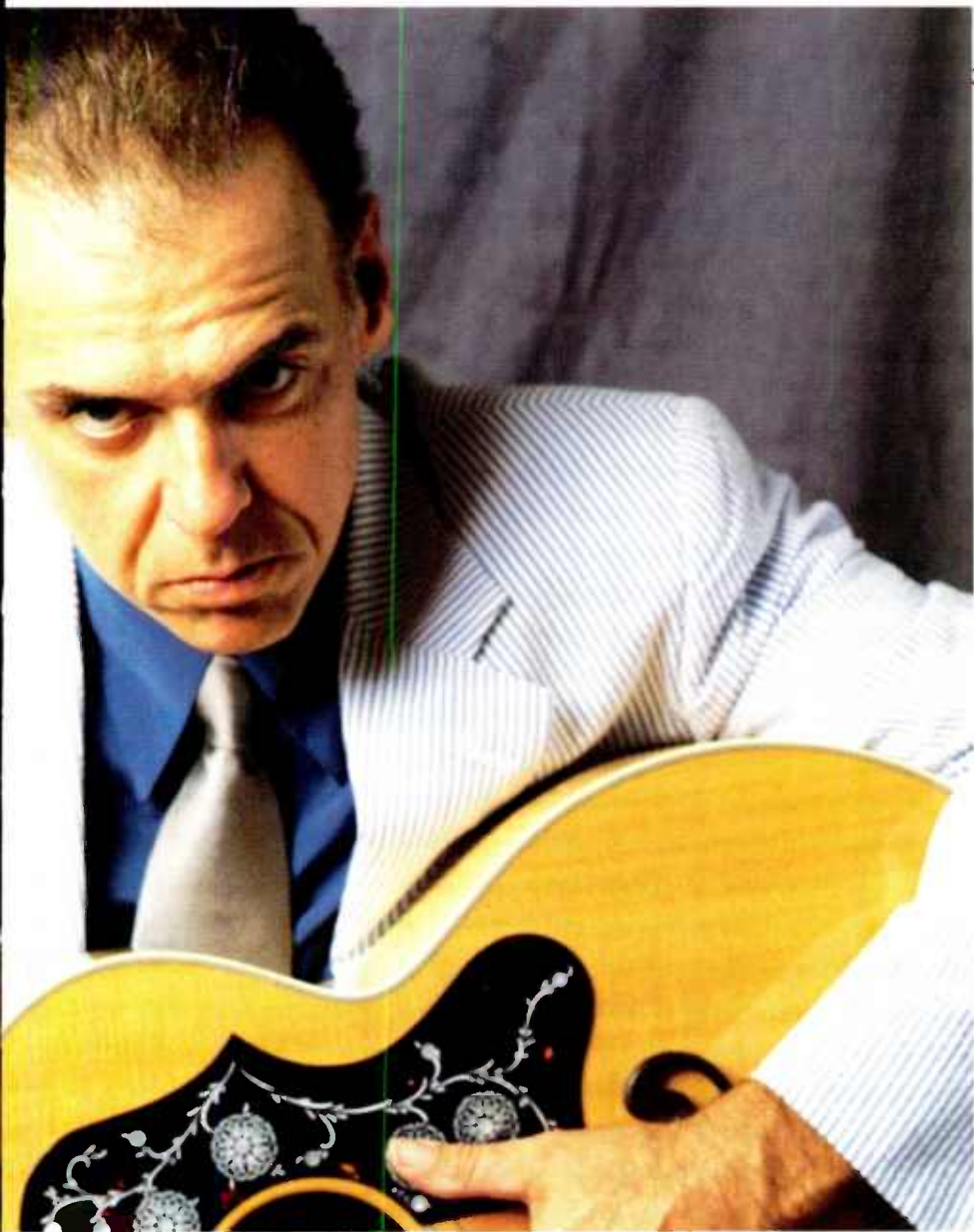
syllables out over two or three notes. When I sang 'Are you ready for this thing called *luh-uh-uhve*' ['Thing Called Love,' from the 1987 album *Bring the Family* (A&M)], that's not a standard pronunciation. But I don't do stuff like, you know, in country music, where they sing stuff like, 'And I gave her *ay cawl*.' It's not 'ay cawl.' It's 'a call.'

"It just comes out," Hiatt continues. "I don't think in terms of [intentionally] coloring a word or phrase. I try to sing things differently each time. Musically, my sense of adventure is a necessary element; I don't think you can fix it or nail it down and make it behave itself. It's got a mind and heart of its own. You mess around, just like an instrumentalist."

While mawkish interpretations aren't his thing, Hiatt readily admits that there are many ways to interpretively skin the cat. He was obviously pleased when Raitt had a hit covering "Thing Called Love" on her album *Nick of Time* (Capitol) back in '89, and he especially appreciated how she put her own stamp on his song. "You do it how you do it," he says, referring to Raitt's sultry approach. "How else *would* you do it? It goes the way it goes, and everyone's gonna interpret it differently. As far as







Did the thought ever occur to him that maybe there were too many words to sing comfortably? "No," he says with a laugh, "because it was all coming, you know? The story was coming, and I was getting off on the fact. It took some labor, but because it was telling such a detailed story, I felt [that] by having the right rhythm and coming out of that, and the words just seeming to have a rhythm of their own, that was a good thing."

It seemed to me that Hiatt was saying the lyrics he comes up with are so tied to the structural integrity of the song that he had no choice but to find a way to honor them—almost *defer* to them—in his singing. To check this out, I grabbed my own guitar and started playing Hiatt a verse from one of my own songs—a jazzy ballad in waltz time—whose lyrics were creating phrasing problems for me: "See the earth and the moon and the stars/And all the falls in between./Seal it all with a kiss."

After I finish, Hiatt begins humming the melody and pondering the words. "I get it," he muses. "That's cool. I like that. That's very jazzy phrasing, and it also fits with the lyric. If you 'see the earth and the moon and the stars and all that's in between'"—he snaps his fingers—"it's a lot to see, so it sounds that way—the way you're *singing* it. It's a lot to see, and you're trying to cram it all in. It sounds like you just had some kind of awakening, so it's great. Leave it."

the meaning, it's fiction, and fiction is supposed to be open to interpretation, so, yeah, I wrote it, but you figure it out, dammit!

"The key for a singer is to make the song his or her own," he adds. "That's ultimately what a good singer does. It comes around to trusting your own voice and capabilities and emotions—how a song makes you feel, and that kind of thing. It's about—as probably every process in life is pretty much about—becoming more of who you actually are."

But even with a lifetime of faith in his own songs, Hiatt still shares a very common problem with many songwriters. As he puts it, "My biggest hurdle is that I'm so damn verbose. That's my biggest challenge: to keep it simple. Too many syllables, and I run out of air. 'Tennessee Plates' [from 1988's *Slow Turning* (A&M)] is a good example."

Hiatt picks up his guitar and sings the first verse: "I woke up in a hotel, didn't know what to do./I turned the TV on and wrote a letter to you./The news was talkin' 'bout a dragnet up on the Interstate./Seems like they were lookin' for a Cadillac with Tennessee plates." "There's hardly room to breathe," he says, putting down his guitar. "But it's a Chuck Berry style of using really quick rhythmic lyrics, and I wouldn't change anything on it now, so it is what it is."

So maybe the problem is that I've been thinking too much about the phrasing when I should just be feeling it? "Yeah," Hiatt agrees. "The enemy is between my ears. I've met the enemy, and he is me. Obviously there's some sort of thought process, but you've got to get it on the good side of the brain. You don't want to use the side of the brain that your accountant uses to do your taxes when you're writing or singing songs."

"Me and [his band] the Nashville Queens always talk about how we're generally at our best when we don't know what we're doing, when we haven't learned the song," he says. "That's when we have the biggest opportunity for creative discovery. Once you've learned the song, you're almost out of the ballgame because you start thinking about what you're going to add to it or how you're going to play. You almost hear the thought process."

What, then, is the lesson for budding vocal interpreters? "If you can tap into feelings as you go along, they'll point the way—but boredom also plays a big key," Hiatt laughs. "Boredom is a useful tool—for me, anyway. It opens up doors, because boredom will eventually kill you. So I guess it's a survival kind of thing. You start wanting to go somewhere, and you become willing."



headless...  
g-e-t  
over  
it

**Steinberger GM**

The decision to remove the headstock was simple: headless is better.

**Steinberger has reinvented the guitar from the ground up:**

Start with the headless design: It employs a patented feature called Double-Ball™ tuning: Tune it once and don't tune up again till you change your strings. And the string change is remarkably effortless.

Next there's the TransTrem™ System. It possesses unique transposing capabilities that, with the touch of the bar, allow you to lock it into any of six different tunings on the fly – in mid-song.

Then we designed the body with ergonomic contours to make it extremely comfortable to play, and joined it to a Steinberger Blend™ neck. Now you have unequalled sensitivity of response and unmatched brilliance and depth. Even under the most extreme temperature conditions the neck will never warp, delivering perfect intonation with no dead spots. Try it and you'll never be the same.

**Steinberger**

*Play a guitar as unique as you.* For more information visit your authorized Steinberger dealer, call 1.877.4BERGER, or visit our web site at: [www.steinberger.com](http://www.steinberger.com).

**STEINBERGER**  
State of the Instrument™



the guitar reinvented



# songwriting

by paul zollo

**J**ohn Cale wrote that the most remarkable thing about Brian Wilson songs is their "incredible spread of sensibility"—meaning that they are both adult and childlike at the same time. Brian laughed when I mentioned this, and affirmed it was true. "I sing in a very young way," he said. "I've held onto my youth pretty well over the years."

This spread of sensibilities was very much at play as we spoke at his Beverly Hills home. The architect of the California Sound sat on a couch beneath a blanket, his expressions alternating between earnestness and anguish. It's also present in his songs, which often match simplistic lyrics to sophisticated, complex music. "Right," he says. "That is the combination: sophisticated and simple. That'll do it for me every time."

Despite frequent flashes of alarm in his eyes, Wilson insists he's happier than he's been in years. A decade has passed since the release of his first self-titled solo album, and a few months ago he released another, *Imagination*, recorded near Chicago with his newfound friend and partner Joe Thomas. "I think this album is better than my last one," he says. "I wasn't in a very happy frame of mind when I did that album in 1988. On this new one I was in a better frame of mind because I felt so much love in my heart. It's just like when I made *Pet Sounds*: There's so much love in me that I need to express."

Recently remarried with two adopted daughters and relocated to Chicago, Brian points to his new family as an inspiration behind these new songs. This joy is tempered by the recent death of his brother Carl. "I can go through an extreme amount of hell and come out of it pretty cool. I have a lot of will-power and inner strength. But losing Carl was a tough one for me," he says softly. "He was our main man, our main singer."

This balance of elation and sorrow reflects in the new songs, which range from the jubilant "My Imagination" to the elegiac "Lay Down Burden," written for Carl and one of the most haunting songs written by Brian in years. Both extremes are fused in the album's closing song, "Happy Days," which begins in dark dissonance before an optimistic melody breaks through the mire. "Just like the sun cracking through the clouds," says Brian with a smile.

*Your vocals on the new album sound great. What is the key to getting such a rich vocal sound?*

Letting myself go, relaxing at the microphone, letting myself sing naturally, not trying to force it. It will come out of you; it's a natural process, so don't force it. That's how I feel.

*How do you choose the notes for a vocal harmony?*

It's a certain kind of magic that occurs at the microphone. I don't really know how the process works. I just know it's magic. And it works.

*When you're writing songs at the piano, do you*



# Angels on Surfboards

**Brian Wilson considers the splendor of harmonized vocals**

*construct the vocal parts there or do you create them later in the studio?*

Sometimes I'll hear it at the piano. But then when I get into the studio, the whole thing changes, because it's a different environment. I'll start a song on piano and get a certain chord pattern. Then I finish it in the studio and put the harmony over the melody—and also backing harmonies to bring out the chords, which support the melody. There are other songs that I start in the studio and finish at the piano, so it can go either way.

*How do you know when there should be harmony on a line rather than unison vocals?*

I like it when the harmony doesn't affect the melody. The harmony should support the melody, but not change it. And the melody should feel natural in the chord pattern. Sometimes it is better to have the voices in unison, but in my songs I usually have harmony throughout.

*Do you record your entire lead vocal line before recording harmonies?*

Yeah, we do that. We record the lead first. It's easier because you can frame the lead with the harmony. You can give it a frame-job.

*Do you listen to the whole track while recording your vocals?*

Yes. I want to hear the whole track. And so I have to  
*(continued on page 23)*



# AFTER BECOMING A LEGEND IN THE STUDIO, WE'VE HIT THE ROAD.



Singers, guitar players, lecturers, clergy, in fact anybody who is standing in front of an audience, are discovering what top studio musicians, engineers, and producers have known for years: AKG, a leader in studio microphone and headphone technology for more than 50 years, now offers its amazing sound quality in affordable wireless systems. That's because AKG has gone on the road with its new wireless system, the WMS 60.

The WMS 60 is a VHF system that offers microcontrolled antenna

diversity for superior selectivity and reception. Available in handheld, portable bodypack and instrument configurations, its standard features include an LED battery strength indicator, an output volume control and adjustable squelch to eliminate interference. Best of all, the WMS 60 offers the most user friendly frequency selector for operating multiple interference free systems. So before you appear in front of an audience again, remember AKG studio quality wireless systems are priced light enough to carry on the road.



## SOUND YOUR BEST WITH AKG'S NEW WMS 60 WIRELESS MICROPHONE SYSTEM

AKG Acoustics U.S., 1449 Donelson Pike, • Nashville, TN 37217  
Phone 615-360-0499, Fax 615-360-0275, <http://www.akg-acoustics.com>

World Radio History



H A Harman International Company



(continued from page 21)

finish the whole track before starting to do vocals. Though sometimes we do scratch vocals and then replace them.

*Do you do many punch-ins?*

We punch in a lot of lines. We do it in sections. We just do a couple of lines at a time. It's easier that way—you don't have to learn the whole song [laughs].

*Do you always double the lead vocal?*

I used to double all the lead vocals. But now we *quadruple* each part. We have five-part harmony with the lead. Four voices on the lead and four voices on each part, so that's 24 voices. That's a small choir, right? It's really thick and beautiful.

*In the mix, how do you determine where the lead vocal should be in relation to the track and other vocals?*

I like to hear the lyrics. If you're a Rolling Stones fan, you probably like the way they mix Mick's voice. If you're a Brian Wilson fan, you like the way I mix my voice. It's a whole process you go through if you want people to hear the lyrics. If you don't care if people hear the lyrics, you don't have to mix it that way. But I care. I want people to hear the lyrics, so I make sure that the lead vocal is set above the track.

*When writing, do you always start with the chord patterns?*

Yeah. Sometimes the melody and the chords come spontaneously together. On the piano I go to an E chord a lot. E is a good rock & roll key. A lot of bands play in E.

*Do you tend to go to the same chord patterns on piano?*

Yeah. I'll copy "Be My Baby" a little bit. I like the Phil Spector sound. I like to copy a little bit of his sound.

*Can you always get something musical going when you sit down at the piano?*

If I'm inspired, I can get something going. If I don't feel inspired, I can't manufacture a song. I never could. I always write songs out of inspiration.

*But at times haven't you gone to the piano every morning, like a job?*

Yes. When we made *Fifteen Big Ones* and *The Beach Boys Love You*, I would report to the studio every morning at nine and write songs. It's the only time I've ever done that. I was amazing, amazing [whistles]. Yeah, it felt good. It felt good for that time period, but I don't do it like that anymore. Now whenever

I feel the need to write, I write.

*What does it feel like?*

I can get the inspiration. It's like a happy glow, a happy feeling, like I'm about to write a great song. It's just a happy glow. Sometimes I can get it by playing other people's songs.

*Often I'm amazed by how perfectly the words and music mesh in your songs. You'll go to a word like "doubt" just as you hit a diminished chord.*

Right, I know, exactly. It's a good marriage of words and music. A perfect marriage. That happens unconsciously. I believe you write songs from a higher place. Your subconscious is in tune with something universal, and you can pull it down through your brain out of your soul and into your hands and through your hands and onto the keys. And also through your throat. It's a process that nobody really knows for sure how it's done. Like the melody to "When I Fall in Love," by Nat "King" Cole. I was just thinking about that song: [sings] "In a restless world I kiss you. . . ." The restlessness of the melody. Sometimes the words and the melody seem to be saying the same thing. It's an amazing process. I don't know who knows what about it, but I wouldn't know how to explain it.

*Yet you've done it yourself so many times.*

I know [laughs]. It's sort of unconscious. It's an unconscious effort.

*Was it tough to always come up with sunny, happy songs in the early days of the Beach Boys?*

Yeah, actually, you're right. I don't know how you knew that, but it's right. I always had to do it that way. When I'm not feeling so well, I can't work. I have to be feeling pretty well to be doing good work. Actually, it did create some pressure when people are always looking to you for the next masterpiece. I mean, how do you top "Good Vibrations"?

*How do you?*

We didn't. We tried, but we couldn't top it.

*You've written so many songs which have become standards. Where do you think songs like that come from?*

I don't know. I never knew where it was coming from. I only knew that it worked. I don't really know how it works, but I know it works. And now those songs have a life of their own. Songs do have a life of their own, you know. It makes me feel that I want to continue to live up to my name and keep supplying people with good music. I think. [Laughs.] I hope. ♪

# Making Money With Your Music May Be Easier Than You Think.

Find out how by calling this toll-free number for our FREE info kit.

**1-800-458-2111**



# TAXI

The Leader in Independent A&R

# Inhome studio

## Ray Charles

by alan di perna • photos by phil fewsmith

It's like strolling through a time warp. The two-story edifice that houses RPM International has changed little since 1961, when Ray Charles built the place to house his business offices, rehearsal facilities, and recording studio. The equipment is up-to-date, but the room surfaces are all 100 percent original: pegboard acoustic wall panels, speckled floor tiles, and long rows of overhead fluorescent lighting. The air itself seems charged with musical history. Brother Ray decided to build his own personal studio shortly after leaving Atlantic Records for ABC in the early Sixties—an era that ushered in classics like “Hit the Road, Jack,” “Georgia on My Mind,” and “I Can’t Stop Loving You.”

“When I was with ABC, I became my own producer, and I made a deal with them where I could own my own masters,” he says. “Then I wanted to have my own studio, so I could record in my own place. I live out here in L.A. I didn’t see no reason to have to fly all the way to New York to record.”

Tracks are sometimes cut at outside studios, but Charles always lays down his vocals and most of his keyboard parts at his own place. Vocals are done right in the control room, which is equipped with a 58-input **Quad 8 Virtuoso** console **1**, modified to Charles’ specifications. The main studio monitors are two-way **Rogers LS58s** **2** with custom power amps. A pair of **Studer Piccolos** **3** and a pair of **Auratones** **4**, all powered by Bryston amps, are on hand for small-monitor

listening. Charles uses a Crown D75 as his headphone amp. Multitrack options

include two **Studer A827** analog 24-track machines **5** with Dolby SR noise reduction and two Studer A827 digital multitracks, which are located in a small side room that also serves as one of several tape vaults. Remotes for the analog **6** and digital **7** multitracks sit behind the main mix position, within easy reach.

“We also have a Sony 3348 [digital 48-track machine] that we rent out more than we use,” says Charles engineer Terry Howard. “An **Otari MTR-**

**12** **8** is our main two-track, along with an **MCI JH-110** **9** and an Ampex AG440 four-track, which is modified with a three-track head for restoration work.”

A lot of the work for Rhino Records’ recent Ray Charles box set was done at RPM. A far more extensive twenty-CD set is on the way later this year. “We can go to Ray’s tape vault, take out anything he ever recorded, and play it back on some machine here,” says Howard. “We also have another Ampex 351 transport with Innovonics electronics that we use for transferring over old material.”

Since most demos still come into the studio on cassette, Ray always keeps his trusty **Sony TCD 5** portable cassette player **10** handy.

On a more modern note, the control room is also equipped with a **Studer D424** magnetic optical recorder **11**, **D780** DAT recorder **12**, and **D741** CD recorder **13**. A **Behringer** limiter **14** protects the monitors from incoming DATs and CDs recorded at +4 rather than 0dB levels. An **Adams-Smith** synchronizer **15** links the two analog 24-track machines, with a **Sigma Electronics** time code generator **16** providing house sync. Electrical power for the entire studio is provided by a custom **Equi=Tech** system **17**, which unobtrusively nixes hum and ground loops.

For effects processing, Charles generally goes for a



**t.c. electronic**  
ULTIMATE SOUND MACHINES  
HOME STUDIO PRESENTED BY  
T.C. ELECTRONIC, WESTLAKE VILLAGE, CA.





World Radio History



The Beach Boys' Story Starts Here.

THE BEACH BOYS  
Endless Harmony  
SOUNDTRACK



OVER TWO DOZEN MUSICAL CHAPTERS  
IN THE BEACH BOYS SAGA

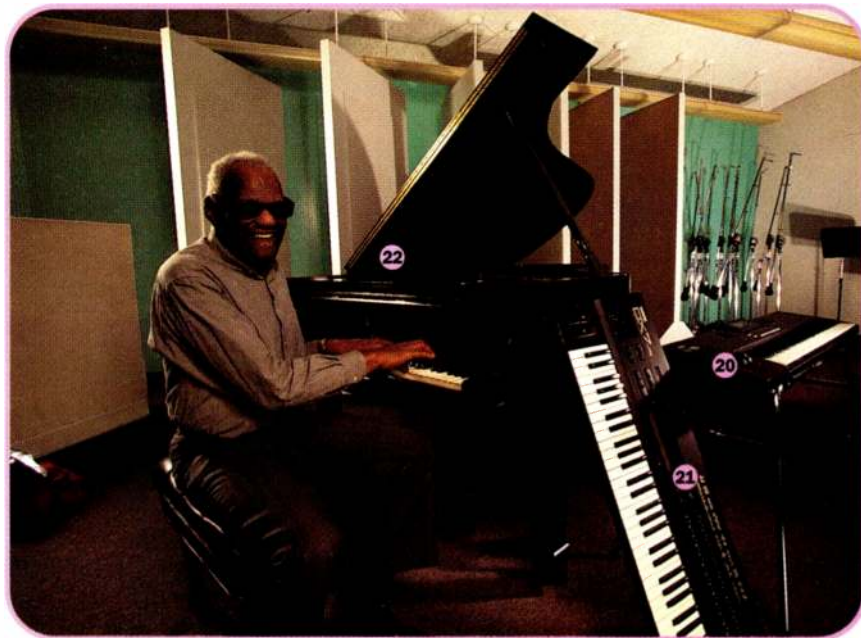
25 Tracks, Including  
Never-Before-Heard Recordings,  
Previously-Unreleased Alternate Versions,  
and a Bundle of Revealing Rarities.



Look for the  
Home Video Release of  
the VHI Documentary  
"Endless Harmony -  
The Beach Boys Story"



©1998 Capitol Records, Inc. www.hollywoodandvine.com



classic, natural sound. Favorite pieces include UREI 1176 compressors and an Echoplate plate reverb (both located in the tape vault), and a Fairchild 650 spring reverb. "But we have all the other stuff here for the hotshot engineers," Ray Charles adds. "If they want to make the lemon so hot that it sucks, we can do it."

As a recording creature, Charles is definitely nocturnal. "In the daytime, we have all business duties and things we gotta perform. But at night, I can be myself. I come up here and flip that little switch over there 19, and the phone don't ring no more. If I gotta sing, I sing. If I gotta play, I play. Ain't nobody here but me, the air conditioner, and the machines."

Stashed on a stand in a handy corner of the control room is Charles' vocal mic of choice: a mid-Eighties Milab VIP-50 19. "We call it the President," Ray laughs. "I just bring the microphone over, sit down in my chair at the board, and do my vocals right here. The remotes are right behind me, and that board's in front of me. I do all the recording myself. Sometimes, instead of using the President, I'll pull out an old [Neumann] U47, one of those old tube mics. Those things have a very warm sound."

The equipment locker out in the main recording area is stocked with other vintage mics, including RCA 77-DXs, Sony C37s and C38s, Sennheiser MD421s and 441s, AKG C5s, Electro-Voice 451s, plus Neumann U67s and 87s.

The main recording room measures approximately twenty by sixty feet—large enough to accommodate a forty-piece orchestra. The room also houses Charles' collection of keyboards. He often uses his Yamaha W5 20 as his main MIDI controller, employing the machine's built-in sequencer. Alternately, he'll reach for his Yamaha KX88, which drives Yamaha TX22 and Kurzweil PX1000 sound modules. Other keyboards on hand include a Yamaha DX7IIIFD 21, TSR730, and TSR510, a Technics Digital Ensemble, a late-Sixties Rhodes 88-key electric piano, and a Rhodes MK80 from the company's Roland years. There's also an Akai SP12 drum machine/sequencer and an Ibanez UE405 multi-effects unit for stereo simulation and chorusing effects on some of the keyboards.

"I use different keyboards for different sounds," says Charles. "But I tell you, my friend, there's nothing like the old, genuine Steinway grand 22." That venerable piano, a well-worn eight-footer, stands in one corner of the room, facing a Hammond C-3 organ with Leslie 147 tone cabinet in the opposite corner. But over on the far wall, there's a curious item: a large, wall-length mirror. Hardly studio equipment.

"Well, you see, the band used to rehearse here as well in the old days," Terry Howard explains. "And the Raelets would use that mirror to practice their moves." It don't get any more real than that.



# TC UNIT•Y

SIGNAL PROCESSING ENGINE

## PLUG-IN CARDS FOR YAMAHA

**O2R**  
DIGITAL RECORDING CONSOLE



PHOTO COURTESY NOVA STAR DIGITAL SOUND SERVICES, L.A. CA

### TC INSIDE

From one of the world leaders in signal processing technology comes UNIT•Y, a dual engine effects plug-in card for the Yamaha O2R digital mixer. UNIT•Y delivers the kind of high quality effects TC Electronic is famous for - right inside the O2R. Completely integrated. Fully automatable. The ultimate solution for anyone who is truly serious about recording.



### EVERYTHING YOU WANT

UNIT•Y gives you a wide selection of the most dense, natural sounding reverbs you can imagine... shimmering plates, lively halls and ambient rooms, they're all there - plus a lot of extras including TC's famous Chorus, Pitch Shifting, Delays, Phaser and more.

Plug-in the ultimate reverb today. UNIT•Y. It's at your local TC Electronic/Yamaha O2R dealer.

### NO COMPROMISE

An optional 8 channel AES/EBU I/O expansion board provides access to the O2R's digital I/O, (as you might normally do with a basic I/O board in one of the O2R's four expansion slots). As a result, you don't have to sacrifice your card slot or a single input on your mixer to get these premium effects right at your fingertips.



### ULTIMATE TECHNOLOGY

At the core of every UNIT•Y is a powerful 100 million-instructions-per-second processor, making it possible to run two full-blown 24 bit effects simultaneously, stereo or surround - for the most pristine and transparent audio processing you've ever heard.

**t.c. electronic**  
ULTIMATE SOUND MACHINES

TC ELECTRONIC INC., 790-H HAMPSHIRE ROAD, WESTLAKE VILLAGE, CA 91361, USA · PHONE: (805) 373 1828 · FAX: (805) 379 2648  
EMAIL: INFO@TCELECTRONIC.COM · HTTP://WWW.TCELECTRONIC.COM  
TC ELECTRONIC A/S, SINDALSVEJ 34, DK-8240 RISSKOV, DENMARK · PHONE: + 45 8621 7599 · FAX: + 45 8621 7598

# Better Than Ezra

**Artist interviewed:** Kevin Griffin

**Home base:** New Orleans

**Style:** edgy but accessible rock, with maximum exploitation of trio format

**Latest album:** *How Does Your Garden Grow?* (Elektra), released August 25

## What is the secret to successful touring?

From the outset, we tried to be organized. Even when we were playing for fifty dollars and a pizza, we kept books of all the money we made at each show. Also, we started in '89, before the Internet was so pervasive, so we kept note cards by the single kind of T-shirt we sold at shows, and we built up a mailing list. Now we have an active list of more than 26,000 people, which we've transferred into email. But it all began in 1989, when we bought this '82 Dodge for a thousand bucks and started playing college towns around Baton Rouge. At first there'd be, like, five people at our show, but we'd play certain towns repeatedly, building the audience and keeping in touch with our fans. That was really important to us, because some of our biggest promoters *were* our fans. They'd plaster their town with flyers, even though they'd get fined all the time because it was increasingly illegal to put flyers everywhere [*laughs*].

As to the personal side of touring, you have to pay attention to the vibe you get when you start really practicing. Is there a chemistry going? If there is, then you let it develop like any other relationship: You learn when to give a person ground, and that person learns when to give you ground. It's about compromise and being civil to one another. And you have to communicate. One time during our last tour, I went into some song that Travis, our drummer, wasn't ready for, and it really pissed him off. But right after the show, we talked about it, and it worked out. When you can't have an open dialog, then your band is headed for trouble.

## How do you get the most out of your rehearsals?

Record everything you do. A lot of times, when you think you're just noodling around, those are the most inspired bits of playing. And try to have an agenda. I always have four or five songs that I want to present to the band. I can tell when they like these songs by whether they start playing along; if one of them gets up and goes to the bathroom, then I know they're not so moved [*laughs*]. Also, keep your rehearsals closed. When you



From left: Tom Drummond (bass), Travis McNabb (drums) and Griffin, (guitar/vocals).

have friends sitting around, you start playing for them, and you get self-conscious about trying something different. When it's just Tom and Travis, I know I can go for something that will often be complete crap in order to find this little big of magic every once in a while.

## How can you save time and money when recording?

First, be well-rehearsed. If you're good at arranging on your own, go in with your arrangements worked out. If you're not, then have a pre-production window of a week or two with your producer to work on the arrangements. These things can be time-consuming, so you do what you can to work them out before you go into the studio and hit the clock.

We're pretty good arrangers, as far as saying, "Let's move this chorus around here." Also, since we're a three-piece, we end up doing a lot of overdubbing in the studio. That usually falls on my shoulders, since I'm the guitarist: There aren't that many overdubbed bass parts, and maybe there's just a bit of percussion that's overdubbed, but more likely it's extra electric and acoustic guitars. You should have those parts pretty well worked out in your head, if you want to make the most efficient use of your time.

—Robert L. Doerschuk

### WEBSITE EXCLUSIVE!

To read more of Robert L. Doerschuk's interview with Kevin Griffin, visit Musician Online at [www.musicianmag.com](http://www.musicianmag.com).



# ENGINEERED TO CUT HITS



## Fostex CR-200 Professional Compact Disc Recorder

The Fostex CR-200 was designed to cut both ways: it's a professional CD Recorder that's both easy to use and affordable. Use the CR-200 to create masters from ANY audio source (Hard Disk, DAT, MD, Reel to Reel, Cassette). You get secure, professional masters on ordinary CDs that you can listen to anywhere there's a CD player – at home, in your car, or on a portable. You can also use it to create CDs to sell at a gig, burn high-quality masters of live recordings, catalog your band's or clients' recordings, and much more.

Best of all, it couldn't be simpler. With the CR-200's digital and analog inputs/outputs and its five automatic record modes, cutting a CD can be as easy as pushing a single button.

When it comes to cutting your master or demo, don't get pressed into spending too much and getting too little. Grab your music by the grooves and cut it with a CR-200.



### Standard Features & Functions of the CR-200

**DIGITAL**  
INPUT/OUTPUT

\* AES/EBU INPUT AND BOTH OPTICAL AND COAXIAL S/PDIF INPUTS & OUTPUTS

**XLR**  
BALANCED

\* BUILT-IN XLR BALANCED +4DBU ANALOG INPUT

**INPUT**  
CONVERSION

\* AUTOMATICALLY CONVERTS INPUT SIGNALS FROM 32-48KHZ INTO CD-STANDARD 44.1KHZ

**5**  
RECORD MODES

\* 3 AUTOMATIC AND 2 MANUAL RECORD MODES FOR ALL APPLICATIONS

**2**  
CD FORMATS

\* SUPPORTS BOTH PROFESSIONAL AND CONSUMER CD FORMATS

**REMOTE**  
INCLUDED

\* FULL-FEATURED REMOTE INCLUDED

## Fostex

FOSTEX CORP. OF AMERICA • 15431 BLACKBURN AVE. • NORWALK, CA 90650  
TEL: 562-921-1112 • FAX: 562-802-1964 • <http://www.fostex.com> • e-mail: [info@fostex.com](mailto:info@fostex.com)

World Radio History







# SINGING - IN THE - RAIN

Reflections on singing,  
with Natalie Imbruglia  
and Counting Crows'  
Adam Duritz.

BY MARK ROWLAND

**A**dam Duritz and Natalie Imbruglia have a thing or two in common, starting with debut albums that shot out of nowhere to sell millions and turn them into instant pop superstars. And, typically for such "overnight success" stories, there was really nothing overnight about it. Duritz slugged it out for years in a succession of Bay Area bands before Counting Crows released their knockout first album, *August and Everything After*, in 1994; the Crows latest double-CD *Across a Wire* virtually reinvents the live album genre with radical reinventions of songs from *August* and its ambitious successor, *Recovering the Satellites*. Before breaking into singing, Imbruglia became a teenage soap opera star in her native Australia, moved to London and watched her acting career fall apart, then reinvented herself as a thoughtful singer/songwriter for last year's *Left of the Middle*, an uneven but extremely listenable collection with enough gems scattered through it to let you know she's just getting started.





BR5-49

For a Good Time  
call Crate

DON HERRON OF BR5-49  
Dials in his Tone with Crate

# Dial Tone *with* CRATE

**CRATE AMPLIFIERS** Musician-Made in the U.S.A.  
www.crateamps.com 1400 Ferguson Avenue • St. Louis Missouri 63133



# CRATE

ST. LOUIS MISSOURI USA

Photo: Mark Gilliland

World Radio History





## "THE LIFE'S GOOD ONCE YOU SUCCEEDED AS A SINGER. BUT GETTING THERE IS REALLY HARD."

Here's another thing: Both are more than capable songwriters who first demanded attention by inhabiting someone else's song. In Duritz's case, that came when he performed Van Morrison's "Caravan" at the 1993 Rock & Roll Hall of Fame Awards and won over that crowd; for Natalie, of course, it was her mesmerizing cover of Ednaswap's "Torn," which has been played to death on the radio and still sucks you in every time. But then that's the kind of thing a gifted singer can do, which brings us to the subject of the day.

Duritz and Imbruglia had met but briefly before we brought them together one hot July afternoon to yak and munch sushi in a conference room forty-something floors above New York's Times Square. They turned out to be keen admirers of each other's music, which encouraged an easy rapport. Mostly, they talked about singing—the art, the craft, the technique, the business—and in the process revealed another thing they have in common: the kind of uncommon commitment to do what they do that makes you believe they'll both be around for a long time to come.

*If everybody sings, why can't everyone be a singer?*

**Imbruglia:** I think some people just can't sing [laughs]. I really believe that.

**Duritz:** I think there's a big difference between having a good voice and being a singer, too.

**Imbruglia:** Totally—the delivery or the emotion behind it is often more

important than being a technically good singer. I think you can work with what you've got, though. I had a lot of problems with my voice when I got my deal; I got nodules on my vocal cords. And the doctor told me that I'd have to have them cut off. I was freaked out; I didn't know what to do. So I started to do lessons again, like opera training almost. And that's when I thought, you can improve on what you've got, make it better or curve it; that's something I never thought you could do.

**Duritz:** Technique can make a big difference, especially once you start touring. I've been in a band in clubs all my life, but there you're playing once a month, you don't have an audience to play [for] more often; if you have to sing every night, it's so different.

**Imbruglia:** Do you have to warm your voice up?

**Duritz:** Yeah, I do now, religiously. I've taken voice lessons. I've got a natural thing I can do, but the more technique I've piled on that, the more of a tool you have to express yourself.

**Imbruglia:** It's like freedom. I have to do 45 minutes before a band rehearsal.

**Duritz:** Yeah, I do thirty.

**Imbruglia:** When I got these nodules, I was in L.A. and I called a vocal coach. I saw him every day for a month. He wouldn't let me sing, but he told me, "You don't need an operation. You'll be fine." And not only did he get rid of my nodules, I discovered this voice, and I almost became really into the whole opera training. I actually went too far with it: My voice began sounding too clear and pure, so you gotta watch that as well. But I swear by that [training] now. You can go onstage and not have to think about your delivery.

**Duritz:** It makes a big difference that way. I had a great voice coach in Berkeley. I sing really hard live and I get out of my head and I don't know what I'm doing at the end with my voice, and I was constantly getting nodes, over and over on tour. I'd have to spend three days shut up in a hotel room on the road, not talking and taking steroids.

**Imbruglia:** Did you have to cancel gigs?

**Duritz:** Not a huge amount, but it would happen. Mostly, I couldn't take any more of the three-day jags on the steroids where you're up. Steroids can be fine for you, but they can also hit you really badly. And if you're a little mentally weird like I am anyway, you know, you can have those three days where you're up and completely paranoid and it's not a pleasant thing.

Finally I was in New York, and we had to blow out one gig. I called this

### WEBSITE EXCLUSIVE!

To read more of Mark Rowland's interview with Adam Duritz and Natalie Imbruglia, visit Musician Online at [www.musicianmag.com](http://www.musicianmag.com).

woman, and she took the technique I had and in two hours completely tuned me up, gave me some exercises. I came back three days later before I started singing again, and in one more lesson with her I got a five-, six-, seven-note range on top of my voice. And I don't hurt my voice anymore. It's incredible.

*What did she have you do?*

**Duritz:** I push hard, and she taught me to make the volume come off the top of my palate and to change my notes on my palate instead of in my throat, where I was doing it. It's just stuff that makes it less of an effort for me to sing.

**Imbruglia:** That was the same for me as well. You start to learn when your voice is placed properly, depending on whether you've been flying or doing interviews or whatever. Talking is the worst thing for my voice, and I talk a lot. And he places the voice so . . . the only way I can describe it is, it moves so you feel it in your head when you're doing the warm-up. You're kind of pushing the air up into your nose. When I was a kid taking lessons I always had teachers telling me my stomach

stopping the warm-up until it gets to that point.

*So now, when you go onstage, you don't think about it?*

**Duritz:** There are still days. Sleep is really good for the voice, and I don't sleep very well.

**Imbruglia:** I'm lucky in that department.

**Duritz:** Well, go to hell then. *[Laughter.]*

**Imbruglia:** I can sleep sixteen hours, whatever.

**Duritz:** I don't sleep well, and going east is way worse than going west; I stay up all night. So that's a problem.

**Imbruglia:** I'm a bit apprehensive about doing a big tour and doing it every night. I just did two weeks in Europe. I said, I want to do it really easy and feel out when my voice gets uncomfortable. So I did one day off, one on, and there was one day when there was two gigs together, and I just got through that. And when I would get to the next place I would just sleep all the time.

**Duritz:** Are you gonna open for someone or headline here? I never wanted to open. I read somewhere where R.E.M. said

they never opened for anyone at the beginning of their career 'cause they wanted to make each night an R.E.M. night. But what never occurred to me is that it's hard physically to play gigs, and that opening is a really good thing for that. We started off playing six songs a night for Suede and the Cranberries the first three weeks, then a little later we were playing 45 minutes to an hour opening for Cracker and that was still tough. Now we play an hour and a half, two hours a night, and that's tough but you develop the strength for that.

**Imbruglia:** So you think that's a good idea, opening?

**Duritz:** Yeah, 'cause physically it's hard. Also, there's emotional stress to touring: You're away from home and your friends, there are things to adjust to. When you're opening there's no pressure on you: It's not your fault if it doesn't sell out. You're not the center of attention either, but it's kind of an easy way to get out there—I mean, have you played in front of audiences long?

**Imbruglia:** Sec, this is all new to me and I've only done a little bit of it. But I'd imagine if you're opening for somebody else and everyone is there to see them, does that not feel weird? I guess I would feel scared that they would be like, "Get off!"

*Maybe you shouldn't open for Metallica.*

**Duritz:** Find an audience that fits you.

**Imbruglia:** That's one of my fears—not because I wouldn't want to do it, but I'm an insecure performer even when it is my fans. I'm like, have we sold any tickets? I'm panicking. But at least if you're doing your own thing, maybe the people are there to see you.



**"THERE ARE MOMENTS ONSTAGE WHEN YOU'RE THINKING ABOUT THE LAUNDRY."**

was my diaphragm and "don't sing through your nose." You really have to use your nose more than I thought.

**Duritz:** It resonates off the top of your palate. You get the buzz up here.

**Imbruglia:** And it's cool. Then I started getting to really enjoy this whole feeling when it was in the right spot, and not



**Duritz:** But one of the things that happens when you start touring small is that the people who see you sought you out. Once you get big, there are always gonna be people who are just there for “Torn” or “Mr. Jones” or whatever. Because the masses can appreciate one song, where the core group will appreciate all your songs. So part of the nice thing about opening is that you learn to perform for people who are not converted. ‘Cause once you get big there will be people like that in your audience too, and you need to somehow win them over with “Left of the Middle” or “One More Addiction,” and they’re not gonna necessarily know all the words for them like they do for “Torn.”

*Do you sing differently when you go from a club to a hall to a festival?*

**Duritz:** I get more excited and jump around more.

**Imbruglia:** Definitely. Especially since I’m so tiny, I have to do big jumps so they can see me! The first time I had a big stage, which was not so long ago, I was puffed—jeez, back and forth. I was exhausted.

*As the singer, you’re the focus. Does the success of a show fall on you?*

**Imbruglia:** I put it on myself, even though it’s maybe due to this or that. I torture myself.

**Duritz:** We’re really a band, so it’s definitely on all of us. I don’t know if the whole responsibility is mine, but if I don’t have a good show it’s harder for them to carry me.

*The philosopher Edward Van Halen once remarked, “You’ve got to be a prick to be the lead singer.” What do you think he meant by that?*

**Duritz:** It means he doesn’t like David Lee Roth [*laughter*]. That’s *that* band. They seem to go through them.

*Is there any general truth to that view?*

**Duritz:** I don’t know if it’s about being a lead singer. I think in order to run something you have to be a prick sometimes. But that’s okay.

**Imbruglia:** It’s about being in control of a situation and taking responsibility. I catch myself having fits and tantrums, and hating it. But there was a reason, and you have to keep control to an extent.

*Singing seems the hardest thing to fake on stage, at least in an emotional sense.*

**Imbruglia:** Well, there are moments when you’re thinking about the laundry [*laughter*]. It happens! I zone sometimes completely. I don’t know how that happens but I can manage—my brain goes over there.

**Duritz:** I have so many different moods onstage. Our songs change so much every night depending on how I feel. I used to think that wasn’t cool, and then I thought, well, you know, I can only sing how I feel. Which does not appeal to every audience. More to our audience, because at this point they’re used to that at our shows. If I’m having an angry night, everything’s about that. But at least what you do up there is true.

**Imbruglia:** There’s nothing worse than trying to go up there and force an emotion you’re not feeling.

**Duritz:** I had that problem with “Mr. Jones” after awhile, ‘cause at its heart “Mr. Jones” isn’t a happy song. It has a

cautionary aspect to it, and there’s a sad and mistaken aspect about this guy who’s thinking everything’s gonna be fine when he’s famous. And especially having written it when it was impossible to dream about that, and then having gotten there, I had a lot of trouble singing that song and saying, “I want to see myself on television”—and at that point I so *didn’t*, you know? So the genesis of the acoustic version is me finding a version of “Mr. Jones” that I could sing. The acoustic version *felt* much better. But that wasn’t something that always *pleased* the audiences. They wanted their party to have their soundtrack the way they’ve seen it on MTV.

*Natalie, it sounds like you’re just getting to that point of figuring out what to do live.*

**Imbruglia:** [*Sighs*.] I’m like way at the beginning, yeah. When “Torn” took off, I was doing TV and I was getting panic attacks about it ‘cause I was like, you’ve gotta let me do some gigs but you’ve got to let me do them someplace where it doesn’t matter—someplace where people haven’t heard me yet. That was one of my temper tantrums, where they were throwing big things at me, this and that festival, and I was like, wait a minute, have you thought about the fact that I haven’t done this, and you could be throwing me to the lions? So I made them give me two weeks in Europe, and it was great because it was just real fans, so I could experience that connection. That’s better than a festival where it’s a whole bunch of bands, and the fans are stuck in the mud, and no soundcheck—you know, nightmare.

It’s funny dealing with record companies, ‘cause they don’t understand, it’s all about personal relations, and if you just let me get the confidence, then I’m gonna say “yes” to everything. But they just throw things at you and you’re overwhelmed.

**Duritz:** But you really can’t blame them for this because a job at a record company is so short-lived nowadays. They’re not thinking of your career as being ten or twenty years long; they’re thinking of your career as being “Torn.” But that shouldn’t be the way you think about it.

**Imbruglia:** That’s why it was really important to me, regardless of whether “Torn” exploded, that I was on a route I still wanted to take. So it was really hard at the very beginning when everything was going so fast and I was going, “I *et’s* just stop for a second, it’s freaking me out.”

*You both sing, you both write. Which came first?*

**Duritz:** Well, I always sung since I was a little kid. I have pictures of me with a tennis racket in front of the mirror and I know I’m singing to “Can’t Buy Me Love.” I had the racket backwards—I didn’t grasp that subtlety. I did theater when I was a kid, but there’s no venue for that—what are you gonna do as a singer? Then in college I started writing songs. I can remember very distinctly two things: I had periods of *thinking* it’s a good thing I write songs ‘cause I’m not a good singer. And periods when I thought, it’s a good thing I can sing ‘cause I don’t write very good songs. At some point I got those things together but not for a long time.

**Imbruglia:** It was always the singing for me. I remember being very depressed in London when I made the decision to cross over from acting to singing and it was a very insecure time. And I remember thinking, “I may as well try to write, because

I'd prefer to sing something that's coming from me a hundred percent. But if I'm really shit at it, then I'll just sing." I do believe you can just be a singer and sing really good songs. You still have to pick them. The same thing with "Torn": I didn't write it, but when I sing it I get into and believe it and make it real for me.

So writing was a whole new discovery. I was not expecting to be able to do it; I had thought it all had to do with intellect.



## "WHEN YOU'RE OPENING, YOU LEARN TO PERFORM FOR PEOPLE WHO AREN'T CONVERTED."

And then to sing melodies, someone playing chords and singing freely over the top of it and then words coming to you, I won't say it was easy but it was almost magical because it can just happen spontaneously. What I didn't know about songwriting is that it's sometimes subconscious stuff that just spurts out and you don't even know what it's about. Often people say 'What's this line about?', and I don't know. Sometimes I think it's cool that you don't really understand it.

**Duritz:** That's how "Round Here" was written: complete off the top of my head. It was in rehearsal with my old band the Himalayans. They were playing this four-chord groove, and I started singing for about fifteen minutes or however long they were playing. And then I went home and just edited it down. The whole song was there.

*How does your songwriting affect the way you approach singing?*

**Duritz:** If the difficulty is having something that comes from your heart to sing, then the fact that this does helps a lot.

Obviously, you can find songs to relate to, but if you wrote it, it cuts that process. It gives you something true. In *A Moveable Feast* Hemingway talks about living in Paris, starting to write each day, trying to write one true thing, and how everything comes out of that. That works for songs. If I can get one thing in a song, everything will bloom off of that, and I think if you have that song, then the singing blooms off of that.

**Imbruglia:** I agree with what you're saying: As long as you've got one thing, you can create a story. Often with me it's like one emotion you feel very strongly about and then you can build a story from that. You can go into fantasy but it comes from something that's real.

*How do you keep your concentration in front of a noisy or distracted audience? Or get them to pay attention?*

**Imbruglia:** I've been dealing with it by just closing my eyes.

**Duritz:** I'll shush 'em. I don't have any trouble with that.

**Imbruglia:** I haven't tried that! It works?

**Duritz:** There's a section on "Round Here," you can hear it on that live record where it breaks down and goes through some guitar parts. One day I wanted to break it down to Charlie [Gillingham] playing piano, but no one could hear him so I said, *shhhhhh* [laughter]. Then I started doing it every show 'cause I realized it totally worked. You could hear a pin drop. We played this festival in Holland—fifty thousand people there. We got to that section of the song, and I said *shhh*, and it's fifty thousand people at a festival, middle of the afternoon, and it's dead quiet.

**Imbruglia:** I'm gonna have to steal that! They're really bad in Europe.

**Duritz:** It's a very natural thing. You can tell them what to do sometimes. You're always gonna get one person who goes, "Yowwww, you fucking rule!" or "Rock and roll!" But real communication is real communication. You're talking to an audience. Shushing them is the same thing as talking to them. It's just true: You want them to be quiet right then, you're gonna play a quiet part of the song.

*Who are your main influences as a singer?*

**Duritz:** Alex Chilton; he's very vulnerable. And Chris Bell from Big Star. You ever listen to that band, Big Star? In the early Seventies they were a Beatles-influenced band playing in Memphis, which at that time was the soul capital of America. But more than anyone else, they were probably the band that influenced alternative music today. Without them there is no R.E.M., no Replacements, none of that music without Big Star. He's got this great way of writing and making you feel what it must have been like to be a boy—not a man but a boy, all those dreams and yearnings—and communicating that as an adult. Which is what I think I wanted in my music in a lot



"These strings are HOT...in the heat of performance, GHS never lets me down."

Rhonda Smith

-bassist 4 the New Power Generation

-hear her on the Artist's new cd the Truth (packed in Crystal Ball) and Emancipation

-see her on the Jam of the Year tour

go ahead...

play with FIRE!



*ghs strings*  
The String Specialists

Mfg. by GHS Corp., 2813 Wilber Ave.,  
Battle Creek, MI 49015, USA

Phone: 800-388-4447 Fax: 800-860-6913

[www.ghsstrings.com](http://www.ghsstrings.com)

Email: [info@ghsstrings.com](mailto:info@ghsstrings.com)

photo : Steven Parke  
What?design lokiii@clark.net



## "I TURNED DOWN OPPORTUNITIES AT 14 'CAUSE I WANTED IT TO BE RIGHT."

of ways, to feel that real yearning emotion.

**Imbruglia:** I really connected with Shawn Colvin as a lyricist at first. That album *Steady On*. Even when it's just her and a guitar on that live album of hers, she has a way of delivering a song that you forget there's not a band behind her. But I didn't connect with anyone until quite late. I was obsessed with dancing and acting. Joni Mitchell was probably the first person. Somebody got me *Court and Spark*; that opened my eyes. And my father used to play the Carpenters all the time when I was a kid. Since I wanted to be a singer, I'd try and do Karen Carpenter's vibrato.

**Duritz:** She's the ultimate unaffected singer. And sometimes I like that, 'cause the songs are so good, and her voice—the texture of it is so beautiful. But sometimes I wish that she did a little more with it, 'cause she sings it so deadpan. My old drummer in our band had this Carpenters fixation. I really hated them, but he would play them for us and I would realize that these are great songs, and I started to like it a lot more.

*Jennifer Warnes was saying that she feels that singers onstage are dream carriers for the audience. Do you feel that when you're up there?*

**Duritz:** Well, I carry a lot of my own. I think that's the whole point of being there. I mean, I'm all for anyone who succeeds in this, because you have to have a really big dream to do it. Critics have this discussion if you're a sellout or not, as if art was something where someone was trying to pull the wool over the public's eyes. And it's just not true; no matter who you are, you chose to do this and it's a difficult thing to do and the chances of succeeding are so slim. The life's good once you get

there. But getting there is really hard.

**Imbruglia:** It's what so hard about it that gives you that drive. And there's a new set of challenges presented all the time. That's what I love about it and I think that's why people like us do what we do. Who wants to be one hundred percent secure? How are you supposed to set yourself new challenges? Even now, you know, when you have some success it doesn't stop there; it just goes up a level. You know, when it's in you, it's so in you that it's almost like a chore; it's like, I don't want to do this, but I don't have a choice.

**Duritz:** And they think you're ridiculous. The thing you want to do is not something that anyone else takes seriously. It's like, "Well, Natalie, that's a hobby."

*Or maybe it's so important to you that you kind of circle it for a while?*

**Imbruglia:** I definitely did as far as making a record. That was something I pranced around big-time. If my acting career had gone along without a break, I wouldn't have made a record, 'cause I would have never confronted the fear. It was too much of a want, and I had opportunities when I was fourteen that I turned down 'cause I wanted it to be right so badly. I was given these opportunities but without my control, like to do a dance record, but it was never about me or what I wanted. And at that young age I was wise enough to think, I can't do that, I'm too young. So thankfully, I said no. But that was because I wanted it to be right and I couldn't stand the thought of at least not going into it feeling comfortable with the situation.

*Where do you go from here? Is there a greater ambition to fulfill?*

**Imbruglia:** I always have them, but I don't say them out loud.

**Duritz:** Just longevity for me. I would like this to work out. I don't want this to be a flash in the pan. I want this to be my life. I like what I do; it's very satisfying. I don't want to be a fad that was here for this brief period of time and then was gone. The life expectancy is so short, but I don't see why it has to be.

**Imbruglia:** It would be nice to keep a roof over my head and pay the rent, but as long as I don't have to get a "real" job, to do what I do forever, that would be cool.

**Duritz:** I'd like to avoid going back to landscaping. I worked as a dishwasher and in a video store—I got fired from both those jobs. I did construction and landscaping. I was 27 before the first record company took a look at us, ever. So it took a bit of time. I won't say I was desperate. But I was getting whiny. It would have been fun to have been successful younger. I had a period of wishing I was better than I was and not thinking well of myself.

**Imbruglia:** But the grass is always greener. I can look at it and wish I had struggled more, 'cause if it comes to you too quick, it can feel like it isn't real. ❧





Bassist: Rob Thiessen  
Band: Noise Therapy

**On the music:**

I would describe our sound as very over the top. Very heavy groove. We've invented a name for it; we call it heavy pogo groove.

**On playing bass:**

Our music is built on a foundation of bass and drums. So I have to have a really thick, amazing tone for my bass to get that across. I can't have some thin regular bass tone. I need a huge bottom that really cuts through.

**On the Gibson Les Paul Bass:** It's totally comfortable to play. The Bartolini pickups give me a huge bottom end with an over the top crunching high end.

**Advice:**

Strap on a Les Paul bass.

For more information visit an Authorized Gibson Dealer, call 877.4AGBASS, or visit us on the web at [www.gibson.com](http://www.gibson.com).



Only a Gibson is Good Enough™

Rob Thiessen won't play any other bass.



Hear Rob Thiessen and Noise Therapy on the new A&O release **MYTÖN LOW RIDER**



# HEARD -BUT NOT- SEEN

## The Session Singer's World

### How to build a career as a studio vocalist.

BY ROBERT L. DOERSCHUK

**T**hey're in the air and in our ear. We hear their serenade, begging us to buy this car or fly on that airline, or echoing some famous singer's sentiments. They build complex harmonies, with execution that's both flawless and anonymous, all of it designed to make some celebrity vocalist sound convincing or to send us running, checkbook in hand, after some absolutely essential new product.

Who are these people? They are the session singers, the stars of jingles, album dates, film soundtracks, and concert ensembles. And though most listeners probably couldn't identify them by name, these artists are making a fine living by doing, like a certain airline that's celebrated in song, what they do best.

The session singer's background is probably not that different from yours. Many of them started out in bands. Most took voice lessons, ranging in style from operatic to pop. What sets them apart from most working musicians is the intensity of their schedules, with top-call vocalists cutting three or more dates a day in L.A., New York, and Nashville. They do this in





*Session singer Chris Rodriguez.  
Nashville, July 1998*



a hothouse atmosphere of competition: If they can't nail a part instantly, or make us really believe that a certain toilet paper is the best there is, or somehow manage to sound generic and distinctive at the same time, then somebody else is waiting in line who can.

Once you're on the inside track, the pay rates for session singers can range from great to *really* great. Soloists on

television commercials shot on film, for example, receive SAG (Screen Actors' Guild) rates of \$359.95 for final (*i.e.*, non-demo) sessions of up to two hours, plus 12.65 percent as pension and health contributions. Rates vary for ensemble singers, depending on details of the date, but they can climb to \$203 plus pension-and-health for two hours, with an additional 50 percent thrown in for

overdubbed parts. Add residuals in certain situations, and it's not a bad deal, as long you don't mind singing hosannas for Hyundai—and at those rates, not many people do.

To find out what it takes to be a session singer, we spent some time with three established figures in the field. Their perceptions differ, in part because of the cities in which each has worked. But there was a consensus that earning income as a studio singer takes a particular kind of talent, as well as an almost irrational dedication to the job in the face of discouraging odds.

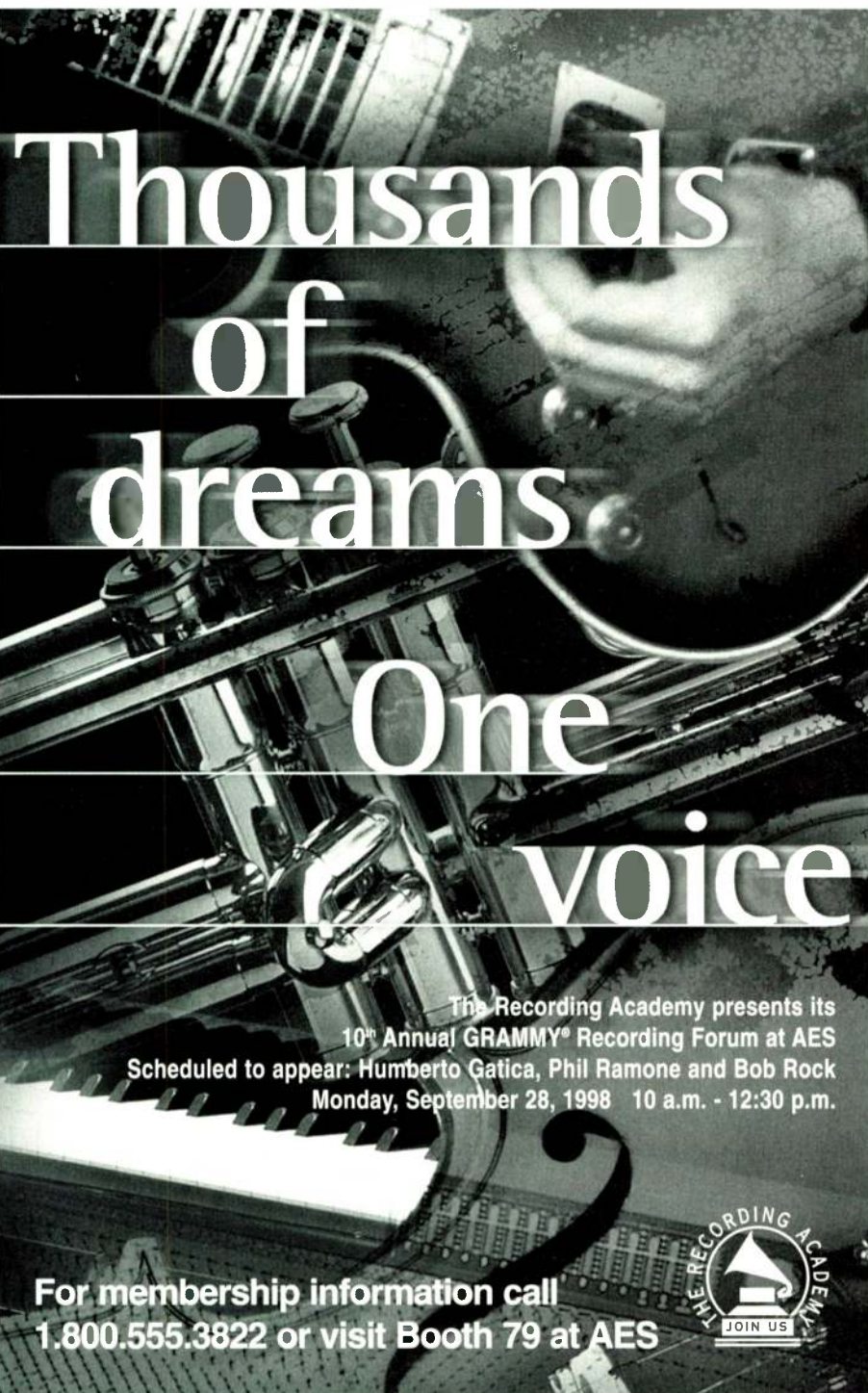
How irrational? Well, in researching this story we heard about one singer in New York who was seriously thinking about canceling her first interview with *Vogue* magazine because it would have forced her to miss a jingle date. Now, *that's* dedication.

**W**e're out in the badlands, somewhere beyond Nashville's city limits. The place is Charlie Daniels' home studio, a comfortable facility festooned with homespun bits of history. (Look over there, near the door that separates the control room and the studio. That old Gibson on the wall? That's the one Charlie used to play those lovely, liquid slide lines on Dylan's "Lay Lady Lay.")

Inside the studio, Chris Rodriguez and Gene Miller are listening to a thundering track laid down by Daniels and his band for *The Prince of Egypt*, Dreamworks' upcoming animated Moses epic. They're improvising an arrangement, letting the feel of the song tell them where to sing the lyrics and where to drop wordless pads. They came into this session cold; only minutes before they had heard the basic track for the first time. Yet already they're overdubbing multiple parts and building a choral sound, track by track.

"You hear two people above Charlie?" Rodriguez asks. Tentatively he hums a part as Daniels roars through the headphones. Miller tries adding to it, but Rodriguez shakes his head. "It might sound better if you and I did it more like"—and he sings behind the lead vocal—"[The blood of] Abraham flows in my veins."


From the control room, producer



# Thousands of dreams One voice

The Recording Academy presents its  
10<sup>th</sup> Annual GRAMMY® Recording Forum at AES  
Scheduled to appear: Humberto Gatica, Phil Ramone and Bob Rock  
Monday, September 28, 1998 10 a.m. - 12:30 p.m.

For membership information call  
1.800.555.3822 or visit Booth 79 at AES





Ron Griffin cuts in. "With the chords, rather than follow his melody?"

"I think so," Rodriguez says. Miller then suggests following this line with two bars of *oobs*. They agree; within seconds, they've ad-libbed a killer part. Two hours later, they've wrapped up the entire song and are on their way back home.

Rodriguez was the vocal director on this date; he brought Miller along because he wanted the latter's strong, clear upper range. Both guys are fixtures in Nashville, though Rodriguez—a local asset since '78, with album dates for Billy Joel, Michael Bolton, Kenny Loggins, and Wynonna, and jingles for both Burger King and McDonald's—is more established than Miller, who moved to town a few years ago after launching his session career in L.A.; his credits, on the Left Coast and in Nashville, include live work with Ray Charles and Paul McCartney, film soundtracks for Disney and David Foster, and lots of album dates, including the recent Atlantic release of songs from the Broadway show *The Civil War*. (Miller is also currently performing in the musical in New York.) They have one other thing in common: Each started as a guitarist, and both feel that they more or less "stumbled into" their lucrative session careers.

"Throughout my college years, I wanted to be Larry Carlton," Rodriguez jokes as he points his car back toward Nashville. "I wanted to be a session *guitarist*. All this stuff I do now was birthed out of my first real road gig, with Michael W. Smith in 1985, and subsequent tours I did with Amy Grant. Some of the guys in the band from the Michael tour were jingle producers, so when we got off the road they started calling me to come and sing jingles, and it snowballed from there."

As work picked up, Rodriguez learned that there are big differences between singing in a band and doing backup vocals in a studio. "The lead vocalist gets to do his thing," he says. "The producer will let character come through more than anything else. But if you're a background singer, you've got to blend. You've got to be everything

from unnoticed to noticed. You've got to be a chameleon."

"That's the perfect word," Miller says. "When I moved to L.A. in 1984, a lot of the session singers were going for big group sounds, especially in jingles. If you threw those people up to the mic and told them to sing a solo, most of them wouldn't have the distinctive character you'd need. In the Nineties, it's more

about soloistic, artist-sounding voices."

"I also began to see this vocal coach, Gerald Arthur," Rodriguez continues, "because I knew that I was gonna need some help if I was gonna have longevity. He got me started on simple things, like drinking more water than you can stand, which is really important, and getting a lot of sleep. I also had this habit of lifting my chin up when I sang"—he juts his head

**FRANK  
MYSTERY DISC  
ZAPPA**

Vintage 60's rarities, including studio delights and concert recordings from the original Mothers of Invention, not to mention secret clues and Captain Beefheart!

35 tracks.  
25 tracks make their CD debut.

Available at

**BEST BUY**

**15 RYKO**  
1983-1998

Visit [www.rykodisc.com](http://www.rykodisc.com)  
© 1998 Rykodisc.  
15 Years of Spirited Independence.

back and jaw out, grinning. "It looks good, but it's murder on your vocal cords. So we worked on posture, and on always envisioning a vowel sound in my throat so I could project with an open sound."

After about ten years in L.A., Miller moved back to his Nashville home town, mainly to pick up on album work, which was growing more scarce out West. ("Pearl Jam doesn't exactly use outside studio vocalists that much," he explains dryly.) The easy working routine in Music City appeals to them both. That's not to say that sessions drag on endlessly; rather, friendly connections, instead of a ruthless studio clock, set the pace for getting things done.

"Nashville is a people town," Rodriguez observes. "I've never had an agent or a manager or even a business card here."

"I didn't have an agent in L.A. either," Miller points out. "In fact, I didn't know of any singers who got session work there through agents or managers. It's word-of-mouth there too. But the relationship thing is really important in Nashville. Even though great singers come here every day with their demo reels all lined up in a row, it still takes a recommendation from someone people trust to break in."

"If you want to do session work in Nashville, you should sing on every demo you can," Rodriguez says. "If somebody asks you to showcase with them at the Bluebird or Caffe Milano, do it, because it's at gigs where people see you. That's where publishers and producers go to see their artists, and they'll go, 'Wow, you've got a great sound! By the way, I'm cutting some sides next week; can you be part of a group of four?' That's what happened to me."

So demo reels mean nothing in Nashville? "Well, I don't want to belittle them," Rodriguez says. "You should have something on tape, but after you start getting work here, you won't need it as much. If you're coming into town fresh from Missouri or somewhere, you should have a reel. You should also make sure to play live. And develop your social skills. Nobody wants to work with a jerk, especially in Nashville."

So if you're a jerk, we suggest, you should look for work in New York or L.A.?



**"If you're a session singer, you've got to be everything from unnoticed to noticed. You've got to be a chameleon."**

Rodriguez cracks up. "Maybe," he concludes, "you could just get a personality coach."

And now we're far from jerk-free Nashville, in the bustling midtown Manhattan office of Val's Artist Management. The decor is upbeat industrial, with white walls, a painted green/gray concrete floor, pipes crisscrossing the ceiling, and sunlight streaming through big windows. This unique organization specializes in representing singers—not for solo projects, but for session work only. The phone is always ringing, and the mail brims each day with demo reels from young singers who want to break into the jingle jungle.

Valerie Morris launched VAM

because she liked helping other singers. A Juilliard graduate, she was a major player in New York's session vocal scene, which is why aspiring singers would come to her for advice. "I'd help them because they were talented," Morris says. "I told them how to put a reel together, with a variety of styles on it, and emphasized that it should be well-produced. Producers knew I was doing this, so they'd send me *more* singers. Eventually I couldn't answer all the phone calls, it was so overwhelming. I had to hire somebody to help me, and once you do that you have to start charging for your services. That's how this company was born."

As a singer, Morris boasts an imposing résumé: That's her doing "Reach out, reach out and touch someone," "TWA, the most comfortable way to fly," "Be our guest, be our guest," and countless other jingles that have embedded themselves in our brains. (She has also sung in character as an old woman, a child, Snow White, and—"more than once"—a chicken.) As head of VAM, she is likely the most important player in the East Coast's studio vocal scene. And as such, she pulls no punches in explaining the odds faced by anyone interested in landing work today as a session singer.

"It takes a full-on commitment," she begins, her consonants clipped and timbre rich even in conversation. "You have to have a certain degree of virtuosity. You have to have a good personality. You have to . . ." She pauses momentarily, then laughs. "You have to *show up*. Sight-reading does help. The ability to learn a melody quickly really helps—and not getting too locked into it, because the client will change the rhythm on you, they will change the phrasing on you. They may change keys. Or they may fax new copy, so you'll have to sing the entire thing again with updated words."

In New York, more than Nashville, the demo reel seems critical. "It can be put together from jingle work," Morris says. "You can make up jingles, you can copy jingles that are on the air. If you have a friend who writes jingles, if you can obtain his or her tracks and record your voice over them, that's good too, although you'd better have somebody



# IT'S ABOUT GETTING SIGNED

**"Thanks for all of your help, we couldn't have done it without you!"**

**- Frank Craig of Tribal Dogs**

**"Your web site has been a great service."**

**- Amy of Phoenix Rising**

**"I just found out they chose my vocal track for the 'Route 66' jeans commercial. You have made it possible for us to get seen and heard."**

**- Orville Davis of The Howlettes**

## ...AND IT'S HAPPENING AS WE SPEAK

**"we are currently talking to Rysher entertainment about doing the soundtrack for the next Highlander series due out this fall. we have signed contracts for our first music video. also we had a live on-air interview that really was a boost for our overseas exposure."**

**- John Conan of Corporate Mass**

**"Being voted as the #1 of Top Ten unsigned artists resulted in press we never would've received, which led to more performances...a few labels have expressed interest in the group. So, I guess BTN is like having a bunch of promoters on hand 24 hours a day."**

**- Peter Ferrell of Wooster Sang**



## IT'S ABOUT TIME

[www.billboardtalentnet.com](http://www.billboardtalentnet.com)

info@billboardtalentnet.com phone 212.757.2031 fax 212.757.2041

Billboard is a registered trademark of BPI Communications, Inc. Talent Net, Inc. is a licensee of Billboard Magazine.

produce you who knows what they're doing. It has to sound like it was all recorded together, and the tracks cannot sound dated, because if the guys who hire singers hear a track that turns them off, they'll associate that singer with that track. You don't want to use old cassette tapes that have been sitting around the house. Get good-quality tape. Don't buy a ninety-minute cassette, because the tape for that length is thinner. Buy the cassettes in bulk, if you like, and get a really good duplicating company to make your copies in real-time, not high-speed, dubs. Do contrasting pieces of music, and show off your strengths, not your weaknesses. If you're not a country singer, do not put a country spot on there. Don't put gravel in your voice if it sounds manufactured. And make it short—under four minutes, tops."

Once your reel is done, Morris advises that you send copies to the

companies that produce commercials in your area. There is local work throughout the country, but the big-time gold is in New York, L.A., Nashville, Chicago, and Dallas. Even so, don't make the move to these Meccas unless, as Morris puts it, "you're awesome. Send some tapes out and get feedback before moving to the big city."

You can also, Morris adventurously suggests, send your reel to her company (236 W. 26th St., Ste. 1102, New York, NY 10001), even though hundreds of tapes are already flowing into the office each week. Her staff makes it a point to listen to every reel they receive; the best are passed up to the boss for a final critique. There is, she admits, no shortage of "phenomenal" talent in these tapes—yet singers who show a specific talent for sessions are surprisingly few.

"These days, it's about having an affinity for pop and rock music," she

says. "I mean, when you get a little boy who sings in a church choir, and you ask him to sing 'Nobody doesn't like Sara Lee,' and it comes out"—she delivers the line in flat, Gregorian style—"well, they just don't have the sensibility."

Yet everyone in America has been raised on television commercials, we observe, and Morris nods agreement. "But nobody has any idea what a commercial sounds like!" she says. "Isn't it funny? Nobody—except for the people in our business."

What else makes a good jingle singer? "You've got to pack a lot of punch into fifteen seconds, sometimes ten seconds, or even five seconds. Personality, charm, attitude, or a certain quirkiness, something that's distinguishable as *your* style. . . . If you have something that's so trademark in what you do, you can become a major star. It's like Phoebe Snow: No other singer sounds like her.

# THE FOSTEX D-90 IS THE PERFECT MULTITRACK DIGITAL RECORDER

The limitations of tape make random access editing impossible. Fostex has the solution. With non-degenerative sound quality AND non-linear editing, the D-90 gives you ALL the benefits of digital audio. A full suite of random-access editing capabilities, as well as jog shuttle and variable speed controls, make locating takes and punch points, as well as performing time correction, a breeze. Plus, the D-90 lets you digitally grab all 8-tracks from an ADAT and move them to the D-90 for additional editing/recording.

Then there is the sound – absolutely no compression means absolutely no degradation of your audio. It's perfect, CD-quality from start to finish. Need to expand? Daisy chain the D-90 to add as many tracks as you like. Or install an optional SCSI-II or Balanced I/O card. See your Fostex dealer or give us a call. We've got the D-90 that's perfect for you.



**NOW UNDER \$1200!**

### Standard Features

**2.55gb HARD DISK**

Removable 2.55 gb Hard Disk (Stores 60 Minutes of 8-Track Recording)

**ADAT OPTICAL INTERFACE**

ADAT™ Digital Lightpipe™ Interface Lets D-90 Function as an ADAT Digital Editor

**8 DIGITAL TRACKS**

8 tracks of 16-bit, 44.1 kHz (CD quality) or 48kHz Uncompressed Digital Audio

### Options

**SCSI-II EXPANDABILITY**

Optional SCSI-II interface for Quick Backup and Restore

**BALANCED INPUT/OUTPUT**

Optional Balanced I/O Interface for +4dBu Level Operation

FOSTEX CORP. OF AMERICA • 15431 BLACKBURN AVE. • NORWALK, CA 90650  
TEL: 562-921-1112 • FAX: 562-802-1964 • <http://www.fostex.com>

**Fostex**

ALL TRADEMARKS ACKNOWLEDGED



Or Carly Simon. That does happen, where you get one singer who is incredibly unique.

"Or you have a singer who does something that's really *now*," she adds. "I knew this great singer who used to do all the hoarser kind of singing, because nobody else was doing it. All of the other session singers were really smooth: We were singing commercials like 'We're American Airlines, doing what we do best,' but now it's like"—in a gruffer, more gravelly voice—"That's *today's* Chevrolet."


Why the difference? Two words: Bruce Springsteen. "When he became popular, all of a sudden everybody wanted everything to sound like him. Now, this guy I knew was the only guy in town who could do that sound. So he started working nonstop, but all he was doing was"—she falls into a choked rasp—"more and more of this. Finally,

he developed vocal nodules and had to have them removed surgically. That, however, opened the door to Marc Cohn, who then had several gravy-train years doing sessions before he recorded 'Walking in Memphis.'"

Opportunities for new singers will come up on those rare occasions when a session singer makes the leap into a solo career; such was the story with Cohn, Michael Bolton, Sheryl Crow, and, recently, Gene Miller, who is signed now with Atlantic. But not many singers on the inside track of session work will gamble away their position, and with tons of money in the balance, the people who hire session singers are wary about taking chances on new talent. If you're not blessed with a distinctive sound that might actually affect industry perceptions of what effective jingle singing is, it can be a very tough business to crack.

"That's true," Morris agrees, "but there are always cracks in the wall. If you put a slammin' reel together, and you make inroads with somebody at a jingle company, and you get them to come down and hear you at the Mercury Lounge, and they pass the word to two people, and *they* pass the word to two more, *maybe* you'll have a chance. You've got to be ready all the time. Carry a beeper, and keep it on; keep the batteries fresh. Be ready to answer a call and be at a studio, ready to sing, in *ten to twenty minutes*."

And, if possible, try to be female. "Women have much greater success than men, because most of the jingles are written by men, and they sing their own parts. You have to be *so* good as a man to make it as a singer. I don't know why it's mostly men who do the writing. Maybe it's because"—and she laughs—"they channel-surf so much. They watch more commercials." ♡



**Step Inside This House | Lyle Lovett**

Step into the tender and timeless world of Texas singer-songwriters including Townes Van Zandt, Steve Fromholz, Walter Hyatt, Guy Clark, Robert Earl Keen, Vince Bell, Eric Taylor, Michael Martin Murphey, David Rodriguez and Willis Alan Ramsey

Features "Bears" "Lungs" & "Step Inside This House"

PRODUCED BY Billy Williams AND Lyle Lovett

NEW ALBUM AVAILABLE AT

**BEST BUY**

**CURB** www.mcarecords.com  
MCA

© 1998 MIKE CURB COMPANY, L.L.C./MCA RECORDS, INC.

PUT  
ME IN  
COACH  
I'M READY TO



# Top vocal coaches reflect on the perils of pop singing—and how to avoid them.

BY ELYSA GARDNER

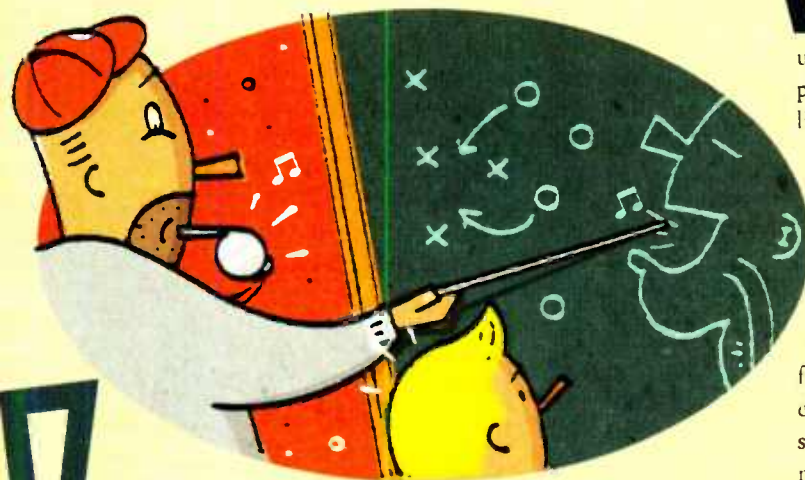
**W**hoever coined the old cliché—"Those who can, do; those who can't, teach"—never met Katie Agresta or Kenn Hicks. Had their fates taken different turns, Agresta, an impeccably trained lyric coloratura soprano, and Hicks, an award-winning tenor, might have ended up starring as Mimi and Rodolfo in a Metropolitan Opera production of *La Boheme*. But instead, both artists make their living primarily by instructing some of the biggest names in rock, R&B, hip-hop, contemporary jazz, and dance music. Agresta's clients have ranged from Roger Daltrey and Steven Tyler to Henry Rollins and the Beastie Boys, while Hicks' prize pupils include Mary J. Blige, Vanessa Williams, Sting, and the Spice Girls.

Though coaching such stars might seem like a dream gig, most voice teachers shied away from this sort of clientele until fairly recently. When Agresta first opened her studio in the early Eighties, she recalls, "nobody wanted to teach rock & roll singers. A classical teacher would tell any contemporary singer not to sing rock because it hurts the voice."

But now, Agresta, a cherubic redhead in her late forties, works almost exclusively in the pop realm. "Classical singing isn't really natural," she says, sitting in the kitchen of her cozy apartment/studio on Manhattan's Upper West Side. "It involves a lot of training. In terms of classical technique, rock singers are all wrong. Rock and Broadway singers make their sounds by allowing the larynx to rise up, by almost pushing it forward. What I do is teach them how to maintain those cool sounds without hurting themselves."

Actually, Agresta's passion for pop predated her opera studies. It was a crush on Fifties crooner Johnny Mathis that inspired her to start taking voice lessons as a child; later, she became a fan of Led Zeppelin, Genesis, and Yes. In her late teens, Agresta enrolled as a voice major at Hofstra University and began taking lessons with Dr. Edward Dwyer, who became her mentor. When Dwyer left Hofstra, she followed him to New York and remained a student until his death eight years ago.

"(Dwyer) did forty years of research on how the body functions, and then developed exercises to stimulate the correct muscle functions," Agresta explains. "When I started teaching, I drew on his system, pulling the exercises that were appropriate for the singers I worked with. Many of the big stars I've encountered have had no training, so they have no way to warm up or down, and no system for when they're on the road. What really gets to them is having to use their voices constantly: touring, and having to



# WH!

# SING!





give interviews all day. They have to get their muscles calmed down and stretched out, to learn how to breathe, and to learn to just take human bites, you know?"

Agresta's first major success story was Cyndi Lauper. "Then Phoebe Snow found out I was Cyndi's teacher, and she came and became one of my closest girlfriends. Then Annie Lennox came. Then Little Steven came, and he referred the guys in Bon Jovi, who also became good friends. Once Bon Jovi came, everyone started showing up—all these famous people. It was bizarre, you know? But a lot of fun."

Agresta is unabashed about enjoying the perks of her job, giddily recalling the thrills of flying on Bon Jovi's private plane and showing Lennox breathing and relaxation exercises that enabled the singer to overcome paralyzing stress. ("Then I talked her into taking a vacation, which was the best thing I did for her, I think.") But she admits, "It was not my original intention to be a [full-time] teacher. I wanted a job that would allow me to support myself as I tried to make it as a singer, but then I kind of got off track with my own career."

Agresta's interest in spirituality and holistic healing—the legacy of a bout with serious illness in the late Eighties—also figure into her teaching. "Voice teachers are really sort of amateur therapists," she muses. "You have to be able to deal with all the emotional and spiritual issues that come up, not just with the production of sound. I specialize in vocal technique, and I love to teach people who have nodules or voice problems; that's a great challenge. But I also coach people on how to perform, how to sing with full emotional availability and understanding of the lyric. I don't care how great you can sing technically: If you don't make me feel something, you're not doing your job."

"The student will always determine the level at which you teach. I've had absolute beginners who are really profound and spiritual, and I've had professionals who are very stuck in their ways, who won't let anything else in. Some people want to know all about how the muscles are used and explore the metaphysical aspects of singing; others just want to come in here and sing, prepare an audition, get ready to record an album. I'll use whatever I can. And I'll teach anyone." Agresta pauses, then giggles melodically. "Wanna pay me the money? I'll teach you."



**"I DON'T CARE HOW GREAT YOU CAN SING TECHNICALLY—IF YOU DON'T MAKE ME FEEL SOMETHING, YOU'RE NOT DOING YOUR JOB."**

**—KATIE AGRESTA**

The centerpiece of Kenn Hicks' spacious, sunny living room/home studio on West 57th Street is a piano adorned with photos of Hicks posing with various celebrities. One of the most prominent snapshots shows a beaming Hicks next to Whitney Houston. "Whitney calls me the Doctor," Hicks says proudly. "We bonded a bit during a concert for the Rainforest [Foundation] a few years ago. I told her not to drink Perrier, because it makes you burp! That cracked her up. She said, 'Who are you?' Then she had me sent to her dressing room, and she



said, 'Let's talk about this voice thing.' We have a nice friendship now."

Hicks speaks in relatively soft tones that belie the power of his voice—until he lets out a booming laugh, which is about every two minutes. Though well into his forties, this tall, garrulous African-American maintains a schedule that would leave an aerobics instructor gasping for breath. For starters, he's among the most sought-after teachers in the urban-music community, with a résumé that lists, in addition to Houston, veterans like Chaka Khan and Aaron Neville, hip-hop/soul icons like Sean "Puffy" Combs, Jodeci, SWV, Faith Evans, Keith Sweat, Johnny Gill, and Blackstreet, and dance divas like Martha Wash, Crystal Waters, and RuPaul. He holds a title as director of vocal development and performance at Motown Records, and also writes, produces, and arranges music for soundtracks and jingles. (On the *Godzilla* soundtrack, Hicks can be heard singing on "Come With Me," Combs' adaptation of Led Zeppelin's "Kashmir.")

Like Agresta, Hicks has his own ambitions as an artist and performer. Both are in the midst of composing masses; Hicks' demands a tenor who can veer effortlessly from opera to Gregorian chant to gospel, jazz, and R&B stylings, as Hicks himself does on the demo. On another demo, a duet recorded with Vanessa Williams, Hicks reveals a smooth, breezy style that evokes Luther Vandross more than Luciano Pavarotti.

"When I go into a pop recording session, people think, 'Oh, he's an opera tenor; he's gonna knock the walls down,'" Hicks says. "But that's not the sort of approach a pop song dictates. Opera demands more weight in the voice than pop music. I have a problem with singers crossing over from opera to pop, unless the tones cross over as well. The reverse crossover is even more difficult. You need a lot of flexibility to make that work."

Hicks accepts that not all of his students possess that flexibility. But he shares Agresta's opinion that the most interesting and compelling singers are not always the best technicians. "In working with an established singer, the main thing to remember is that this person is famous

PROGRAM SOLUTIONS GROUP  
**PSG**

"...having the "Tower" instantly turns any recording studio into a small record company, not to mention the storage advantages of CDs over hard drives."

**-Danny Hull**  
formerly of the Doobie Brothers

**Program Solutions Group**  
(408) 298-7897  
[www.programgroup.com](http://www.programgroup.com)

**For more information on our standalone CD-R Towers call.**

## DON'T GET HUNG OUT TO DRY!



## GET YOURSELF A MUSICIAN T-SHIRT NOW

**TO ORDER, SEND CHECK OR MONEY ORDER FOR \$15 PER SHIRT TO:**

Musician Magazine, 49 Music Square West, Nashville, TN 37203 Attn: Merchandise Dept.  
100% preshrunk cotton. Black only. Please indicate size and quantity.

M:  L:  XL:  Total number of shirts:

Name:

Address:  City:  State:  Zip:

Shipping and handling included. Sorry no COD's. Please allow 4-6 weeks for order processing and delivery. US funds only please. Please include appropriate sales tax in OH, PA, MA, VA, CA, NY, NJ, TN, FL, DC.

for what he or she has been doing,” Hicks stresses. “You can’t try to change that. I mean, you wouldn’t try to get Sting to sing in a crystal-clear tone, or have Aaron Neville do a pure tone with no vibrato. I have to absorb who each singer is individually, and what their sound is, and then make that sound healthy.”

Hicks also seconds Agresta’s assertion that a pop star’s hectic lifestyle alone can take a great toll on the voice. “Unlike, say, a violinist, we singers have to carry our instruments around wherever we go, and to constantly use them. If you’re angry or stressed, your voice is gonna show it. I talk a lot with my students about vocal care, about what to eat and drink, how to rest, how to prepare the voice for travel—not to talk on airplanes, for example, because people talk five times louder on planes, though they don’t realize it.

“I also talk about how to work with producers. When you get behind a mic, anybody can walk into that room, and you’re completely vulnerable. A lot of younger, less experienced artists ask me for help in this area.” On the other hand, Hicks points out, “with the advent of technology, a lot of these kids are privy to the fact that producers can make you sound better. With sampling and re-sampling, it’s gotten to the point where you don’t even have to sing a song from top to bottom, so young artists can get a sense of false security.”

It’s not unusual, in fact, for Hicks to get a phone call from a

record company expressing skepticism about an artist they’ve just signed. “A lot of acts are signed today because of how they look, how they’re put together,” he says. “Then it’s, ‘Kenn, can you see if this person can sing?’ Usually I’ll get background information from a manager or label, but I don’t let that prejudice my thoughts. The artist comes in and sings, and then we do some exercises and have a one-on-one dialog. They tell me their wish lists, and I tell them whether what they want to do with their voices is possible. I have a code of honesty.”

A common problem with young R&B singers in particular, according to Hicks, is the tendency to “riff” too much—to over-embellish notes rather than sing them straight. “When singers do too many riffs, I’m on their case. I tell them, ‘We’re losing the tune here.’ In [singing] Mozart, the text [provides] the reason for ornamentation. Otherwise, you’re just showing off. Actually, the riffs often come when there’s a lack of control. I’ll ask the singer to do a line without any turns, and I’ll find vocal displacement and irregularity in breathing.”

In contrast, some of the jazz artists with whom Hicks has worked—Jonathan Butler, Marcus Miller, the late Phyllis Hyman, and others—have needed to be “freed up. Especially the instrumentalists; they’re too concerned with pitch. The worst thing a singer can have, as far as I’m concerned, is perfect



**tourdates.com**

**Publicize your band schedule with your own free web page.**

**Created by musicians for musicians and music fans**

404-869-8977 • <http://www.tourdates.com>



pitch. Billie Holiday always sang a little sharp. Other people, like Barry White, sing flat, or 'under the pitch,' if we can use that term. Being academic isn't exciting. Things have to be free to move."

Yet when asked to name a contemporary singer he hasn't worked with but would love to have a crack at, Hicks cites a notorious perfectionist. "I would have to say Celine Dion," he admits. "From what I've read and heard, she seems to be very disciplined and very focused, and it would be a delight to work with someone at that level who's like that. I'd also like to show her some additional things she might find fun." Hicks pauses, then smiles. "And Luther. Wow, Luther. He's put such a stamp on the vocal business. I'd just love to discover more."

When we ask Agresta the same question, the lifetime rock fan shows her roots. "I've always wanted to work with Robert Plant," she says dreamily. "I know that if he gave me a chance to work with him long enough, I could get him to sing like he used to again, and that would thrill me to no end. Also, Eric Clapton was supposed to come here once, and I would have loved that too. But he was afraid I was gonna tell him to stop smoking, so he never showed up!"

When vocal coach Linda Hall speaks of her fondness for English singers, she's not referring to guys like Clapton and

## GOLDEN THROATS ESSENTIAL TIPS FOR VOCAL MAINTENANCE

"If you had to boil your work with singers down to a handful of essential pointers, what would those pointers be?" We posed this question to Kenn Hicks and Katie Agresta, two of the esteemed coaches profiled in this article, and here is what they had to say:

### Coach Hicks

1. To build stamina, do basic daily vocal warm-up exercises every day.
2. A healthy diet equals a healthy voice.
3. Be aware of the importance of singing a song in the best key for recording and live work.
4. Before performing a song, have a clear game plan in mind for how you're going to present it, so as not to fall victim to excess or vocal strain.
5. Know and respect the importance of resting your voice; it's as important as resting your body.

### Coach Agresta

1. Warm up—and warm down—your voice, before and after rehearsing, performing, and recording.
2. Drink plenty of fluids, so that you're always hydrated. Water is the best.
3. Stretch, stretch, stretch. Singer's must be physically flexible. And do aerobics.
4. Get plenty of sleep.
5. Stay away from the mucus foods—pizza, milk, chocolate, and so on. At least stay away from them whenever you're near a performance; I'd never tell anyone to stay totally away from pizza.



**ON TOUR  
THIS FALL**



**THE NEW ALBUM FEATURING  
"THE GOOD LIFE"**

"THE GOOD LIFE" produced, engineered  
and mixed by Don Smith

www.virginrecords.com  
AOL Keyword: Virgin Records  
©1998 Virgin Records America, Inc.

Virgin



Plant. Hall works each season with the casts of several productions at the Metropolitan Opera, where she is an assistant conductor. Calling from her home in upstate New York, Hall speaks effusively of her experience coaching two Brits, the tenor Philip Langridge and the baritone Alan Opey, in the Met's critically acclaimed rendering of *Peter Grimes* late last year. "To me, the English are fabulous," she gushes. "They are without ego. Their first goal is to have a wonderful show."

Hall's duties at the Met have teamed her with an impressive list of singers from all over the world, including a certain Italian tenor named Pavarotti and the noted American soprano Jessye Norman. She has worked with a variety of vocalists in her own studio as well. Hall stresses that, in classical singing, there is a big difference between a vocal coach and a voice teacher. "A teacher deals with the mechanics, like how to breathe and how to place the tone," she says. "Coaches make sure that all the basics are correct, the emotional content and musical phrases and language. Unfortunately, the singers can't hear themselves the way that someone else can hear them from the outside. We give them that input."

Thus Hall, who considers herself a pianist first and foremost, wouldn't likely tell a singer to work on vowel sounds or to avoid carbonated beverages before going onstage. "Once they get to the Met, they've gotten here because they know a great deal," Hall points out. "These people are real pros. Anyone who performs in the arts is like an athlete, so they have to take care of their bodies. But it's different for everyone. Some opera singers—a lot of basses, I find—can even smoke, which I think is truly amazing."

Just as Hall respects the prowess of these professionals, she appreciates the resolution of young singers to deal with the demands of their developing careers. "A young person coming to see me in my studio might also be working with a French coach, an Italian coach, a drama coach, and a voice teacher. What if each one of us told this person to sing a phrase differently? I tell my clients, especially the younger ones, to listen carefully, they take what they like and throw out the rest. Otherwise, they'll go crazy."

In any event, Agresta argues that teaching and coaching vocalists is never an exact science. "There isn't a school for us, like there is for doctors or chiropractors," she laughs. "I've never seen two voice teachers agree on anything."



**"THE WORST THING A SINGER CAN HAVE IS PERFECT PITCH."  
—KENN HICKS**

But Agresta, Hall, and Hicks do generally agree that it's important to keep an open mind, to regard each singer as an individual and each genre as worthy of respect. Hall, who works on musical-theater and cabaret material with some of her clients, doesn't subscribe to the anti-pop snobbery that Agresta noticed among classical instructors fifteen years ago. "I think it's almost impossible for a pop singer to cross over into opera," she allows, echoing Hicks. "A pop voice is made for a microphone, which involves a whole other technique. But it's an amazing technique, and very difficult in its own right."

"I can listen to Broadway or cabaret as well as I can listen to opera. Both pop and opera singers are very skilled at their craft. But you can never know everything as a coach, so you pick a field to specialize in, or you fall into it. There's just too much music out there, you know?"



They don't  
 sound alike,  
 work alike  
 or think alike.  
 But they all  
 know a better  
 sampler when  
 they see one.

"For my own music and the music I produce for others. I need a sampler that really produces. Nothing delivers like the Yamaha A3000."

**MICHAEL OMARTIAN**  
 Musician/producer for Amy Grant, Michael Bolton, Vince Gill, The Jacksons, Whitney Houston, and many others.

"The Yamaha A3000 is the bomb! It's my right hand man in the studio. All the work is done on board the sampler using the filters, EQ, effects and lots of other stuff. I'm totally covered on this one. The blue box is really saying it."

**NICK TIDY**  
 Recording artist/composer/producer for ethnicrobot. Nervous Records



The Yamaha A3000 gives you the power to capture sound and to stretch, warp or blast it into any shape you can imagine. **A3000 VERSION 2** now adds loop divide and remix functions, 10 new filter types (16 total), MIDI controlled LFO, effect routings, new modulation matrix features, new sample management features, improved interface and disk features, more CD-ROM support and Akai, EMU and Roland compatibility. See and hear for yourself why the A3000 Version 2 truly

**YAMAHA®**



"The A3000 is like fried eggs and toast: simple, delicious, full of energy and easy to digest. It's a better dance partner than Fred Astaire. And the A3000 Version 2 new features are definitely worth dancing about."

**FRANKIE BLUE**  
 Composer/producer/remixer/programmer for Jamiroquai, Garbage (Stupid Girl), The Egg, Lili Hayden



## FIRST TAKE Top Ten for Recording

by howard massey

Our ongoing First Take series (see our May and August 1998 Studio Techniques articles) has technology editor Howard Massey talking with top record producers about all aspects of home recording. This article—partially excerpted from that series—presents insights from world-class producers Frank Filipetti, Mitchell Froom, Eddie Kramer, Arif Mardin, Keith Olsen, Phil Ramone, and Elliott Scheiner on the often challenging task of effectively recording vocals.

The human voice was the original musical instrument. Long before cavemen were blowing into rams' horns and fashioning lutes out of bamboo and catgut, our ancestors were using their vocal cords to express their feelings. Today, despite the abundance of highly-evolved acoustic instruments and forward-thinking digital ones, the voice remains the most compelling aspect of virtually every kind of music—from pop to folk, from rap to opera.

But recording the human voice is notoriously difficult, for many reasons. For one thing, there are so many variations, it's hard to set any benchmarks, any rules, even when it comes to mic selection or placement. (Think Joan Osborne, then think Mariah Carey. Think Ozzy Osbourne, for that matter—then think James Taylor.) Secondly, the human voice can convey such a vast array of emotions and, when trained, can have such a wide dynamic range, it's near impossible to capture all of its nuances without very careful engineering techniques and/or signal processing like limiting or compression—which, of course, opens up yet another can of worms (*i.e.*, which limiter to use, how much limiting to apply, etc.). Then there's the intangible aspect of sparking the optimum performance. Much of the time, the singer has to adapt to the artificial constraints of the studio (such as wearing headphones, being physically isolated from the rest of the band, and having to adopt a fairly rigid mic technique), and this can be counterproductive to the creative process.

So how do you overcome these obstacles? Join us as today's top record producers share their top ten tips for recording vocals.

### Tip #1: The Message is the Medium

It may sound obvious, but it's important to have a clear understanding of what it is you are about to sing. Arif Mardin, for example, often tells his singers to reread the lyrics just before rolling tape. "Ask yourself," he suggests, "what are you trying to present





# 10 Pro Tips Recording Vocals

to the listener? What is the song really about?" The message can even have a strong impact on the song's arrangement. Says Mitchell Froom, "If what you're about is words—say you're not a great singer or a great guitar player—you want to make sure that the lyrics come off in the strongest possible way, so perhaps you'd do things as sparse as possible."

## Tip #2: The Key is Key

The choice of key shouldn't be random or an afterthought, and it should always hinge entirely on the vocalist's range, not on the lead guitarist's solo or the horn arrangement. Mardin stresses, "The selection of the key is very important. A song may sound fantastic in a key that forces the singer to strain, but it may sound terribly mundane when the singer is very comfortable in a lower register—or vice-versa. Barry White songs, for example, may sound awful in a high key." Froom concurs, advising that vocalists always "make sure that the song is performed within a range where you can be convincing."

## Tip #3: Singer, Hear Thyself

As Phil Ramone so succinctly puts it, "Half the battle is hearing yourself. You make a singer happy, they sing better, period." You can (and should) try the time-honored ritual of removing one headphone in order to hear yourself pitch better, but, according to Keith Olsen, it's even more critical to have a good pair of headphones in the first place. "What you hear in your cans when you're singing is going to be directly proportional to how you're singing—the feel and the emotion that you drive into your vocal."

This certainly includes requesting effects in your headphone mix, though if you go too crazy with reverbs and echoes it may make it difficult to hear yourself clearly. Phil Ramone recalls, "Billy Joel used to love to sing to effects—he said it helped him sing. So I built this little device with stupid things like Echoplexes, MXR phasers, and flangers, and I'd put it on the keyboard, and I'd give him like eight switches labeled 'Elvis,' you know, so the guy could at least have a good time while he was recording." Ramone also suggests strapping a limiter across the headphone sends: "It's like protection on your speakers. It allows you to run the headphones louder, and I've seen singers who want it so their ears bleed!"

You may even want to consider not using headphones at all. Eddie Kramer tells us that he regularly records Paul Rodgers' vocals

with Rodgers in the control room. "He uses a hand-held [Shure] SM57 standing behind me with the monitors blasting away and the band kicking ass in the studio—that's often the final take, the keeper. If you get that great performance, who cares if there's a little leakage?" Which segues us perfectly to . . .

## Tip #4: Hit Us With Your Best Shot

Despite their varying approaches to recording and mixing, every producer we spoke with agreed on one central point: A great performance is the key to a great recording. Frank Filipetti tells us, "It's always about the performance, not the sound. It's like watching a great live gig—there's a spontaneity about it when things are really working, an immediacy. The emotional content is everything; there are lots of records that sound like shit, but they move me. Yes, I can dissect a sound and say, jeez, I wish this were better, I wish that were better, but in the end if the band captured the essence of the music and the singer captured the emotional impact, it just doesn't matter."

Getting psyched up to give that once-in-a-lifetime performance is no easy task, to be sure. Try various relaxation techniques, make sure you get plenty of sleep the night before recording your vocals, and stay away from stimulants like caffeine and cigarettes (which are particularly bad for your voice). Drugs and/or alcohol usually don't cut it either, since they tend to give you a false sense of how well you're communicating your emotions (though you might consider downing a single shot of brandy before a vocal session; I've seen this do wonders in relaxing the vocal cords, not to mention alleviating nervousness).

Another thing you might try is a prop. "Quite often," Eddie Kramer tells us, "I'll use an SM57 on a stand that the singer can hold onto [in addition to the "real" vocal mic]; it sometimes gives a singer a feeling of comfort to hang on to that stand." Kramer continues, "Depending on the song, depending on the vibe, I'll do things like put candles in the studio, dim the lights, make sure there's water on a barstool nearby. Anything to make it intimate and warm and comfortable so you feel like you're singing in a living room." Of course, in the home studio, you may well be singing in your living room, so just try to relax, go with the flow, and don't feel like you have to necessarily win a Grammy every time you step in front of a mic. You'd be amazed how much better things go when you don't try to force them.

And don't forget to roll tape (or start the hard disk recorder going)

(continued on page 58)

(continued from page 57)

every time you're about to sing—rehearsals included. "I always tell singers and musicians, don't stop once you're in and the mood is there," Ramone says. "How about rolling when you're first warming up, while you're checking your headphones? I've heard some great music made during those moments."

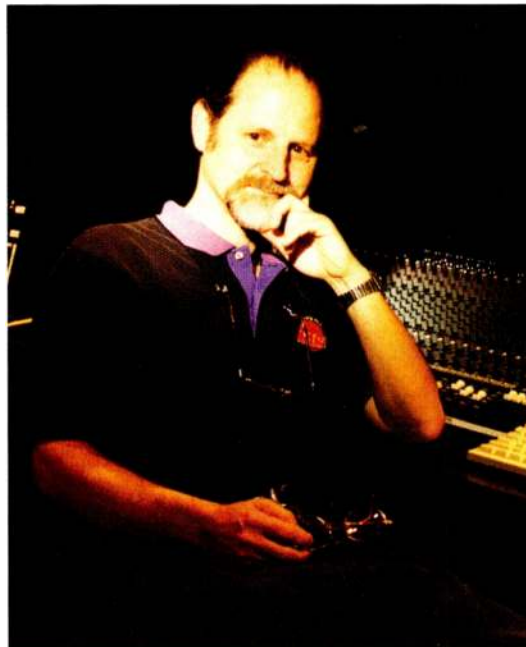
## Tip #5: Learn Basic Mic Technique

The bottom line here is that the more mic technique you know (and implement), the easier the engineer's job is going to be and the less he's going to have to do to make you sound good (remember, there is no magic wand!). What is mic technique? Phil Ramone defines it as "knowing that in some sections you need to step in and in other sections you need to get two inches away so the signal doesn't break up." Proper mic technique also includes learning to turn the head slightly when singing "p's or other plosives. If you don't do this, you'll probably need to use a pop filter or windscreen, which have an unfortunate tendency to slightly muffle the sound, so equalization is often required to artificially add brightness.

The second argument for knowing mic technique is that it helps reduce the amount of dynamic processing—limiting and/or compression—that has to be applied during tracking and mixing. Instead, the engineer can simply ride gain manually, raising the fader slightly for soft passages and lowering it for louder ones. Frank Filipetti favors this approach. "I tend to ride the fader [when recording vocals], because it doesn't color the sound in any way. There are singers like Barbra Streisand who get so unbelievably soft, and can then get so unbelievably loud. You don't want to use a compressor there, because the whole quality of her voice would be gone. So I just learn the song, knowing where the soft and loud parts are, and ride the fader. I'll always have my hand on the vocal fader, both in recording and in mixing." Ramone concurs: "It's not that my hands aren't fast enough [riding the faders] or that the limiter's not fast enough—I just don't like limiters [on vocals]. They're not healthy. It means you're losing your skills. It's like automatic pilot: C'mon, you can fly the goddamn plane. If you can't do that, you shouldn't be in the cockpit."

But this may be a lost art. Elliott Scheiner observes, "I used to ride gain manually; now

singers are so unpredictable, I can't a lot of times. Back in the Sixties and the Seventies, a singer knew when to back off the microphone. Today, it's not so common. So I'll put a limiter in the line, but barely touching it; it will only kick in if something terrible happens, like overloading." Eddie Kramer agrees. "I always record vocals with limiters patched in and sometimes compressors too. In the home studio market, dbx limiters are good, especially the 160. The JoeMeek is also a very nice limiter."



**"The song and the singer's tonality dictate the vocal approach."**

— eddie kramer

## Tip #6: Use The Best Mic You Can Afford

Here, you pretty much get what you pay for, even though some singers translate best over less expensive mics, so try before you buy. Eddie Kramer observes, "The song and the singer's tonality dictate the vocal approach. For some singers, the best solution is an inexpensive [Shure] SM57; other singers just sound terrible on SM57s and you have to give them a high-quality mic like a [Neumann] U47 or U67. The [Shure] SM7 is also good vocal mic; it's very warm and fat. If you can afford it, get a really good tube mic, like a [Neumann] U47; if you can't afford it, just rent one for a

couple of days for the session." Frank Filipetti adds, "It's worth investing in at least one really good microphone, and there are a lot of good vocal mics out there at a reasonable price, like the Audio-Technica 4050, or some of the new under-\$1,000 tube microphones." Elliott Scheiner agrees: "Audio-Technica has been coming up with some very, very good-sounding mics at very reasonable prices. They're low-end in terms of price but not in terms of fidelity."

Mitchell Froom, on the other hand, takes a decidedly alternative approach. "I like really rotten mics, like the little square things that used to come with old reel-to-reel machines. They distort and have a limited dynamic range, but they have a really cool sound. It's always worth picking up a cheap mic to see if it sounds good on something by chance."

## Tip #7: Put It in Its Place

Mic positioning—where the mic is physically placed in relation to you as you sing—is another critical factor. As Keith Olsen points out, "A microphone is not like our ears—it cannot differentiate between a wanted and an unwanted sound, like our ears can." This, of course, is inextricably linked with the physical environment you're singing in. Filipetti: "You don't want a vocal booth to be totally dead, but you're looking for more dead than live; you've got to be careful that the sound of the

vocal booth doesn't color things too much. So you're looking to create a very tight—but warm—environment."

Even if the acoustics of your home studio leave something to be desired, there's still hope, as Olsen tells us. "Get a really good windscreen and sing up close to the mic and all of a sudden the room means nothing. The closer you get to the mic, the less the room has to do with it. The farther away, the more the room has to do with it."

But how far? Or how close? Eddie Kramer (somewhat tongue in cheek): "I always tell the singer to go like this [*puts hand vertically in*



## “Killer Piano Sound.”

Keyboard Magazine, July 1998



# The *best* Master Controller deserves the *best* sounding Piano Module

## The Oberheim MC3000 with the Oberheim MiniGrand

The Oberheim MC3000 plays like a real piano keyboard, which makes it a perfect match for the real piano sound of the Oberheim MiniGrand.

The MC3000's 88 weighted keys reproduce all the nuances of an acoustic piano. The July 1998

issue of *Keyboard* magazine raved about its “**excellent action**” and “**fabulous choice of velocity and aftertouch curves.**”

The MiniGrand's six customizable presets put everything from the grandeur of a European concert grand to the smooth touch of a jazz piano, and even the ease of a classic electric piano, at your fingertips. For “**best piano sound,**” *Keyboard* ranked the MiniGrand above all other modules.

For a real piano experience, try the Oberheim MC3000 with the Oberheim MiniGrand.

To find the Oberheim dealer nearest you, visit our website at <http://www.oberheim.com> or call toll-free 1-877-OBERHEIM.

*Only the best.*

 **Oberheim.**

front of nose] and then I tell them, 'If you get any closer than that, I'll kill you.'" Elliott Scheiner's approach? "I generally like the singer to stand back six or eight inches, facing straight on. I'll keep the mic raised above lip level to try to cut down on plosives. Ideally, I won't use a screen, so I'll sometimes raise the mic straight, keep it above the lips, closer to the nose, and then tilt it on an angle towards the floor. Not severely, but at a 35-40 degree angle. That will cut down on the pops as well."

## Tip #8: Visit the Poles

No, we're not talking about sleds and penguins. Every microphone has its own characteristic *polar pattern*, which describes how well it receives and rejects signals arriving at different areas of the capsule. For example, *omni* mics accept signal equally from all directions, while directional *cardioid* mics pretty much only accept signal coming from straight on. Generally, cardioid mics are used for vocals, but due to some complex laws of physics, they exhibit something known as a *proximity effect*, which causes low (bass) frequencies to be boosted as you get closer in. As Keith Olsen points out, this can be a bonus: "If you want a real rich sound, use a cardioid and use the proximity effect to best advantage. Always keep the proximity effect in mind, also the ratio of wanted to unwanted sound."

Phil Ramone, on the other hand, encourages vocalists to try using an omni microphone instead.

"I guarantee you I'll get a good vocal in a dead room using a directional mic," he tells us, "but I'll probably get you a better one with an omni because it will be just a little bit broader and it won't have a lot of bounce off the walls." Scheiner concurs, though a little more cautiously: "It's an interesting sound to use an omni for a solo singer; sometimes that works out very well. But there are so many subjective things here, it's hard to generalize. An omni may sound great on one particular singer in one particular room, but you change rooms and it doesn't sound so good. In a home studio, it's

much less of a problem, because you're not moving around, so once you find something you like, you're set. Obviously, the way to go is to experiment; you've got time, since you're not paying anyone for their time. Get a singer in there, try the mic in omni, see how it sounds. Do it a number of different ways and see what sounds best to you."

Ramone has another unusual suggestion: Try using two mics on vocals—"One close, one out, like you do on drums and other things. An omni and a directional mic used that way can give you a very different kind of attitude."



**"If you want a real rich sound, use a cardioid and use the proximity effect to best advantage."**

— keith olsen

## Tip #9: Fix It in the Mix

Even the greatest vocal tracks ever recorded can be buried in a bad mix. And when it comes to mixing, it seems that everyone's got a different approach. Frank Filipetti's strategy? "I begin mixing by setting up a rough—usually dry—then I start adding what I think is the vocal space. For me, it's all about the vocal; the drums have to work around the vocal, not vice versa. In fact, I have found that with a great band balance and vocal sound, the drums sound a lot better."

Elliott Scheiner takes an almost opposite

tack. "The last thing I put in is vocals. I make sure the track is sitting the way I want it to sit before I bring them in." And if the vocal track doesn't mesh with the backing tracks? "Well, it *should*; after all, somebody sang to this track, so it had to sit there at one point. Maybe it's an indication that you've done too much EQing, so you might want to back off the EQ and see if it sits any better. But you've got to remember that the vocal *was* recorded to this track, and if it's a good performance then it should sit there somehow. Or maybe it's just screaming for the vocal to sit on *top* of the track."

## Tip #10: Use the Right Effects

Vocals demand their own kind of effects, which are usually—but not always—added in the mix stage. The key is to not go overboard, to find something that complements your sound and the emotion you are trying to convey, and to then use it judiciously. From: "Ninety-nine times out of a hundred, there's only one effect that I ever use on a vocal, and that's a little analog slap. Just a little stomp box pedal analog delay, to different degrees, different widths, or whatever. But that's all you need to fit a vocal into an environment; you don't need anything else. If it sounds great dry, leave it dry. Anything so that you feel, 'Yes, my personality is coming through.'" Ramone also tends to take a somewhat minimalist approach, at least when it comes to reverbs: "I generally use two plates on a mix, one with just a short delay for vocals and another one for the rhythm sound."

If you set up a truly inspirational vocal effect while tracking, don't be afraid to record it, especially if you can put it on a spare track. Phil Ramone tells a classic story of how this can be a real life-saver: "When I was recording Sinatra's *Duets*, I knew that I wasn't ever going to get him back in the room, and he and chamber seven at Capitol were a marriage made in heaven. It was the old sound, the right sound. There was no way I was going to get that any other way, so I printed the reverb separately, and it paid off handsomely later when I needed a little less or a little more to match against the other vocals." He pauses. "One of the hardest things to recreate, you know, is the day, the moon, the fader setting. . . ."





**CS® 800S**  
Recipient of Music and Sound Retailer's, "Power Amp of the Year" Award.



**CS® 800S**  
Awarded the prestigious 1997 Making Music "M" plaque for Best Amplifier.

# Don't buy this amp just because it won some awards...

**...buy it for the reasons it won:**

- 1. Proven CS® 800 reliability**
- 2. "Kick you in the gut" bass**
- 3. High power**
- 4. Clean sound**
- 5. Light weight**
- 6. Flexibility**

**P**eavey has been making professional audio gear for more than 32 years, the CS® 800 series for more than 20 years. We understand reliability.

**The CS® 800S delivers:**

- Extended low-frequency response and a damping factor conservatively spec'd at 1,000:1—thanks to a smart

output circuit design (U.S. Patent pending).

- 1,200 watts from only 23.5 lbs. for a power-to-weight ratio more like a motorcycle than audio amplifier (in only two rack spaces).
- Blistering 40 volts/usec slew rate, -100 dB noise floor, and typical distortion figures with two zeros after

the decimal point, deliver sonic accuracy while reproducing the fastest transients.

- Field-upgradable input and output modules allow you to add functionality to your amplifier ranging from mic preamps to sophisticated active speaker crossovers.



Look... two fans!



**Power, Proven Reliability, Performance, Versatility**  
**Experience the Difference**

# CS® 800S - 1200W, 23.5 lbs.



The MONITOR Magazine is a publication filled with the latest information musicians want to know. To receive 4 issues for only \$5 (price good in U.S. only) send check or money order to Monitor Magazine, Peavey Electronics Corporation, 711 A Street, Meridian, MS 39301 • (601) 483-5365 • Fax (601) 486-1278 • <http://www.peavey.com> • ©1998

World Radio History

Music & Sound Awards are copyright of Tests Communications and The Music & Sound Retailer.





**MUSICIAN'S 1999 BEST UNSIGNED  
BAND COMPETITION**

**MUSICIAN**



**Do You Have What it Takes to be the  
Best Unsigned Band of 1999?**

Coming on the heels of a successful 1998 campaign that featured a gigantic gear package, and a compilation CD with all our winners, we are once again in the midst of assembling the premier unsigned band competition open to all genres of bands and artists. This is your chance to have your music heard by some of the nation's most respected music journalists. And, in an effort to get our contestants in front of the "right" people, we have diversified our final judging panel. Pete Ganbarg (Director of A&R Arista), Jim Pitt (Producer of VH1's "Hard Rock Live"), and Steve Greenberg (Sr. V.P. of A&R Mercury) will be among the final judges. More judges will be announced later.

From all two song cassette or CD entries, *Musician* will announce groups of semifinalists in upcoming 1999 issues with six winners receiving extended coverage in the magazine and a spot on *Musician's* Best Unsigned Band compilation CD manufactured by Atlantic Records and shipped to hundreds of A&R contacts.

**One grand prize winner will receive a premium gear package.**

Final details and official rules will be released in our December issue and on our web site ([www.musicianmag.com/bub](http://www.musicianmag.com/bub))





# Gettin' Right in Tune

by howard massey

**The Antares ATR-1 Auto-Tune Intonation Processor can take any monophonic out-of-tune signal and automatically put it in tune.**

**A** number of years ago, I got talking to a guitarist at a session I was engineering, and he happened to mention that he was a member of the Just Intonation Society. As I was busy juggling a recalcitrant 24-track mix at the time, I didn't pursue the topic, but in idle moments I have sometimes wondered whether this was just an *intonation* society or *just* an intonation society. There's a subtle difference, and I bring it up here only because this month's Editor's Pick happens to be the world's first-ever real-time intonation processor.

In plain English, the Antares ATR-1 is a black box (single rack-space, with both XLR and 1/4" balanced analog I/O) that has the ability to take any monophonic out-of-tune signal (such as a lead vocal, for which it is optimally designed) and automatically put

it in tune, even as you are listening to it!

Correct intonation—that is, hitting every note spot-on—is a problem that plagues even the most skilled singers and many instrumentalists. (Keyboard players are the exception, since the very design of their instrument prevents in-between notes from being played.) As a result, an almost accepted practice in modern recorded music is the interminable vocal overdub session, in which slightly flat or sharp phrases, words, or even single syllables are punched in. The Antares ATR-1 is designed to put an end to this barbaric custom, which can be as torturous to the engineer and innocent bystanders as it is to an exhausted, frustrated singer.



(continued on page 64)

## 1 Line 6 POD programmable D.I.

One unfortunate fact of the home recording process is that there are usually people around who aren't as enthusiastic as you are about staying up all night to capture that perfect guitar sound, but with Line 6's POD (\$399) you can quickly dial up any sound you want without bothering a soul. The fully programmable POD is a portable direct box that offers speaker, cabinet, and mic emulation while delivering all the first-rate tonal possibilities of Line 6's heralded TubeTone digital modeling technology. Features include sixteen amp models, sixteen effects, controls for OUTPUT LEVEL, DRIVE, BASS, MIDDLE, TREBLE, CHANNEL VOLUME, REVERB, and EFFECT TWEAK, stereo outputs, a headphone jack, and MIDI input/output. ▶ *Line 6, 11260 Playa Ct., Culver City, CA 90230; (310) 390-5956*



4

## 2 Tech 21 CompTortion pedal

The sound of a crunchy guitar is no accident—it's often the result of carefully mixing the right tone with the perfect amounts of distortion and compression. Tech 21 isn't alone in grasping this fact, but their CompTortion pedal (\$125) proves that they've got the concept down pat. The CompTortion pedal separates the two effects, giving you independent control over each one: Whether you want barely broken-up distortion with light compression or ripping distortion that's totally squashed, you can get it all here. Features include controls for compression, distortion, tone, and level, and the CompTortion pedal can be employed as a line driver: It's capable of boosting your clean signal by 12dB. ▶ *Tech 21, 1600 Broadway, New York, NY 10019; (212) 315-1116*

# fast fo

## 3 Yamaha PSRD1 keyboard

For all you non-keyboardists who are thinking about doubling on the old 88s, the ideal axe would likely be inexpensive and as all-purpose as a Swiss Army knife. Yamaha's PSRD1—a.k.a. "DJX"—keyboard is just that. The 61-key PSRD1 (\$459.95) covers all your basic needs and is primed for dance and techno music, thanks to an assignable ribbon controller, an analog-style synthesizer filter section, and a sampler with seven-second sampling capability that's assignable to twelve memory banks. Other features include General MIDI capability, 32-note polyphony, 100 panel voices plus 128 MIDI voices, a pitch-bend wheel, a six-track chord bank, onboard digital signal processing, built-in speakers, and a headphone jack. ▶ *Yamaha, 6600 Orangethorpe Ave., Buena Park, CA 90620; (714) 522-9011*



1





2



3

# rward



6



5

## 4 Bag End D10B-D and Q10B-D bass cabinets

What constitutes a great bass sound? Is it low-end punch? Midrange warmth? Clarity in the high end? Actually, it's all three, but finding a speaker cabinet that can deliver all this without putting you into serious debt is a tough proposition. That's where Bag End comes in: They've been making great bass cabinets for years, but their new D10B-D 2"x10" (\$670, front) and Q10B-D 4"x10" (\$930) brings the performance of their pricier top-flight cabinets down to a lower altitude. How'd they do it? Both cabinets utilize full-range speakers, meaning that there's no need for a tweeter (or the crossover circuit that a tweeter would require). Frequency response for both cabinets is 40Hz to 6kHz. ▶ *Bag End, Box 488, Barrington, IL 60011; (847) 382-4550*

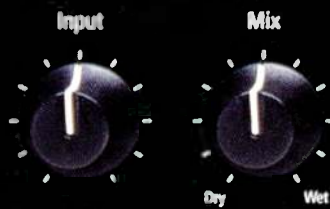
## 5 Slider Straps Slider instrument strap

You know how they say traditions are made to be broken? Well, any guitarist or bassist who uses a traditional strap and plays out regularly is probably familiar with back-breaking pain. Traditional straps place the weight of your instrument on one shoulder, causing you to compensate your body's balance to achieve proper weight distribution for your instrument, but Slider Straps solves this problem with their eponymous dual-shoulder strap (\$29.95); a self-adjusting flat leather crosspiece sits in the high center of your back and maintains proper weight distribution by holding your instrument on your chest in the same way a backpack sits on your back. And don't worry about how it looks—your drummer will be the only person who'll ever see it from behind. ▶ *Slider Straps, Box 3287, La Mesa, CA 91944; (800) 237-7419*

## 6 DigiTech BP8 bass preamp/processor

Does it sometimes seem as though manufacturers of multieffect pedals still see bassists as second-class citizens? Thankfully, companies like DigiTech are starting to recognize that bassists are people too, as evidenced by their new BP8 preamp/multieffect processor. The BP8's preamp is switchable between tube (a single 12AX7) and solid-state, and features a fully-programmable analog compressor, and a four-band EQ with two sweepable mids and an adjustable notch filter. Effects include chorus, delay, reverb, flanger, phaser, wah, auto wah, noise gate, pitch shift, detune, and tremolo, as well as an onboard controller pedal to modify effect parameters in real time, a chromatic tuner, and eighty presets (forty user, forty factory). ▶ *DigiTech, 8760 South Sandy Pkwy., Sandy, UT 84070; (801) 566-8800*

# The New MPX 100 Dual Channel Processor



Guess which  
feature will really  
blow you away...



\$249<sup>00</sup> • Dual Stereo FX; 5.7 Sec Delay • 24-bit Internal Processing • 240 Presets; 16 User Programs



The MPX 100 is a true stereo dual-channel processor with 24-bit internal processing, 20-bit A/D-D/A and S/PDIF digital output for a very affordable \$249. Powered by a new version of Lexicon's proprietary *Lexichip*,™ the MPX 100 has 240 presets with classic, true stereo reverb programs such as *Ambience*, *Plate*, *Chamber* and *Inverse* as well as *Tremolo*, *Rotary*, *Chorus*, *Flange*, *Pitch*, *Detune*, 5.7 second *Delay* and *Echo*. Dual-channel processing gives you

completely independent effects on the left and right channels.

A front panel *Adjust* knob allows instant manipulation of each effect's critical parameters and an *Effects/Balance* knob lets you control effect level or the balance of dual effect combinations.

An easy *Learn* mode allows MIDI patching of front panel controls. In addition, tempo-controlled delays lock to *Tap* or MIDI clock, and *Tap* tempos can be controlled by audio input, the front panel

*Tap* button, dual footswitch, external MIDI controller or MIDI Program Change. Other features include dual, 2-stage headroom indicators, a headphone output, a software-selectable MIDI OUT/THRU port, pushbutton or footswitch selection of dry or muted audio output and a 20Hz to 20kHz  $\pm 1$ dB Frequency Response.

With all this, the price is a nice surprise—but the feature that will really blow you away is the superb audio quality you can only get from Lexicon.

Heard In All The Right Places

**Lexicon**

A Harman International Company

3 Oak Park, Bedford, MA 01730-1441  
Tel: 781-280-0300 Fax: 781-280-0490  
Email: info@lexicon.com Web: www.lexicon.com



# NAMM for the Rest of Us

**New guitars, amps and a cymbal or two kept the summer show rockin'.**

*by michael gelfand*

**T**here are two things you can usually count on when attending a Summer NAMM show in Nashville: stagnant, sultry air, and enough hyperbole to make you wonder whether every manufacturer in attendance actually believes that they've truly reinvented the wheel. Again.

That said, I didn't expect this year's chicken pickin' escapade to be any different from last year's—but I should have known something funky was afoot when I found myself gobbling sushi at Ichiban down on Second Avenue the evening before the show opened. I mean, come on—good sushi in Nashville? That's about as likely as spying Ralph Reed and Marilyn Manson sharing a milkshake at Bob's Big Boy.

Nonetheless, when I finally made it to the show, I was somewhat shocked by what I saw. As usual, there was at least one "new" guitar (*i.e.*, equipped with chrome-plated strap hangers, computer-designed tone pots, and a retro paint job) for every middle-aged guy with bad Eighties hair and a cheesy tie, but there were also quite a few meaningful products that warranted some attention. One of the more prominent this year was **Cakewalk's** Guitar

Studio (\$199). As mentioned in the first part of our Summer NAMM wrap-up (Technology, Oct. '98), Guitar Studio is paving the way for mainstream guitarists to enter the realm of sequencing without having to drop beaucoup bucks or their guitar to get into the act; Guitar Studio is a Windows-based sequencer/digital audio package designed to

**Fender's Acoustasonic (right) and Satellite amps**



work with any guitar controller.

**Fender** elicited plenty of "oohs" and "ahhs" with its trio of SFX amps: The Satellite (\$749), Acoustasonic (\$899), and Keyboard 200 (\$999) all employ Fender's stereo-field-expansion circuitry to deliver 80 watts worth of

stunning, 300-degree psycho-acoustic stereo madness for your electric guitar, acoustic guitar, and keyboard explorations. Vintage buffs will be happy to learn that Fender-owned subsidiary **Sunn** has reappeared with the all-

tube, 300-watt Model 300 T bass head (\$1,499), the 1,200-watt Model 1200s tube-preamp bass head (\$1,249), and the 100-watt Model T all-tube guitar head (\$1,299); three new speaker cabinets are available to

*(continued on page 70)*

(continued from page 69)  
complement these amps.

Located in the smaller room upstairs (reserved for manufacturers with lots of imagination but far less money than the big boys on the Convention Center floor), **High Cliff** won the unofficial NAMM award for

displaying the most notable "why-didn't-I-think-of-that?" product. High Cliff's family of Soundboard acoustic guitar amps (\$1,298-\$1,898) garnered special attention because unlike conventional amps that reproduce the signal that comes from your acoustic guitar's under-saddle piezo pickups via a speaker, the

Soundboard amps use a spruce soundboard—*instead of* a speaker!—as the driver to transfer your guitar's string vibrations out into the air. (In principle, it's the same process that occurs when you strum your guitar's strings and the top of the guitar vibrates.) Price options vary for vinyl or hard wood touches. Any way you look at it, the Soundboards make for a sweet-sounding deal.

Along with their regular collection of traditional guitar amps, **Peavey** got into the Nashville spirit by introducing their Nashville 1000 (\$TBA) and Session 2000 (\$TBA) amps, both of which are optimized for pedal steel guitar players; these amps are upgrades on the Nashville 400 and Session 500 amps, respectively. The Session 2000 is particularly good at delivering the groceries, thanks to a 300-watt digital power section, a built-in 24-bit digital effects processor, and a 15" Black Widow speaker.

**Peavey's Session 2000 (left) and Nashville 1000**



**BIT** Bass Institute of Technology

**GIT** Guitar Institute of Technology

**KIT** Keyboard Institute of Technology

**PIT** Percussion Institute of Technology

**RIT** Recording Institute of Technology

**VIT** Vocal Institute of Technology

**If Music Is Your Life  
But Not Your Living,  
We Need To Talk.**

**LEARN** The original hands-on contemporary music program. World-renowned teachers. **NEW!** MI Press now available worldwide.

**PLAY** Live performance workshops for every style and level. 500-seat concert hall with full video production. **NEW!** Band Clinic Showcase.

**RECORD** Fully equipped SSL and Neve studios. DIY production, computer music and sequencing labs. **NEW!** Produce and record your own CD.

**WORK** Songwriting and Music Business classes at every level. Seminars with NAS, BMI/Urban Focus, NARAS and others. **NEW!** Career Development Center, music industry internships.



**Visit: [www.mi.edu](http://www.mi.edu) CALL USA/CANADA: 1-800-255-PLAY INTERNATIONAL: 213-462-1384**





Prior to this NAMM show, **Jerry Jones Guitars** had been doing just fine refining the classic Danelectro-style guitar designs of yore (while tightening up the tolerances, no less), but now they've taken the process a step further with the introduction of their Deluxo line of guitars (\$895-\$995). Available in baritone, guitar, and twelve-string models, the Deluxo still harks back to the hallowed designs of yesterday for inspiration, but JJ's choice of materials

▲ **Tacoma's CB10** and components represents a significant upgrade: Features include hardwood maple tops, carved-heel neck joints, balanced lipstick tube pickups,

and fully adjustable bridges.

**Tacoma** made a pretty serious statement with their CB10 (\$949) acoustic/electric bass. Featuring a solid sitka spruce top, a solid mahogany back, and a 20-fret rosewood fingerboard, the CB10 delivers smooth playability and tons of warm acoustic projection (thanks to a comma-shape offset soundhole) and offers a remarkable value for the price.

**Martin Guitars** must have been tuned into the same wavelength; their new DXM dreadnought guitar (\$599) is the company's first acoustic guitar that's truly affordable for those of us in the proletariat. While Martin had to limit the extent of its heralded aesthetic touches to create this low-cost



**The Martin DXM**

model, the DXM doesn't embarrass its brethren in any way: The DXM's body is made of a high-pressure, wood-derivative laminate that enables Martin's craftsmen to build an affordable guitar with a feel and sound that's as awesome as you could expect from a Martin at this price range.

**RainSong Graphite Guitars** continues to bridge the credibility/affordability gap that still keeps some purists from embracing composite-based guitars. They did it at this show with their new LE limited edition cutaway acoustic/electric six-string (\$1,995), a shallower version of the original WindSong guitar that's equipped with a Fishman Prefix

HAMMOND

# Ultimate B-3 Sound... B-3 Keyboard!

**NEW!**



**HAMMOND  
SUZUKI USA, Inc.**

733 Annoreno Drive • Addison, IL 60101  
Phone: (630) 543-0277  
Fax: (630) 543-0279

© 1998 Hammond Suzuki USA, Inc.

**XK-2  
Drawbar  
Keyboard**

The new XK-2 Drawbar Keyboard truly re-creates the look and feel of the original Hammond B-3 keyboard. In addition, it features:

- digital Leslie with horn and bass rotor simulation
- touch-response percussion
- adjustable Vibrato and Chorus
- digital reverb
- 64-patch library
- overdrive
- MIDI compatible
- direct Leslie connection

**The Sound That Set The Standard.**

Pro preamp system and available blue, burgundy, and platinum finishes.

Staying on the acoustic trail for a moment, **Takamine** made a significant contribution to furthering the electrification of acoustic instruments with the introduction of its AD-1 DSP preamp system, which can currently be found in select Takamine guitars (FD360SC, \$1,499; ND15C, \$1,579; DSF48C, \$1,999; CD132SC, \$1,249). The



### Takamine's AD-1 DSP

AD-1 is a fully digital pickup that features a parametric EQ; bass, treble, and volume controls; a chromatic tuner; switchable digital reverb (bright or dark); a notch filter that displays problematic frequencies and annihilates them upon command; twenty adjustable EQ presets (ten factory, ten user); and independent mute control for both the volume control and the chromatic tuner.

Lost in the hubbub surrounding Takamine's AD-1 was the introduction of its B-10 four-string fretless acoustic/electric bass (\$3,999 with case). The B-10 is a jumbo cutaway, archtop bass that features the AD-1 preamp, double f-holes, a red satin finish, and a fingerboard, tailpiece, bridge, and saddle all made from hand-carved, solid striped ebony. And if you're in the mood to play some upright bass, the B-10 is equipped with a retractable post. (For more than a decade prior to this NAMM show, Takamine has offered the B-10 in Europe, where it enjoyed great popularity with the French. Unlike Jerry Lewis, the B-10 is also likely to garner some serious respect in the States.)

Not to be outdone, EMG and Fishman Transducers also took part in the acoustic amplification game. **EMG** introduced two versions of the Active Amp-Jack pickup/preamp (AJ-93, AJ-125; \$99 each). Each system features a piezo film pickup, a variable gain preamp that mounts directly to the endpin for easy installation, and a canvas battery bag that lets you mount the battery wherever you like—inside the guitar, that is.

**Fishman's** Rare Earth acoustic pickup (\$399) is an active soundhole pickup designed

to deliver the detailed sound of your guitar without requiring any alterations to your instrument whatsoever; a pre-wired jack doubles as a permanent endpin. Thanks to the Rare Earth's low-current design, the miniature battery will last for up to 300 hours before needing to be changed.

If banging on drums is your game, **Pearl** would probably get your vote for coolest product at the show. After years of dominating the entry-level drum market, the company is making a major move into the custom market with its Masterworks series. Each set in this line is built to the player's specs, from the number of plies used in the shell to the type of shell material (maple, birch, or a combination), type of hardware, and type of finish. How big a deal is this?

### The Evans Power Center



Well, where the Pearl booth is ordinarily crammed with a wide range of their products, all they showed at Nashville was nine or ten examples of Masterworks sets. Now, *that's* big.

There was plenty happening in cymbal land as well. In addition to introducing several new pre-packs, **Sabian** unveiled a selection of Radia sets to follow the Terry Bozzio Radia signature cymbals unveiled at the winter show. **Zildjian** made a splash (ouch!) with its Mastersound hi-hats, whose alternating raised and lowered contact points not only (quoting the press gospel here) allow for "rapid air release, creating a fatter, cleaner sound"—they also plain look cool. And a new company, **Tosco**, made its NAMM debut with a strong selection of pro-level cymbals. Tosco, for those of you with a corporate scorecard, is jointly owned by Sabian and Ace Products, the California company that once distributed Camber's entry-level cymbals.

Finally, next time your parents tell you to get ahead, check out the new **Evans** Power Center head, a single-ply 14" head with a reinforced center. The idea is to give you the bright sound of a single-ply head with the durability of a double-ply. Try it on, and keep on bashin'.

Special thanks to Andy Doerschuk of Drum! magazine. (See ya at the January show, Andy!)



### EMG's AJ-93

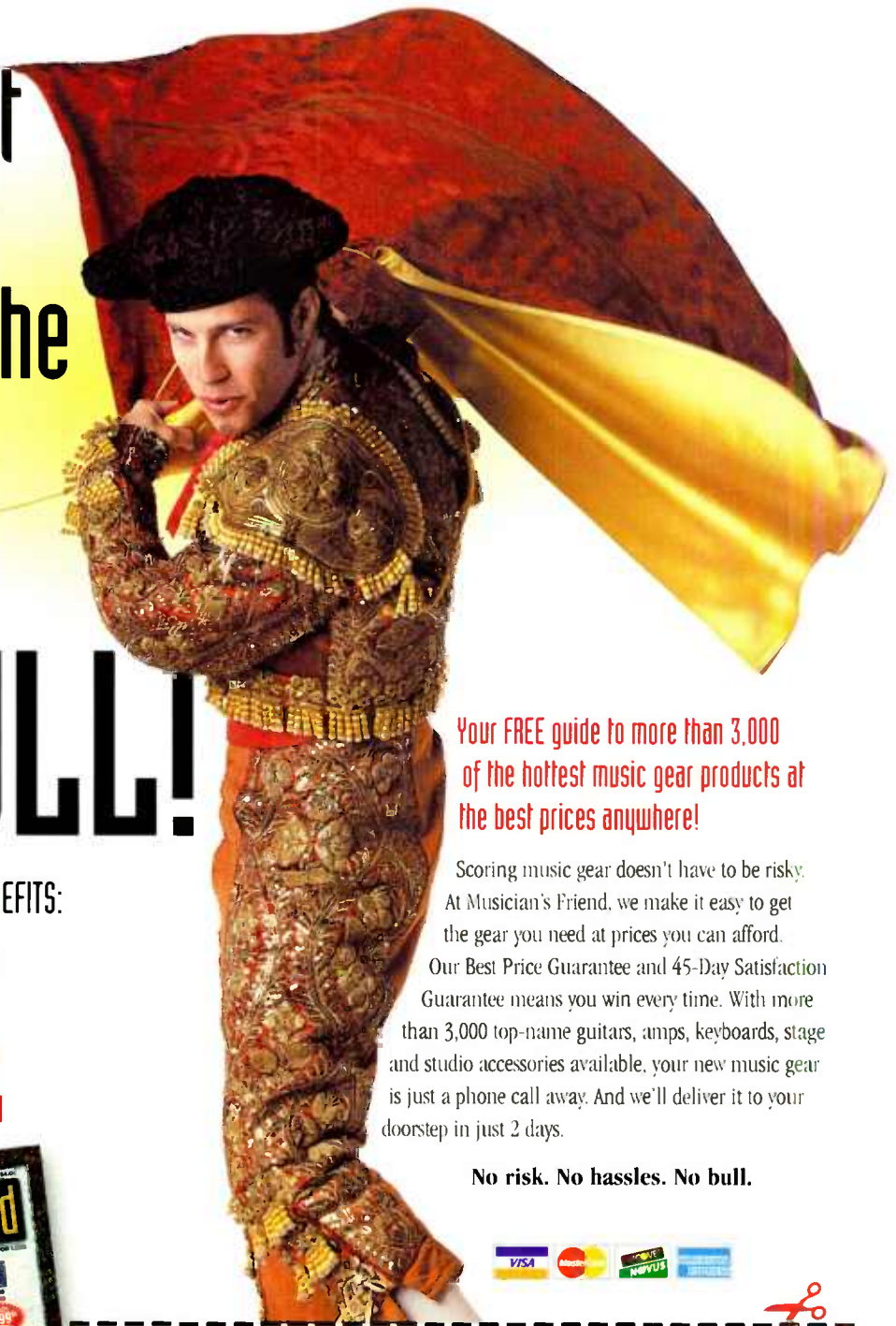


Get the best  
music gear  
catalog in the  
business...  
**FREE!**

**NO BULL!**

CHECK OUT THESE GREAT BENEFITS:

- ✓ Money Back Guarantee
- ✓ Best Price Guarantee
- ✓ Our Easy Payment Plan
- ✓ 2-Day Express Delivery



Your **FREE** guide to more than 3,000  
of the hottest music gear products at  
the best prices anywhere!

Scoring music gear doesn't have to be risky.  
At Musician's Friend, we make it easy to get  
the gear you need at prices you can afford.  
Our Best Price Guarantee and 45-Day Satisfaction  
Guarantee means you win every time. With more  
than 3,000 top-name guitars, amps, keyboards, stage  
and studio accessories available, your new music gear  
is just a phone call away. And we'll deliver it to your  
doorstep in just 2 days.

**No risk. No hassles. No bull.**



SHOP ANYTIME ONLINE AT:  
[www.musiciansfriend.com](http://www.musiciansfriend.com)

**YES, SEND IT!**

Rush me the next 3 editions of  
Musician's Friend **FREE!**

 **Musician's Friend**

Join hundreds of thousands of satisfied musicians in receiving the #1 music catalog, absolutely free!  
**CALL 1-800-776-5178**, subscribe online at [www.musiciansfriend.com](http://www.musiciansfriend.com), or mail this coupon to:

**Musician's Friend, Dept. 160-000 • P.O. Box 4520 • Medford, OR 97501.**

NAME

ADDRESS

CITY  STATE  ZIP

MAIN AREA(S) OF INTEREST:  GUITAR  BASS  KEYBOARDS  DRUMS  STAGE & STUDIO

# New Directions in Drum Design

**Drum sets are changing—which means the sound of your band is changing too, whether you know it or not.**

by rick mattingly

Compared with all of the innovations in keyboards over the past twenty years, acoustic drum kits are pretty much the same instruments they've always been. To the casual observer, the most noticeable change to the typical drum set might simply be the way most drums are mounted. Instead of floor stands, many drummers use rack systems, and the tom-toms often hang from suspension mounts rather than being attached to a holder that is bolted onto the bass drum or standing on shell-mounted legs.

That, along with several other trends in drum and cymbal design, reflects a growing awareness among drummers that they are playing a musical instrument, and they can produce tone as well as rhythm. Today's drum set is typically more resonant and in tune than its ancestors. And through the use of a wider assortment of cymbals, as well as different types of sticks and beaters, drummers are producing more colors and nuances within their basic roles as timekeepers.

During the Seventies and early Eighties, as music got louder and drummers played harder to overcome lack of quality sound reinforcement, much of the emphasis within the drum industry was on producing instruments that were louder and stronger. Cymbals became thicker and more anvil-like, double-ply drumheads became common, and high-pitched piccolo snare drums were all the rage. Tone wasn't nearly as important as cutting power and durability; drummers just wanted to be heard through the Marshall stacks.

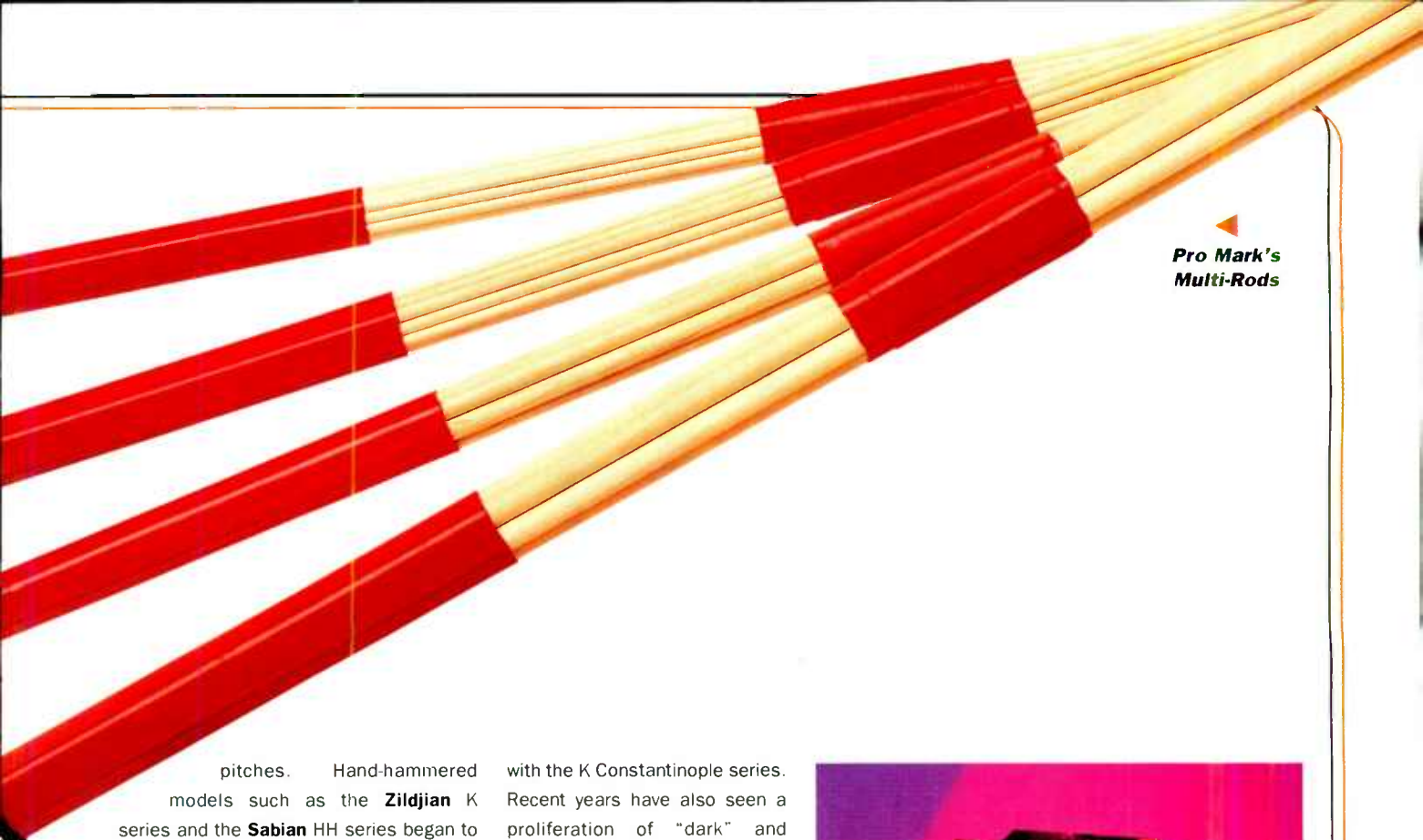
But as sound reinforcement has improved at one end of the dynamic range and "unplugged" music has become more popular at the other, drummers have been able to explore the tonal qualities of their instruments. Many discovered that, when sheer cutting power wasn't the dominant consideration, a

drum set with more low- and mid-range tones was desirable.

In terms of cymbals, drummers started seeking thinner cymbals that had lower

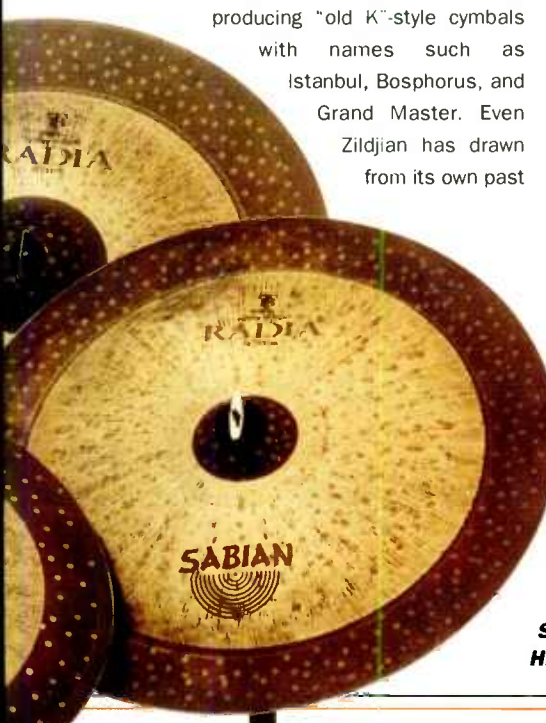






Pro Mark's Multi-Rods

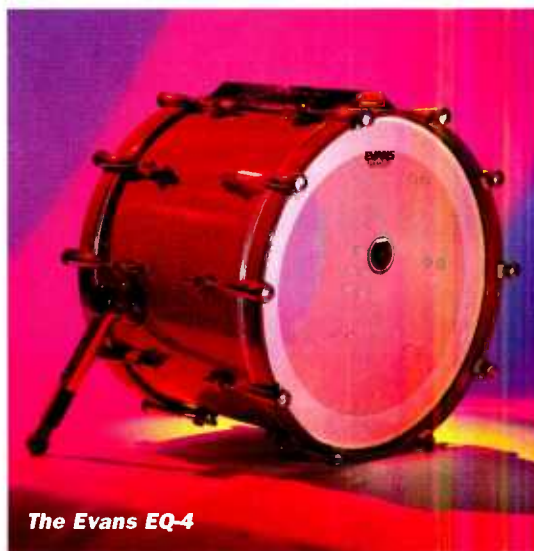
pitches. Hand-hammered models such as the **Zildjian** K series and the **Sabian** HH series began to achieve greater popularity. **Paiste** responded with the Traditionals series, which is darker and "trashier" sounding than the cymbals typically associated with Paiste, and it seems that everyone ever connected with the original Zildjian factory in Istanbul, where the legendary, funky "old K"s were made, has now gone into the cymbal business, producing "old K"-style cymbals with names such as Istanbul, Bosphorus, and Grand Master. Even Zildjian has drawn from its own past



with the K Constantinople series. Recent years have also seen a proliferation of "dark" and "vintage" cymbal models that are lower-pitched than their diameters would suggest and that are rich in overtones. Most recently, the Italian **UFIP** cymbal company (distributed in the U.S. by Drum Workshop) has added Experience Vintage Rides to its line, featuring cymbals that have the mellow "spread" typical of cymbals from the Forties, Fifties, and Sixties.

Drummers using such cymbals tend to reinforce a band's sound from underneath and within, rather than sticking out over the top of the sound. Fatter, lower-pitched drum and cymbal sounds put some of the grunge in alternative music, and the use of distorted drum and percussion loops on recordings to fatten up and darken the drum sound is another reflection of the trend.

A similar trend is obvious in drumheads. In just the past year, **Remo** has unveiled the Renaissance series, and early indications are that this could be the most significant new model the company has released since the original Diplomat,



The Evans EQ-4

Ambassador, and Emperor heads. The Renaissance heads have many of the tonal characteristics of calfskin heads, producing a warmer, more mid-range sound.

Bass drums have especially benefited from advancements in drumheads such as the **Evans** EQ and **Remo** Powerstroke 3 designs, which keep the ringing overtones under control. Drummers can get a dry, warm, resonant punch using just two heads and a drum shell, as opposed to stuffing the drum with a pillow or blanket and sacrificing tone for the sake of an articulate "thud." By

(continued on page 76)



(continued from page 75)

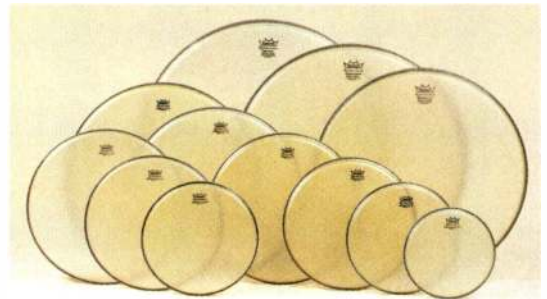
using such heads, the bass drum is no longer just a device for moving air, with any tone being supplied through a sound-reinforcement system. The drum itself is now free to produce its own tone, resulting in better natural projection that is less dependent on miking.

Such tones are especially useful in situations where the drummer and bass player seek to create a sound and feel together, rather than to make each part distinct. By blending the tones and dynamics of an electric bass and a bass drum, the result is a bottom-end with the pitch of the bass line combined with the punch of the bass drum—an effect that jazz musicians of the Forties and Fifties created so successfully that many people thought the drummers were only using their bass drums for occasional accents.

When Evans raised the bar on drumhead design in the late Eighties with its CAD-CAM hoops, which allowed more consistent tuning, and more drum companies began using die-

cast rims that added another degree of consistency to keeping a head in tune, drum companies responded by tightening up the quality control on bearing edges. Drummers using more resonant heads than the Pinstripes and Hydraulics that flourished in the Eighties discovered that tuning was more crucial.

Drum tuning remains shrouded in mystery for a lot of players, but a recent innovation from **Arbiter Drums** in England could change everything. The company has developed a one-touch tuning system. Instead of dealing with six, eight, or ten tuning lugs per head, tuning a drumhead on an Arbiter drum via one tensioning lug is comparable to tuning a guitar string. And because Arbiter's V-clamp system distributes tension evenly over the entire circumference, it is virtually impossible for a head to be out of tune with



**Remo's Power Stroke (top) and Renaissance heads**

itself. This could prove to be one of the most significant innovations ever in drum design.

Drum shells also tend to be more resonant these days. Many credit the introduction of RIMS mounts in the early Eighties as the beginning of that trend. Although many drummers embraced the RIMS concept from the very beginning, the concept wasn't widely applied throughout the drum industry for nearly a decade. But then, about five years ago, several manufacturers almost simultaneously came out with their own suspension systems, including Yamaha, GMS, Noble & Cooley, Premier, and Tama. Today, nearly every drum company offers suspension mounting, either via RIMS or by their own designed suspension mounting system.

Once drummers became aware of how much more resonant a drum shell could be without tom mounts screwed into its sides, drum companies began looking at ways to reduce other hardware. Tension lugs became generally smaller and were attached to the shells with fewer bolts. **Noble & Cooley**



**The Mapex Orion Classic**





**Drum Workshop's finger cymbal (top), jingle and shaker attachments**

pioneered nodal mounting of lugs, which placed them at the points of least natural vibration on the shell.

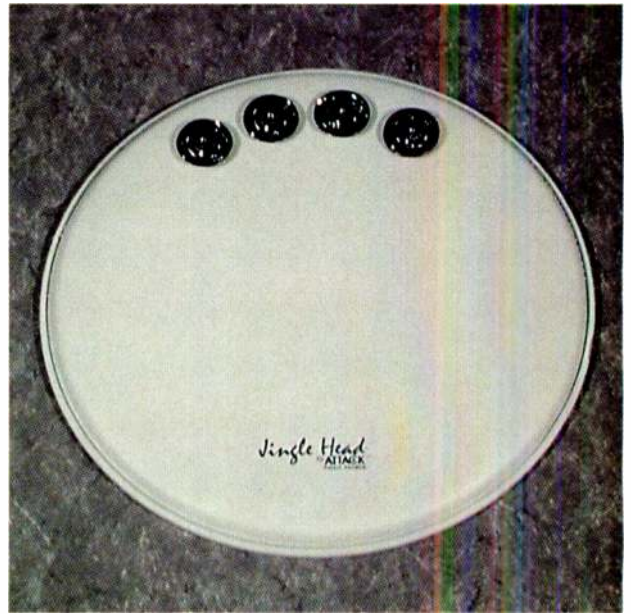
As drum shells became freer of hardware, manufacturers began stressing resonance rather than strength. Whereas companies used to brag about how many more plies their shells had than did the competition's, the trend now is for thinner shells that bring out the lows and mids, and that enhance resonance and sustain. At the 1998 Winter NAMM show, **Ludwig** introduced a revamped

Classic line featuring 6 mm all-maple shells, **Mapex** introduced thinner maple shells in its high-end Orion Classic series, and **Yamaha** unveiled the Maple Custom Absolute series, with thinner maple shells than Yamaha's original Maple Custom kits.

Having more resonant, responsive drums has enabled drummers to take more advantage of the nuances of sound that can be obtained through the use of different sticks, mallets, and beaters. Many players are not as prone to have a stick bag filled with nothing but twenty pair of the same stick. Drummers have discovered that the shape of the

bead can make a tremendous difference in the sound obtained from a cymbal, and so companies have responded with oval-, round-, acorn-, barrel- and diamond-shaped drumstick beads in a variety of sizes, as well as in different woods and synthetics. In a sterile-sounding room, drummers can go for a fatter, rounder wood tip to pull out the most overtones. In a muddy-sounding room, they can pull out a smaller, nylon-tipped stick for better definition. Or they can switch back and forth depending on the character of the particular song.

Drummers have also fattened up their sounds with devices such as **Pro-Mark's** Multi-Rods, which became so popular so fast that the company now offers four different versions. **Calato** has its own model of Split-Stix, which create a similar effect, as well as the popular **Blastics**, which resemble wire brushes but feature thick, nylon bristles. Wire brushes themselves have made a comeback, even though most still refer to traditional brush playing as a lost art. But drummers these days are often slapping backbeats with brushes rather than slamming them with sticks, producing a fatter sound

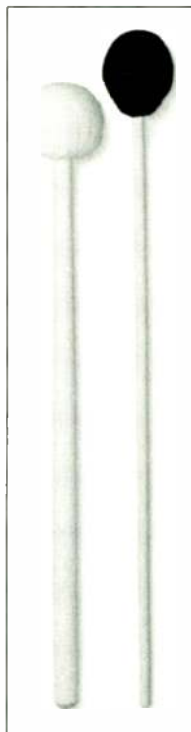


**Attack's Jingle Head**

that blends more than cuts.

Perhaps inspired by keyboards that can trigger several different sounds at once, some drummers are creating similar effects acoustically through such implements as **Vic Firth's** Emil Richards model timpani stick that has maraca beads inside the heads, **Attack's** Jingle Head that has tambourine

**Vic Firth's Emil Richards mallets**



jingles attached to a plastic drumhead, or **Drum Workshop's** Terry Bozzio-designed bass drum beater that has various screw-on jingles, clappers, and shakers.

Finally, now that drum and cymbal mounting has become more efficient, at least one company is working on remounting the drummers themselves. At the November 1997 Percussive Arts Society convention, the **DrumFrame** was receiving a lot of attention on the exhibit floor. Its most striking feature is an angled seat with a backrest that allows a drummer to play from a slightly reclined position. The device reduces stress on the body and allows for freer movement of the limbs (especially the feet), making drumming less of an athletic event and more of a musical endeavor.

# The Beat of Different Drums

**Omar Hakim takes Roland's V-Drums on the road and into the studio**

by dave olivier

**U**nless you've been stuck on Mars (not the music superstore), you know who Omar Hakim is. Famed drummer for Weather Report, Sting, Dire Straits, David Bowie, Madonna, and many others, Hakim is best known for his incredible technique and irrepressible feel on acoustic drums, but he is no novice to the world of electronic percussion. "I did embrace the new technology in the Eighties," Omar recalls. "I was doing a lot of dates where I was carrying just a drum machine and cymbals. I would program kick and snare and overdub the cymbals—I got a lot of dates doing that. My feeling was if you can't beat them, join them. That was my introduction to getting into electronic drums."

Currently working on his next record, *Intensity 2.k*, due out early next year on Elixir records, Omar has chosen to use Roland's new V-Drums (our May '98 Editor's Pick) on half the tracks. "I like the fact that the drum modeling thing [Roland's COSM technology] is so versatile. It's the first time drummers have had that kind of programming power at their fingertips. To go in and say I want a snare drum made of this kind of shell material, with this drum head on it and to be this depth—now you're really customizing your drum set electronically. And I like the fact that I can mix those samples with more traditional drum machine samples and sound effects. A drum set is not just bass drum, snare drum, hi-hat, and cymbals anymore. It can be a bass drum, timpani, an 808 hand clap and some goofy sound effect; it can be a combination of things. You would need a whole rack of stuff to do what you can do with one box [the V-Drum "brain," the TD-10]—it's all in there!"

It's not only the sound of the V-Drums that has set the drumming community on fire, it's their feel as well. Their unique mesh heads designed by Remo make Hakim feel right at home. "I played a drum solo on the V-Drums and I couldn't believe the way it tracked the dynamics! The way the heads respond is like playing an acoustic drum set."

But the true test of any new technology is how it performs under combat conditions: a live performance, when all hell breaks loose. "The first time I used them live was with Madonna on an Oprah Winfrey special. A few years back, when we wanted to trigger stuff live to get the sound that's on the records, I had to use a drum set that was a maze of sensors, rubber pads, pedals, and samplers. [But] with the V-Drums, you have 600-plus sounds in memory, so I was able to get the sounds I needed without going anywhere else. I didn't have to hook up a single sampler and I got the kit to sound just like the ones on her records." Omar continues, "Keyboard players in the last 25 years have had the luxury of bringing one synth to a gig that could cover the whole show. You would have an acoustic piano sample, a Fender Rhodes sample, pads, and orchestral samples, and it's all there in one box. Drummers haven't had that successfully in one box; it was always a little more of a project. But I did that Madonna gig with nothing but the V-Drum and it worked out perfectly. I could program the sounds, get them exactly the way I wanted them, add effects, and just hand





the sound engineer my cables."


Clearly, that experience has given him confidence in taking the V-Drums on stage. "I'm getting ready to do a world tour with Lionel Richie, and I'll incorporate V-Drums into my setup, using both acoustic and electronic drums. I'm so excited about having this power at my fingertips."

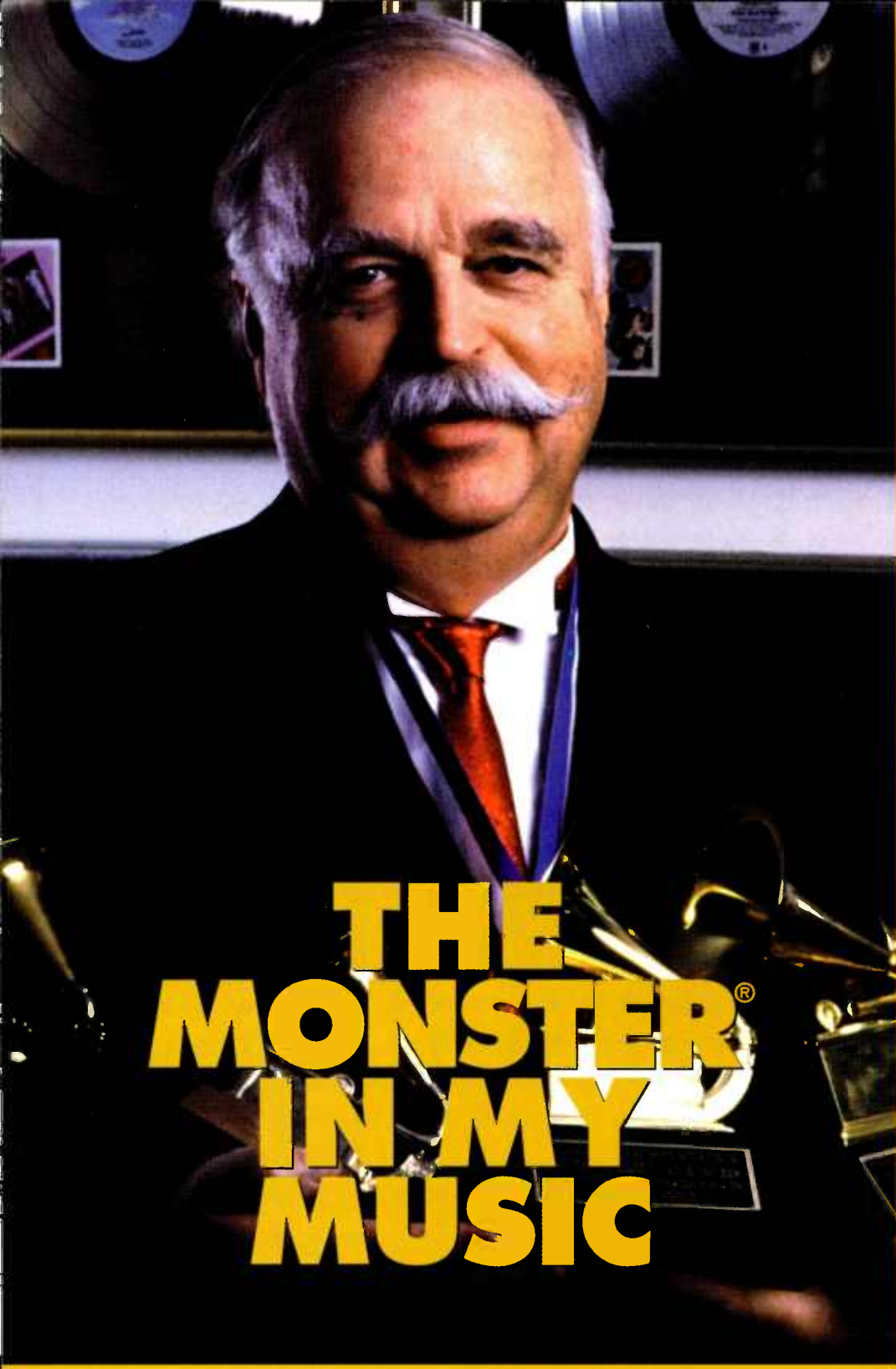
In this digital age, the challenge for drummers is to be more involved with sound creation. In the past, this might have been left up to the producer or sound engineer, with the percussionist taking a back seat. "The V-Drums have given me more power over how to engineer my sound and also give me an opportunity to come up with more original-sounding stuff, because of the flexibility of the editing. Ten guys could program ten different V-Drum brains and every one would sound different, much in the same way that Chick, Herbie, Zawinul, Hammer, and Stevie Wonder all use Minimoogs but you can always tell who's who. It's added so much to my palette."

Many of today's songwriters start with drum machine loops, then build up the song and overdub real drums last. With the V-Drums, your

initial drum track might very well become what winds up on the record. "I just plug the V-Drums (via MIDI) into the computer and play grooves," Hakim enthuses. "Then I go back, edit, and improvise melodies and chord changes on top of that. The MIDI editing is quick and I don't have to set up mics and all that."

Hakim isn't suggesting that acoustic drums are obsolete. "You're not going to treat a V-Drum kit exactly like you treat an acoustic kit, much in the same way a keyboard player is not going to play a synth the same as an acoustic piano. There is going to be some adjusting that will require some sensitivity from the player. I don't even use the same sticks [as I do on an acoustic kit]. To get comfortable, I think it's wise to experiment until you get the right balance of what you're feeling from the mesh drum head and the way the TD-10 brain responds."

Even so, Hakim suggests that the V-Drums are so advanced, some drummers might be tempted to own only an electronic set and rent or use studio kits when acoustic drums are required. "We have options we didn't have before," he asserts. "If somebody can't afford to have both acoustic and electronic drums, maybe the electric set is better suited for their living and practicing situation. It's not a compromise anymore, because you can also use V-Drums live and it's a cool thing for practice because if you live in an apartment you finally have something that feels good, that gives you a sound: Put on the headphones and you're in your own world." 



# THE MONSTER<sup>®</sup> IN MY MUSIC

## Bruce Swedien Engineers Every Hit with Monster Cable<sup>®</sup>

When Bruce is involved in a recording project, the end result is nothing less than award-winning, record-breaking music history. Bruce never records those precious tones and once-in-a-lifetime performance takes of legends like Michael Jackson with just any "high performance" equipment. Bruce uses only those components that satisfy his golden ears after countless hours of critical listening tests. Bruce first used Monster Cable during the recording of Jackson's *BAD* and was so impressed, he's used Monster exclusively ever since. With Monster,<sup>®</sup> Bruce captures the perfection of every session, every time.

*"Once I heard what Monster Cable could do between my desk and the tape machine, I couldn't live without it. Monster improves the audio quality dramatically."*

### Monstrous Moments

- 5-time Grammy winner for best engineered recordings by Michael Jackson and Quincy Jones
- Engineered Michael Jackson's *Thriller*, the best-selling album in history
- Engineered Michael Jackson's *BAD*, the first album ever to have five consecutive #1 hits by a pop artist



*Bruce Swedien with Noel Lee,  
the Head Monster*



*Quincy & his partner  
in platinum. Bruce won  
a Grammy for this album*



*Another Grammy-  
winning, platinum  
album for Bruce*



*Dangerous, a multi-  
platinum success, was also  
engineered by Bruce*

World Radio History

### IN MONSTER CABLE

Get All the Performance You Paid For<sup>™</sup>

455 Valley Drive • Brisbane, CA 94005  
415/840-2000

[www.monstercable.com](http://www.monstercable.com)





# records as real as it gets

**H**ere's a lesson for every publishing house hack who's scrambling for believable tear-in-your-beer-isms: Perfection is attainable. A songwriter can hit that place where pain equals poignancy. All you need to do is live it, as country gentleman Vince Gill has on this achingly graphic confessional. There's not a cornball note on *The Key*, nor off-color references to wine, loose women, and pickup trucks—just a helluva lot of hurt and a voice that rings true on each smartly-arranged note. Gill and his wife of many years recently divorced; that story is here for all to bear witness. Gill's father just passed away; that heartache is documented as well, with no room for misinterpretation. All of which helps to make *The Key* Gill's most riveting *tour de force* since '91's definitive *Pocket Full of Gold*.

## Vince Gill

*The Key*  
(MCA)

Gill's longtime producer Tony Brown knew that these songs were special, and that their emotional wallop might require a different approach. Usually, Brown explains, Gill implements some of Nashville's stellar session talents, patching in bassist X or keyboardist Y when they're available and "leaving parts open in the mix that we'll fix later on, or that we'll overdub on. But for this album, because of the simplicity of the songs, we hired ourselves an actual band to play on all the tracks. And we would record only when that band could make it, like the old days with Buck Owens and the Buckaroos: They'd only cut a record when everyone could make it."

The band knew Gill was in a cathartic phase, and fell in melancholy place behind him. Even the loping bounce of the opening "Don't Come



Cryin' to Me" sounds forlorn, as Gill sings over whee-hawing pedal steel, "You promised you'd love me forever./Now it's all over town you've changed your mind." The words might sound like line-dance grist, but Gill's tenor sets them to trembling. An orchestrated follow-up, "If You Ever Have Forever in Mind," slows the pace to a lounge crawl and lets Gill really sing the blues. Song by song, his breakup tale unfolds: "I Never Really Knew You 'til You Said Goodbye," "There's Not Much Love Here Anymore," and a gentle father-to-daughter plea, "Let Her In," which asks for understanding when Dad inevitably starts dating again. Throughout, Gill's guitar playing is mournful and restrained; if he hadn't bottled up at least a smidgen of what he's been going through, this might've wound up a screaming heavy metal chordfest.

Like any good composer, Gill saves his best for last. "The Key to Life" is a tearjerker of the most reverent order, a tribute to the artist's late father who, by teaching his son

to play the banjo all those years ago, unknowingly set him on his stardom-bound course. "The pain of losing him cuts like a Randall knife," Gill laments, alluding to Guy Clark's similar-themed "Randall Knife" standard. (He even retrieved said banjo out of mothballs and picked it on this cut.) Eloquent, heartbreaking, disarmingly honest, Gill passes his own soul-taxing tests by delivering a moving—and highly musical—testament to those ordeals. Hats off to the man—every last hat in Nashville.

—Tom Lanham

**Jack Drag**

*Dope Box*  
(A&M)

**U**nless you're a certified multiplatinum seller on the order of U2, it's not a good idea to spend a lot of time diddling around in a recording studio, working on parts that should have been finished

before you went in there in the first place. Sure, it's tempting to play the part of endlessly creative recording artist, but if you don't know what you want to achieve in advance, you might just as well put a pile of money in a bag and burn it.

So when the Boston-based trio Jack Drag entered Sunset Sound Factory in L.A. to record their major-label debut, they had a plan, literally: a written list describing all the sounds they were looking for, the best ways to get those sounds, even the order in which separate tracks should be recorded. "We knew exactly what we wanted to do going in," leader John Dragonetti says. "[Engineer/co-producer] Chris Shaw brought along a pair of great ears and an outsider's perspective that was important, but in our heads the record was done already."

Such labor-intensive advance planning is a legacy of Jack Drag's four-track past (the band's two previous indie releases were recorded mainly on a TASCAM Porta Two, as documented in this month's Working Musician) and could well

be called overly anal. But after marveling at the sonic complexity in each of *Dope Box's* twelve songs, it's hard to imagine that the task could have been completed any other way. Take the infectious groove on "Seems So Tired," whose construction redefines the term "painstaking." First, drummer Jason Sutter played countless takes of the backing track on his own, using five different drum kits, including a vintage Sixties Gretsch and a combo featuring a field snare and high-school marching bass drum. Each separate performance was recorded in stereo on two tracks. Once the tracking was finished, the band went through all the performances, selected the best pieces, sampled them, and recombined them to form a new backing track, over which Sutter dubbed further tracks of bongos, maracas, and tambourine. The result is a dazzling blend of textures that seems to shift constantly. And that's just the drum part.

"You could say that we'd been doing pre-production for this album for the past two years," bassist Joe Klompus acknowledges. "But every once in a while we did get thrown these little curveballs where we weren't quite sure how a certain part was really supposed to sound." To deal with those eventualities, Dragonetti set up his trusty four-track and collection of home demos in the control room, both







NO POSTAGE  
NECESSARY  
IF MAILED  
IN THE  
UNITED STATES

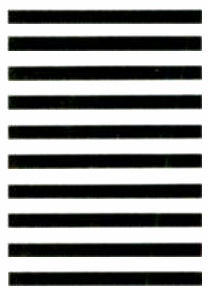
**BUSINESS REPLY MAIL**

FIRST-CLASS MAIL PERMIT NO. 663 MARION OH

POSTAGE WILL BE PAID BY ADDRESSEE

**MUSICIAN**

SUBSCRIPTION DEPARTMENT  
PO BOX 1923  
MARION OH 43306-2023



# COOL

## SAVINGS FROM MUSICIAN

**Subscribe to *MUSICIAN* today and get 2 years, 24 issues, for just \$34.97!**

**THAT'S THE BEST DEAL AVAILABLE!!!**

 Recycled Paper

**Send Me: (check one)**

**2 years, 24 issues, for just \$34.97**  
*I save \$59.83 off the cover price!*

**1 year, 12 issues, for just \$19.97.**  
*I save \$27.43 off the cover price!*

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Payment enclosed.  Bill me. BL816

For subscriptions outside the US, please add \$12 per year (US funds only) for postage.



# dishwalla: goin' up the country

**T**he Dishwalla saga, in a nutshell: Four blokes get together in the humming beachfront town of Santa Barbara, California, where they gradually forge a synth-cum-guitar crunch, soul-meets-hard-pop sound that catches on, locally and beyond. Soon after they release their 1995 debut, *Pet Your Friends* (A&M), the band's charismatic lead singer, J. R. Richards, was imploring listeners, on a mass scale, to "tell me all your thoughts on God"—the oddly infectious hook of their smash hit, "Counting Blue Cars." The record goes gold, and the band gets to know the road intimately.

Once the self-extending tour finally slows down after almost three years, they decide to make their sophomore album, *And You Think You Know What Life's About*, more on their own terms. The first album had been recorded in Philadelphia, in the studio of producer Phil Nicolo, but this time out the band rented a rambling 48-acre property in the

Barbara High School principal, tinkered with techno music in the built-in studio of his parents' garage. On *You Think You Know* they delved deeper into the noise vortex, all part of a plan to evolve organically.

While the band was open to whatever might come up as it began work on the new album, guitarist Rodney Browning says that "the one thing I know we set out *not* to do on this record, one of the only guidelines, was to not make it as slick as the last one, and not get rid of all the warts on our music." Drummer George Pendergast adds, "After having 98 percent of our fans tell us, 'You're so much better live,' we started to think, why can't we sound like that, recorded? On this record, we do a lot more [live work], as much as you can in the studio."

It helps when the studio is a rambling space of one's own, with no clocks ticking and only the murmuring deadline of getting the album out in a reasonable amount of time. "May First, May First," the band chanted like a mantra, sitting in the kitchen one late spring morning. (The release date is eventually set at August 11 by A&M.)

For Dishwalla, old is good. Amidst their Matchless amps and digital processors, there's a scattering of old pedals, including a '73 Fox Fuzz Wah, which keyboardist Jim Wood points out "has got velour on it." "You can *hear* the velour," Browning insists.

Wood, who joined the touring band after the first album and is now an official member of the group, handled much of the engineering on the album, along with producer Marc Waterman (Elastica, Ash). In the later stages, when digital remapping of parts was required, Wayne Sabbak, a local engineer and studio owner, was brought in because of his expertise with Digidesign Pro Tools.

Wood also led the charge to process sounds in new ways, such as running signals through the Fox: "It will completely destroy any signal you put into it. It immediately turns some nice pedestrian sound into this complete death machine. We're all fiddlers by nature: Sometimes we'll take sounds, take all the pedals out, and run things through the

Moogs, even if it's a guitar part. Or we might have acoustic piano but run it through the Moog and a few pedals."

Songwriting is a collaborative process in the band, but Richards heads the lyric department. "I like to keep things a little vague, which is fitting for the music we do," he explains. "I'm trying to do something that's said in a bit of a different way. It's easy to be really obvious, to use a word passage that's been used over and over again."

Producer Waterman provided a critical sounding board as the band hashed together new songs. As bassist Scott Alexander says, "It's cool to have someone around us to say, 'Chill, it sounds good.' A lot of this record, for me, didn't really come around until the mix process. We're getting these mixes back and I'm thinking, 'Wow, this really does sound good.' It's making us learn how to accept what we're up to." —Josef Woodard

country over the hill behind Santa Barbara; it's on the road to Santa Ynez, home to Michael Jackson's Neverland.

Here in the comfortable but basic two-story house on the woody property, they built an elaborate home studio that's ninety percent studio and ten percent home. Gear is stuffed into every room, including a funky trailer, and *voilà!*—the Dishwalla compound, just far enough from the distractions of their home town to allow them to get work done.

Judging from a few finished fruits from *You Think You Know*—the oddly anthemic tune "Sub Blind," the bracing and slightly sinister rocker "Upside Down," and a cover of "Policy of Truth" cut for the recent Depeche Mode tribute—the studio strategy paid off.

The band's interest in blending raw rock elements and production polish goes back to the days when Richards, son of the Santa







**DON'T  
GET**

# LOST IN SPACE!

**SUBSCRIBE TO MUSICIAN'S  
NEW MUSIC SAMPLERS**

**HEY!** Start my 5-CD subscription to *A Little on the CD Side* with Volume 30 and send me a new volume every three months for the low, low price of \$18! (Foreign subscriptions \$30 U.S.)

**WELL,** Just send me Volume 30 of *A Little on the CD Side* for now. Enclosed is \$3.99 (Foreign orders \$5.99 U.S.).

NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_  
STATE, ZIP \_\_\_\_\_



**THERE'S ENOUGH  
GREAT NEW  
MUSIC ON  
THIS CD TO SAVE  
THE ENTIRE GALAXY!**

**ORDER TODAY AND WE'LL SEND YOU A NEW  
OUT-OF-THIS-WORLD VOLUME EVERY THREE MONTHS  
FOR ONE LOW SHIPPING AND HANDLING CHARGE.**

*Volume 30 features new music by*

**TAJ MAHAL • ANI DIFRANCO • PATTY GRIFFIN • PAUL K.  
BIG HOUSE • ESTEBAN • SHADED RED • JOHN TESH  
SACRIFICE ISAAC • RUFUS WAINWRIGHT • CAUSTIC RESIN**



Send check or money order in U.S. dollars to Musician CD Side, P.O. Box 99100, Collingswood, NJ 08108. Please include appropriate sales tax if a resident of OH, PA, MA, VA, CA, NY, NJ, TN, FL or DC. Allow 6-8 weeks for delivery.





for easy reference and possible use in the new master versions. As a result, several songs here ended up with four-track components, the most obvious being the brief instrumental "Distorto Toy-Drum Love."

This mix of hi- and low-fi lends further excitement to a group of songs that, from the jungle-isms of "Debutante" to the Britpop of "Tall Buildings," is already loaded with diversity and style. Add cool effects—distorted vocals, backwards bass loops, tremolo and mile wide—and you've got an album packed with fun.

—**Mac Randall**

**Roy Haynes**

*Praise*  
(Dreyfus)

**O**n *Praise* the indefatigable drummer Roy Haynes, 72 years young, teams up with an assortment of players, including his longtime cohort on piano, Dave Kikoski, who brings a meaty original ("Inner Trust") to the table and offers distinctive comping throughout. The album features

to everything." He does, however, pay particular attention to the sound of the drums. While reserving comments on the specifics of his own tunings, Haynes, who often plays Yamaha drums with Zildjian cymbals, notes that other drummers will often put "a pillow or stuff inside the bass drum so it will sound flat. But I like to have a musical sound in the bass drum. I've been known to have a really crisp sound on the snare and on the cymbals as well. I keep the snare drum sorta tight. I like to be able to hear that in the playback and on the recording."

Intuition guides much of what happens on a Haynes date. The arrangements for *Praise* were arrived at by "thinking, feeling, and fun, because at some points I wasn't sure what direction I was going to go in. I have certain things in my head, a feeling for certain songs." But he is not overly directive: "I don't like to get up under them," he says of the band. "We do a lot of gigs, then take long breaks; it seems to keep the music fresh that way."

Diverse instrumentation also keeps *Praise* sounding fresh. Daniel Moreno's percussion adds a nice fillip to "After Sunrise," which

But, oh, those drums! They provide the exultant conclusion to *Praise*, in the solo "Shades of Senegal," a dramatic excursion that enlarges upon a repeated motif; what starts as a ripple becomes a tidal wave. "I use mallets and timpani sticks so I can sorta bring the sound out of the tom and out of the cymbals as well for effect," says the drummer, who pioneered the use of the flat ride cymbal in the Sixties. "Shades" is an apt word for the title, as the display of dynamics here leaves no part of the spectrum untouched. It's as grand a finale as one could want.

—**Karen Bennett**

**Possum Dixon**

*New Sheets*  
(Surf Detective/Interscope)

**F**rustrated by the under-promotion of their exceptional sophomore album *Star Maps*, Possum Dixon went into self-imposed hibernation last year, during which they lost one founding member (keyboardist Robert O'Sullivan) and nearly lost their record deal. But a year of earnest demoing and a willingness to work with a label-approved producer secured them another chance. This time, singer/bassist Rob Zabrecky, guitarist Celso Chavez, and drummer Byron Reynolds hooked up with former Cars' frontman Ric Ocasek, and the four hit it off smashingly. The result, *New Sheets*, is one of the smartest and most subversive collections of pop-punk tunes you'll hear this year.

Ocasek's fingerprints are evident: airy synths on "Faultlines," and the chicken-picked figure on "Heavenly," which he played on his "My Best Friend's Girl" guitar, a pink Fender Jaguar. But most of the songs begin with Zabrecky, who, like so many of L.A.'s great outsiders, from the Doors to the Gun Club, gives off the impression that he inhabits a side of Tinseltown that's not exactly aglow with sun and stars. "Pull those curtains back, let's



configurations that range from solo to septet and include Kenny Garrett on alto and soprano, David Sanchez on tenor, Graham Haynes (Roy's son) on cornet and flugelhorn, percussionist Daniel Moreno, and bassist Dwayne Burno.

As producer of the album, Haynes says that "I always listen to the playbacks. I listen

opens with Haynes chanting. David Sanchez's robust sound on the tenor sax mines the depth of Kikoski's composition. Wavy images are summoned by the horn section on Chick Corea's "Mirror, Mirror." Unfortunately, Kikoski's obvious affinity for McCoy Tyner's "Blues on the Corner" is spoiled by an electric piano that sounds distorted and wheezy.

get some light in here," pleads the album's desperate first lyric. Yet Zabrecky's darkly personal verses also retain a deceptive bounce. On "Heavenly" the haunting chorus is enforced by a clever call-and-response—"this sound/this sound/Won't leave/won't leave/This place/this place—in an echoing hook that won't let go.



embarrassed at first about the upbeat hi-hat because, you know, no drummer ever wants to play that, unless they're in a dance band," Ocasek observes, "but to hell with it, y'know? Whatever makes it move!"

With O'Sullivan's departure, there's also a lot less keyboard than on earlier Possum Dixon releases. "It's like, if you have a trumpet player, then each song is likely to have a trumpet arrangement," reasons Zabrecky. "In [O'Sullivan's] absence, we were able to listen and hear parts where we thought a keyboard might work well instead of always writing the part in simply because there's a keyboard player in the band."

"I tried to capture them as a guitar band," Ocasek confirms. "So keyboards were always after-the-fact. We'd use them if the guitars had left holes or for a counter-line." Ocasek also eschewed the band's vintage keyboards and encouraged the band to try more contemporary sounds. Says Reynolds, "Even with stuff like handclaps, tambourines, fingersnaps—that old-school kinda stuff—he'd be like, 'Let's try something a little more modern.'" For all that, Possum Dixon's trademark pop-punk edge has not been lost, just sharpened. With songs and a sound this compelling, their "new sheets" are a perfect fit.

—Dev Sherlock

## Zen Guerrilla

*Positronic Raygun*  
(Alternative Tentacles)

Seeing Zen Guerrilla live can make even the most jaded scenester stand dazed, jaw to the floor, as if experiencing rock for the first time. For eight years this band has been slugging it out in the indie-rock trenches, playing as hard

for five people as for five hundred, sometimes still sleeping in the van after shows. But while bands with strong live reputations often have a problem transferring their stage excitement to CD, *Positronic Raygun* pulls it off by delivering the band's mix of soulful, gospel-tinged blues, psychedelic alt-rock, and industrial heavy metal without sacrificing the feel of their performances. Everything's here but the strobe lights.

To put *New Sheets* together, Possum Dixon loaded into SIR in New York for a week of pre-production, during which Ocasek sat with pen, paper, guitar, and amplifier, working closely with the group on songs and arrangements. "He did a lot of stripping down," explains Reynolds. "He really listened to everything we were playing, then pulled out parts that were competing with one another or didn't need to be there, letting

the music breathe a little more."

The next six weeks were spent at Ocasek's favorite spot, Electric Lady Studios. One track, "Only in the Summertime," almost didn't make the cut, but the once-plodding number was transformed when Ocasek turned up the tempo to allow an abrupt, Gang of Four-style verse to burst into a hi-hat-driven chorus. "I think they were a little



On the phone from England, where "we've been sleeping under bridges sometimes," vocalist Marcus Durant explains the band's commitment: "If you're going to record soul and blues-based stuff, you've got to get the emotional vibe right. To take that approach, you need to recreate that live setting, even in an environment that's usually sterile and uninspiring." So Durant, guitarist Rich Millman, bassist Carl Horne, and drummer Andy Duvall chose to record in their Philadelphia stomping grounds at Third Story Recording, an old Nash Rambler car factory turned studio. With longtime engineer Scott Herzog at the helm, they went about literally setting the stage for a recording that could do justice to their musicianship while recreating the vibe of their shows.

"It's a turn-of-the-century building," explains Herzog. "It's got 35-foot ceilings, and they knew I did a really big live sound. Though I did closed-mic stuff as well, I always printed a couple of live room mics that were hoisted as high as they could go and as far away from the drums as possible. We're all interested in the sound of the old Chicago blues records, that kind of low-fi but big sound, which is an interesting combination. We've always gone for that."

Vocals were recorded through live guitar

amps via a live P.A. system. Herzog notes that "usually I don't record people's vocals through a P.A., but I do it with them because Marcus is such a powerful singer, and they like to feel like they're just playing." This was especially important for performances that run this kind of a gamut, from Otis Redding-like pining ("Fingers" and "Healing in the Water") to a Stooges-flavored pop jaunt ("Empty Heart") to raucous rock onslaughts ("Trouble Shake" and "2000 Watts over the South Side").

The addition of some truly low-fi effects that Durant has collected help to underscore Durant's sound. "I use a slapback delay that has settings to adjust the delay levels, but I run it through a late-Fifties movie projector speaker that I dropped a 20-watt tube amp into," Herzog explains. "I run the vocals through that and just mike the speaker. It gives a little bit of age to the vocals. I bought it from a junk guy for five bucks because it looked so beautiful, and then it sounded so great." An old tape loop machine run through the P.A., and an RCA Victor turntable with some scratched 78s, are responsible for the mesmerizing psychotronic drone peppered through some tracks. Herzog even uses a RapMan mic for effects—the cheesy kind kids get from Radio Shack for ten bucks and

use with beat samples.

All this kitsch helps expand the range of sound throughout this album—heartbreaking one minute, ear-splitting the next. The results preserve Zen Guerrilla's commitment to great sound and innovative songwriting, while allowing them to step up to the plate as accomplished recording artists. Now, with any luck, they'll be able to afford a Motel 6 once in a while.

—Maureen Herman

## Black Eyed Peas

*Behind the Front*  
(Interscope)

"We grip the pleasure from small things, not from a Lex nor diamond rings," chant the Black Eyed Peas on *Behind the Front*, scorning the brash materialism of so many best-selling MCs of today. This fervent Los Angeles trio gets all the kicks it needs from the very act of creating hip-hop. Abetted by loose, punchy beats and sunny keyboards, leader Will.I.Am (a.k.a. Will Adams) and cohorts Apl.de.Ap and Taboo project the benign aura of a funky, freewheeling crew that's just discovered the





# mary cutrufello

when the night  
is through

"The performance is all  
rock n' roll."

— USA Today

"Clearly driven  
to be a star, she has  
the voice, the style  
and the guitar solos and sonics  
to match her ambition..."

— The New York Times

"Mary Cutrufello sounds like  
John Mellencamp and  
Bruce Springsteen and fuels  
her heartland rock with  
spicy Telecaster licks..."

— The Washington Post

*Mercury*

a PolyGram company

www.mercuryrecords.com/mercury  
©1998 Mercury Records

REAL AMERICAN ROCK N' ROLL

delights of the groove and hasn't yet learned to take its craft for granted. Even when this debut album falters from an occasional lack of focus, the vibes are too agreeable for that to matter much.

Adams and company champion the path of goodness, but those allergic to wholesome entertainment shouldn't worry: At their most righteous, the Peas never approach the preachy extremes of the ill-fated Arrested Development. Instead, Adams' greatest achievement is to weave a warm, inviting mesh of tasty riffs and playful voices reminiscent of A Tribe Called Quest. Railing against the Devil (no kiddin'), "Positivity" mixes jangly acoustic guitar, bubbling bass, and a soothing melodophone—reggae great Augustus Pablo's instrument—then slips into a dreamy coda. "Joints & Jams" uses the "Grease" chords to celebrate racial harmony, while the sultry "Karma" boasts a tart Latin flavor,

seasoned by wisps of Blondie's "One Way or Another," plus the kind of killer chorus Sting used to write before he curdled. Eclecticism rarely seems so effortless.

Though Adams often conceives his songs on an Akai MPC2000 drum machine, there's a frisky, impromptu quality to the best tracks. That's probably because most songs were composed in the studio the day of recording, and because the Peas rap as a unit rather than overdub vocals separately. "We're all there together, with each of us chanting the others on, to get the energy of a live show," explains Adams, who produced nearly every track and co-wrote them all. Adams' mics included an AKG Solitude, Neumann TLM103, and Shure SM57, while the grooves owe their comfy textures to a variety of older instruments, including a Hammond B-3, a Rhodes electric piano, a Moog Source, a Big Briar Theremin, and marimbas. Samples of other folks' music are kept to a minimum because, says Adams, "relying on records stagnates you. You can't get beyond what's on that record."

*Behind the Front* comes across as a work of the heart, but Adams has his radio-friendly side too. Making smart use of an array of female singers, the Peas offer domestic melodrama on "Love Won't Wait," a lovely romantic ballad that features Macy Gray. And the spunky "Be Free," which samples Laid Back's dance hit "White Horse," showcases the appealing diva Kim Hill.

Archfoes of cynicism and negativity, Black Eyed Peas are their own best argument for an upbeat attitude. Some rhymes are



**chocolate genius**

eloquent, some merely pedestrian, but the unpretentious verve of Will Adams' posse communicates the thrill we sought ourselves in music in the first place.

—Jon Young

## **Chocolate Genius**

**Black Music**

(V2)

"The intention in making this record," says Marc Anthony Thompson, "was to find a loose way to pray." Thompson—songwriter, sax player, winner of an Obie and a 1997 Drama Desk award for sound design on *A Huey P. Newton Story*—isn't exactly talking about religion. But there are enough slaughtered calves and pained confessionals on *Black Music* to back up his claim on "Don't Look Down" that he's "Been thinking a lot about Jesus./I suppose that means he's been thinking about me."

Centered around Thompson's hangover-toned voice and cool, ravaged narratives—touching on alcoholism, homelessness, betrayal, even Alzheimer's—*Black Music* features the cream of the L.A. and Manhattan muso communities, most of them former Thompson bandmates: aces like drummer/bassist/co-producer Abe Laboriel, Jr., drummer Kurt Biscera, keyboardist John Medeski, bassist Chris Wood, Rollins Band bassist Melvin Gibbs, and guitarists Marc Ribot and Greg Arreguin. Chops for days, right? If anything, it's the restraint, poise, and, okay, prayerfulness of their performances that make this such a singular album.



"I surrounded myself with that caliber of musicians," says Thompson, "because cats who are starting out often have something to prove and may not have learned the lesson that less is more."

Recorded almost entirely live, including the vocals, at studios ranging from L.A.'s Front Page to New York's TMF (and mixed by Greg Calbi at Sunset Sound Factory), the sound of *Black Music* evokes a natural, roomy vibe somewhere between Miles Davis' *Nefertiti* and Tom Waits' *Closing Time*. There's plenty of apparent bleed, and Thompson claims there were never more than four mics, including two overheads on the drums. The bonus track—a home demo of "Half a Man" that appears at 9:27 of track 11—is the rawest of all, featuring the creaking back of Thompson's chair.

Printed to analog machines—mostly Studers and Ampexes—with a gaggle of Neve lunchbox preamps, Avalon DI's, and tube compressors, the album digs into Curtis Mayfield-style soul ("Don't Look Down"), Dylanesque roots-rock (the self-immolating "Half a Man"), Breeders-ish indie pop ("Safe and Sound"), Waits-like cabaret ("Life"), and a Laswellesque psycho-dub ("Hangover #9"). The supreme folk melancholy of "A Cheap Excuse" rides on a I-VI-IV-V bed of steel-string arpeggios, while the Broadway-meets-boho-meets-Steely-Dan vibe of "It's All Good" turns on full-bodied grand piano and Thompson's Rickie Lee Jones-with-four-day-stubble delivery.

"I forgot completely about making demos for this record," says Thompson, who normally lays tracks at home to 1" analog. "Why spend \$3,000 a day trying to duplicate a guitar sound you got in your bathroom? I went in there with the loosest sketches of the songs, and I just trusted the musicians, who, without ever discussing it, really played to the lyrics and the songs." Though he claims he never had to rein in the prodigious techniques of the players, Thompson admits that the running joke throughout the sessions was, "That's not stupid enough."

"Let's face it, you hire people for what they do," says Thompson. "If you make the right calls, half your work is done. To stand over someone's shoulder defeats the purpose."

Perhaps because it started with a free-funk jam, "Hangover #9," with its improvised lyrics and sound-painting approach, and Thompson's dark, dangerous sax solo, may be the best distillation of *Black Music's* shrewd, tough-love attitude and open-ended influence, from Ween to Cecil Taylor. Over Arreguin's abstract guitar loops and Jamie Muhoberac's singing Nord Lead synth lines, the Chocolate Genius describes what he calls "that false sense of coolness you get when you wake up and you're still a little drunk." Such a blend of arrogance and stupid-me is Thompson's

paradox: In one song he can draw "I'm better than you will ever be, so get used to it," and then mutter, "Has anybody seen my keys?" Now, that's a loose way to pray.

—James Rotondi

## Adam Cohen

Adam Cohen  
(Columbia)

**R**ecorded at fifteen different studios over two years, with credits that read like Steely Dan liner notes, *Adam Cohen* is a study in style, and in what big bucks and familial inspiration can achieve. The son of Leonard Cohen, 25-year-old Adam has clearly benefited from his dad's gene pool: He may be young, but he's not inexperienced. This atmospheric, moody debut shows a talent for wit, self-exploration, and intimacy that complements his father's weary, wounded songs. While Adam falls into hokey melodrama on some tracks, more often the music is touching and memorable.

Employing studio veterans like Larry Klein, Jim Keltner, Paulinho da Costa, Greg Phillinganes, and Mark Isham, to name a few, Cohen and producer Steve Lindsey took the classic 'Dan approach, mixing and matching performances for ultimate effect. Most of the time they pared everything back, leaving only instrumental sketches to outline Cohen's whispered vocals. What remains a constant is the bracing guitar of legendary session man Dean Parks.

"We had three ways of working with Dean," explains Cohen. "I'd show Dean how to play it, or he would evolve my idea a little bit, or he would just go mad and do what he wanted. Most of the record is Deanisms—songs where we took almost everything, leaving all the Deanisms in."

Growing up as part of an extended rock family, Cohen recalls, he mused frequently about his future debut. "Throughout my teens I would look at the jackets of my favorite records and make mental notes of the players, arrogantly thinking that I would eventually be playing with all these cats. These musicians are part of a tradition of great record-making that I wanted to be associated with. It's like a dream. You make demos for years, then finally you get to make a record in the most thorough way of indulging yourself."

Cohen's sculpted, articulate singing is both the album's prize and its pitfall. He adds insight and warmth to beautiful songs like "This Pain," "How Beautiful," and "Down She Goes," but turns inanelly comedic and cloying on the histrionic "Quarterback" and on "Opposites Attract."

Referring to records such as Peter Gabriel's *So*, U2's *The Joshua Tree*, Roxy Music's *Avalon*, Robbie Robertson's *Storyville*, and Randy Newman's *Sail Away*, Cohen says he wanted to make "a kind of visceral, cinematic record." The result is music that's lush, melancholy, and slightly spooky—audio noir for beautiful losers.

—Ken Micallef

"enough energy  
to power  
a small city."

—New York magazine

anti  
diferanco



"an album that  
refuses  
to be  
boxed in."  
—Rolling Stone



little plastic castle

Righteous Babe Records  
P.O. Box 95 • Ellicott Station  
Buffalo NY • 14205  
1.800.ON.HER.OWN  
RBRinfo@AOL.com



# productindex

This product guide lists the equipment and page where the players talk about the gear they use. Feel free to contact the manufacturers for specific information on what the best players play and tell them that you read about them in *MUSICIAN*.

**AKAI**, 7010 Soquel Dr., Aptos, CA, 95003, (800) 433-5627: SP12 drum machine/sequencer, **26**; MPC 3000 drum machine, **88**  
**AKG**, 1449 Donelson Pike, Nashville, TN, 37217, (615) 399-2199: C5 mic, **26**; Solitude mic, **88**  
**AMPEX MEDIA**, 401 Broadway, M/S 22-02, Redwood City, CA, 94063, (800) 227-8443: AG440 four-track, 351 transport, **24**; analog machine, **89**  
**ANTARES, c/o Richard & Co.**, 444 Airport Blvd. Ste., 207, Watsonville, CA, 95076, (408) 688-8593: ATR-1 Auto-Tune Intonation Processor, **63**  
**AUDIO-TECHNICA**, 1221 Commerce Dr., Stow, OH, 44224, (216) 686-2600: 4050 mic, **58**  
**AVEDIS ZILDJIAN CO.**, 22 Longwater Dr., Norwell, MA, 2061, (617) 871-2200: cymbals, **84**; Mastersound hi-hats, **72**; K-series drums, **75**  
**BAG END**, P.O. Box 488, Barrington, IL, 60011, (708) 382-4550: D10B-D, Q10B-D bass cabinets, **67**  
**BEHRINGER**, P.O. Box 9031, 575 Underhill Boulevard, Syosset, NY, 11791-9031, (516) 364-2244: limiter, **24**  
**CAKEWALK MUSIC SOFTWARE**, 44 Pleasant St., Box 760, Watertown, MA, 2272, (617) 926-2480: Guitar Studio, **69**  
**CALATO/REGAL TIP**, 4501 Hyde Park Blvd., Niagara

Falls, NY, 14305, (716) 285-3546: drum sticks, **77**  
**CROWN INT'L**, 1718 W Mishwaka Rd., Elkhart, IN, 46517, (219) 294-8000: D75 headphone amp, **24**  
**DIGIDESIGN**, 1360 Willow Rd., Ste. 101, Menlo Park, CA, 94025, (800) 333-2137: Pro Tools, **83**  
**DIGITECH/DOD**, 8760 South Sandy Pkwy., Sandy, UT, 84070, (801) 566-8919: BP8 preamp/processor, **67**  
**DOLBY LABS**, 100 Portrero Ave., San Francisco, CA, 94103, (415) 558-0200: SR noise reduction, **24**  
**E-MU**, 1600 Green Hills Rd., Scotts Valley, CA, 95066, (408) 438-1921: SP-1200 drum machine, **11**  
**ELECTRO-VOICE**, 600 Cecil St., Buchanan, MI, 49107, (800) 234-6831: 451 mic, **26**  
**EMG**, P.O. Box 4394, Santa Rosa, CA, 95402, (800) 821-1446: Active Amp-Jack pickup/preamp, **72**  
**FENDER MUSICAL INSTRUMENTS**, 7975 N Hayden Rd., Scottsdale, AZ, 85258, (602) 596-9690: Jaguar guitar, **85**; SFX amps, **69**  
**FISHMAN TRANSDUCERS**, 340-D Fordham Rd., Wilmington, MA, 01887-2113, (508) 988-9199: Rare Earth acoustic pickup, **72**  
**GRETSCH**, P.O. Box 2468, Savannah, GA, 31402, (912) 748-1101: drum kit, **82**  
**HAMMOND SUZUKI**, 733 Annoreno Dr., Addison, IL, 60101, (630)543-0277: C-3 organ, **26**; B-3 organ, **88**

**IBANEZ**, 1726 Winchester Road, Bensalem, PA, 19020, (215) 638-8670: UE405 multi-effects unit, **26**  
**JERRY JONES GUITARS**, 913 Church St., Nashville, TN, 37203, (615) 255-0088: Deluxo guitars, **71**  
**KURZWEIL**, PO Box 99995, Lakewood, WA, 98499-0995, (253) 984-0275: PX1000 sound module, **26**  
**LINE 6**, 11260 Playa Ct., Culver City, CA, 90230, (310) 390-5956: POD programmable D.I., **66**  
**LUDWIG & MUSSER INDUSTRIES**, P.O. Box 310, Elkhart, IN, 46515, (219) 522-1675: Classic line drum shell, **77**  
**MARTIN**, P.O. Box 329, 510 Sycamore St., Nazareth, PA, 18064, (800) 345-3103: DXM dreadnought guitar, **71**  
**MATCHLESS**, 9830 Alburts Ave., Santa Fe Springs, CA, 90670, (310) 801-4840: amps, **83**  
**NEUMANN USA**, 6 Vista Drive, Old Lyme, CT, 6371, (203) 434-5220. U-47: U67, 87 mics, **26**; TLM 103 mic, **88**, U47 mic, **58**  
**OTARI**, 378 Vintage Park Drive, Foster City, CA, 94404, (415) 341-5900: MTR-12, **24**  
**PEARL**, 549 Metroplex Dr., Nashville, TN, 37211, (615) 833-4477: Masterworks series, **72**  
**PEAVEY ELECTRONICS**, 711 A St., Meridian, MS, 39301, (601) 483-5365: Nashville 1000 amp, Session 200 amp, **70**  
**RAINSONG**, 300 Ohukai Road, C-214, Kihei, HI, 96753, (808)879-0434: LE limited edition cutaway acoustic/electric six-string, **71**  
**REMO**, 28101 Industry Drive, Valencia, CA, 91355, (805)294-5600: Renaissance series drum heads, Powerstroke 3 bass drum, **75**  
**ROLAND**, 7200 Dominion Circle, Los Angeles, CA, 90040, (213) 685-5141: 760, **11**; V-Drums, **78**  
**SABIAN**, 1 Main St., Meductic, NH, EOH 110, (506) 272-2019: Radia drum sets, **72**; HH series cymbals, **75**  
**SENNHEISER**, 1 Enterprise Dr, Old Lyme, CT, 6371, (860) 434-9190: MD421. 441 mics, **26**  
**SHURE BROTHERS**, 222 Hartrey Ave., Evanston, IL, 60202, (800) 257-4873: 57 mic, **57, 88**  
**SONY ELECTRONICS**, 3 Paragon Dr., Montvale, NJ, 7645, (201) 930-1000: 3348 digital 48-track machine, TCD 5 portable cassette player, **24**; C37, C38 mics, **26**  
**STEINBERG/JONES**, 17700 Raymer St., Ste. 1001, Northridge, CA, 91325, (818) 993-4091: VST, **65**  
**TAKAMINE GUITARS**, P.O. Box 507, Bloomfield, CT, 06002-0507, (203) 243-7941: AD-1 DSP preamp system, B-10 four-string fretless acoustic/electric bass, **72**  
**TASCAM**, 7733 Telegraph Rd., Montebello, CA, 90640, (213) 726-0303: DA-38, **16**  
**TECH 21**, 1600 Broadway, New York, NY, 10019-7413, (212) 315-1116: CompTortion pedal, **66**  
**TECHNICS**, 1 Panasonic Way, 1C-8, Secaucus, NJ, 7094, (201) 392-6140: Digital Ensemble, **26**  
**UREI**, 8500 Balboa Blvd., Northridge, CA, 91329, (818) 894-8850: 1176 compressor, **26**  
**VIC FIRTH**, 65 Commerce Way, Dedham, MA, 2026, (617) 326-3455: timpani stick, **77**  
**YAMAHA**, 6600 Orangethorpe Blvd., Buena Park, CA, 90622, (714) 522-9011: W5 keyboard, TX22 keyboard, DX7IIFD, keyboard, **26**; drums, **84**; PSRD1 keyboard, **66**

## ad index

**AKG Acoustics**—1449 Donelson Pike, Nashville, TN 37217 (615) 360-0446  
www.akg-acoustics.com . . . . . **22**  
**Alesis**—1633 26th Street, Santa Monica, CA 90404 (310) 255-3400 www.alesis.com . . . **13**  
**Audio Technica**—11221 Commerce Drive, Stow, OH 44224 (330) 686-2600  
www.audio-technica.com . . . . . **17**  
**Berklee College of Music**—1140 Boylston Street, Boston, MA 02215 (800) 421-0084 . . . . . **6**  
**Billboard Talent Net**—1790 Broadway, New York, NY 10019 www.billboardtalentnet.com . . . . . **45**  
**Crate**—1400 Ferguson Avenue, St. Louis, MO 61133 www.crateamps.com . . . . . **32**  
**EMI/Capitol Properties**—5750 Wilshire Boulevard, Los Angeles, CA 90036  
(213) 692-1100 . . . . . **26**  
**Epiphone**—645 Massman Drive, Nashville, TN 37210 (800) 444-2766 www.gibson.com . . . **C3**  
**Fostex**—15431 Blackburn Avenue, Norwalk, CA 90650 (800) 9F0STEX www.fostex.com . . **29, 46**  
**GHS Strings**—2813 Wilber Avenue, Battle Creek, MI 49015 (800) 388-4447 www.ghsstrings.com **37**  
**Gibson**—641 Massman Drive, Nashville, TN 37210 (800) 283-7135 www.gibson.com . . . **C2**  
**Gibson Bass**—1818 Elm Hill Pike, Nashville, TN 37210 (877) 486-2427 . . . . . **39**  
**Hammond Suzuki**—733 Annoreno Drive, Addison, IL 60101 (708) 543-0277 . . . . . **71**  
**Kurzweil**—PO Box 99995, Lakewood, WA 98499-0995 (253) 984-0275  
www.youngchang.com/kurzweil . . . . . **10**  
**Lexicon**—3 Oak Park, Bedford, MA 01730-1441 (781) 280-0300 www.lexicon.com . . . . . **9, 68**  
**MCA Records**—70 Universal City Plaza, Universal City, CA 91600 (818) 777-4000

www.mcarecords.com . . . . . **47**  
**Mercury Records**—825 Eighth Avenue, New York, NY 10019 . . . . . **88**  
**Monster Cable**—455 Valley Drive, Brisbane, CA 94005 (415) 840-2000 . . . . . **80**  
**Musician's Friend**—931 Chevy Way, Medford, OR 97504 (800)776-5173  
www.musiciansfriend.com . . . . . **73**  
**Musicians Institute**—1655 McCadden Place, Hollywood, CA 90028 (213) 462-1384 . . . . **70**  
**NARAS**—3402 Pico Boulevard, Santa Monica, CA 90405 (310) 392-3777 www.grammy.com . . **42**  
**Oberheim**—1818 Elm Hill Pike, Nashville, TN 37210 (800) 444-2766 www.gibson.com . . . **59**  
**Peavey**—711 A Street, Meridian, MS 39301 (601) 483-5365 . . . . . **61**  
**Program Solutions**—753 North 9th Street, Suite 131, San Jose, CA 95112 (408) 298-7897  
www.programgroup.com . . . . . **51**  
**Righteous Babe**—PO Box 95, Ellicott Station, Buffalo, NY 14205 (800) ON-HER-OWN . . . . **89**  
**Rykodisc**—Shettland Park, 27 Congress Street, Salem, MA 01970 (978) 825-3200 . . . . . **43**  
**Sennheiser**—1 Enterprise Drive, Old Lyme, CT 06371 (860) 434-9190 . . . . . **C4**  
**Shure Brothers Inc.**—222 Hartrey Avenue, Evanston, IL 60202 (847) 866-2200 . . . . . **4**  
**Steinberger**—1818 Elm Hill Pike, Nashville, TN 37210 (877) 486-2427 www.steinberger.com **20**  
**Taxi**—21450 Burbank Boulevard, Suite 307, Woodland Hills, CA 91367 (800) 458-2111 . **23**  
**t.c. electronic**—705-A Lakefield Street, Westlake Village, CA 91361 . . . . . **27**  
**TelArc Records**—23307 Commerce Park Road, Cleveland, OH 44122 . . . . . **7**  
**tourdates.com**—455 East Paces Ferry Road, Suite 310, Atlanta, GA 30305 . . . . . **52**  
**Virgin Records**—338 North Foothill Road, Beverly Hills, CA 90210 (310) 278-1181 . . . . . **53**  
**Yamaha**—6600 Orangethorpe Avenue, Buena Park, CA 90620 (714) 522-9011 . . . . . **3, 55**





## education

### Jeffrey Allen Studio shows you the Secrets of Singing® using your PC

Use your computer and phone line to connect vocally and visually to noted Warner Bros. singing book author Jeffrey Allen, for one on one private instruction.

- Featured in LA Times as "Groundbreaking vocal instruction!"
- All styles of music and ability levels
- Technical information for your PC provided
- Proven method. First lesson FREE!

www.vocalsuccess.com  
Call now to find out how easy it is to get started.  
1-800-644-4707

## employment



**PROFESSIONAL MUSICIANS' REFERRAL**

SINCE 1974 **MUSICIANS & GROUPS**  
WHEN YOU NEED THE RIGHT GROUP OR PLAYER, CALL THE ORIGINAL NATIONAL REFERRAL...PMRI

THE SERVICE DESIGNED BY MUSICIANS FOR MUSICIANS

- ALL REFERRALS ARE SCREENED TO MEET YOUR NEEDS
- SUPERIOR SERVICE, PERSONAL ATTENTION
- NATIONAL, INTERNATIONAL, REGIONAL, LOCAL

612 825 6848

### MUSICIANS NATIONAL REFERRAL

Where pro musicians & bands connect. Worlds largest, most preferred referral. Ask about our Lifetime membership.

(800) 366-4447

http://www.musicianreferral.com/mnr/

## GET SERIOUS....

inquiries from a Musician Classified Ad.

## franchise

### MUSIC·GO·ROUND

#### Join #1 US Music Retail Team

Used & new music instruments. Leading national franchise chain seeks motivated franchise owners. Ranked as top music retail franchise opportunity. \$50,000 minimum cash investment. Ready for a fun job? Call (800) 645-7298

### MUSIC·GO·ROUND

"We buy, sell, trade and consign used and new musical instruments"  
www.musicgoround.com

## instruments

**SUBSCRIBE NOW** to our monthly used and vintage instrument list with 28 jam packed pages of quality instruments for players and collectors at down-to-earth prices. \$15.00/year (\$30.00 overseas). Current issue free on request. **ELDERLY INSTRUMENTS**, 1100 N. Washington, POB 14210-FC5, Lansing, MI 48901; 517-372-7890. http://www.elderly.com

## internet

### www.pick-a-tune.com



- SONGS, SCORES, ARRANGEMENTS, FOLIOS, EDUCATIONAL BOOKS, ETC.
- FOR EVERY MUSIC STYLE, ARTIST AND INSTRUMENT.



**COME AND GET IT!**

worldwide distribution, that is

- get name recognition
- college radio show (500 college stations)
- free use of 800 number
- innovative on-line CD store

AS FEATURED IN POLLSTAR, GAVIN, AND MUSIC CONNECTION TO BREAK YOUR BAND CALL 1-888-joes-grille (563-7474)

### Get Your Music on the Web

- Full Length Songs on Real Audio™
- Performance Calendar
- Booking Information
- On-Line Ordering

### Mammoth



800-939-3946 Artists™  
www.mammothartists.com

## mastering

David Bowie  
Arlo Guthrie  
Alison Krauss  
Joan Jett  
Morphine  
Bob Marley  
NRBQ  
Frank Zappa  
The Beach Boys  
Rykodisc  
Rounder  
MGM/UA  
Heartbeat  
15 years experience  
3,500 albums  
hear the difference

know these guys?  
they know us!

...ndr...  
NORTHEASTERN DIGITAL RECORDING, INC.

Mastering you can trust  
508-481-9322  
www.cdndr.com



**Mix Mastering & Duplication**  
1-800-646-5740  
ext. 9538

### DRT Mastering

If your CD needs the fat NY/LA sound (or better) that major labels demand, you owe it to yourself to call us before you manufacture. Simple as that! Guaranteed results. Free broch. 800-884-2576 www.drtemastering.com

## midi

**WALKABOUT MOBILE MIDI SYSTEMS:** For percussion and keyboard controllers, battery powered and use wireless. Offer complete freedom of mobility for live music performances. (800) 430-WALK, PO Box 66058, Los Angeles, CA 90066 email: go4walk@aol.com www.walkaboutmidi.com

## musicians



**INDEPENDENT RELEASE OF THE WEEK:**  
The more you listen to the CD, the more Siebert's originality comes out... Up From the Murky Depths rolls along with one catchy gem after another.  
-- Tower Records' EPULSE

"Ken do! Fans of XTC, Eno, Talking Heads and the Sugarplastic will go ga-ga over Siebert's bizarre but hummable melodies, happy-go-lucky rhythms and smart lyrics. Net yourself a copy."  
-- HITS magazine

MUSICIAN magazine  
"Best Unsigned Band" winner  
**KEN SIEBERT'S** debut CD  
**Up From the Murky Depths**  
is available now  
from Augenblick Records mail-order

send check for \$6.50 postpaid (overseas add \$5)  
Augenblick Records, Bill #08 Ipswich MA 01938

**AUGENBLICK**  
www.augenblickrecords.com

# MUSICIAN CLASSIFIEDS ROCK!



## musicians

# Superdups™

Proudly Introduces [www.superdups.com](http://www.superdups.com)

**You Need It We Got It!™**  
Your one stop source for all your promotional needs

**Posters • Bumperstickers  
T-Shirts  
Mugs • Pens • Novelties**

And almost any other promotional item you can think of!

and as always  
**The Best CD, CD-Rom, DVD & Cassette  
Duplication Packages In The Country!**  
America's Brand Name For Quality & Service  
CALL TODAY FOR A FREE BROCHURE & SAMPLE OF OUR WORK! - 100% SATISFACTION GUARANTEED!  
**1-800-617-3877**

Why take a "taxi" when you can have an affordable and professional **Talent 2000** limo take you where your going!

Getting signed is very hard to do. But we will get the record deal you are looking for! Guaranteed Service. Call now to receive your **FREE** information.



**Talent 2000**  
708-567-2197



**Musicians / Writers / Composers / Arrangers / Singers**

If you want to further your career in music, you need to get your demo/reel into the right hands. Fortunately, the most comprehensive and current list (updated daily) of the *New York area's* top music production and sound design companies is available to you. **The Jingle List** includes over 300 mailing labels addressed to *key contacts, producers, and writers* at these elite companies as well as a matching phone list, putting you in direct contact with people who can make the difference in your music career! For orders and info:

**The Jingle List 1-800-595-6156 or**

Send \$95 + \$4.95 S&H To: 245 8th Ave. Ste. 212, NY, NY 10011. Certified check, money order, Visa/MC. E-mail: [JingleList@aol.com](mailto:JingleList@aol.com)

## services

**We'll Beat Any Price! TDK CDR-74 \$1.49, Sony DAT-120 \$5.69, Mini-Disc-74 \$4.49, Maxell XLII-90 \$1.39.**  
800-245-6000. TAPE WORLD, Butler, PA 16003-0361

Discs, Cassettes, Packaging.  
People and Accuracy You Can Trust.

**american media**  
MANUFACTURING

**1 888 442 8994**

**1,000 CD's with full-color insert and two-color tray card \$1400**  
**1,000 custom video sleeves as low as \$500; 2 500 sleeves for \$800**  
**1,000 cassette J-cards as low as \$185.**

Prices include scanning pictures, design typesetting, color separations, and printing.  
**NRC, ROME, GA (706) 234-4864**

# CD & CASSETTE MANUFACTURING

Serving the country with over 25 years of experience.

The Southwest's premiere full-service manufacturing facility!

**PRINTING • GRAPHIC DESIGN • BLANK CASSETTES  
DIGITAL MASTERING & EDITING • ONE-OFF CO-RS**

RETAIL READY PACKAGES! CALL FOR FREE CATALOG!



**CRYSTAL CLEAR SOUND**  
**1-800-880-0073**

mc/visa accepted

[www.crystalclearsound.com](http://www.crystalclearsound.com)

## services

**where do west coast mastering studios refer their clients?**



compact discs  
graphic design  
drum scanning  
printing  
film output

1220 south central ave.  
suite 205, glendale, ca 91204  
**800.599.9534**

**NEED A FEW CD's**

4.98 per disc  
**FULL COLOR 2 PANEL  
FULL COLOR ON DISK  
2 Day Turnaround**

[www.discmasters.com](http://www.discmasters.com)  
**1 765 457 0471**

**100 CDs**  
for only **\$410!**

manufactured in as little as  
**TWO DAYS**

Includes • **FREE Design**  
• **FREE b/w insert & tray card**  
• **On-disc printing**  
• **Jewel case**

Other packages available.  
Call for details and information packet.

**(800) 249-1110 (302) 999-1110**

**National Multimedia Services**

Dependability has built our business... since 1950.

Compact Discs • Cassettes • Digital Mastering

**FOR COMPLETE COMPACT DISC,  
CASSETTE & RECORD MANUFACTURING**



**(800) 859-8401**

QCA, INC. • 2832 SPRING GROVE AVE. • CINCINNATI, OH 45225  
(513) 681-8400 • FAX (513) 681-3777

**THE FREE R.A. BLOCH  
NATIONAL  
CANCER HOTLINE  
1-800-433-0464**

**W**hen cancer strikes you, your family or friends, reliable information is vital. Talking to a cancer survivor will help you or your loved ones successfully cope with this always-treatable, often-curable disease. All at absolutely no charge.

Call 1-800-433-0464, 24 hours a day to be matched with a survivor with your type of cancer. Let the R.A. Bloch National Cancer Hotline help you get through the shock and uncertainty of a cancer diagnosis.

All calls are absolutely free, completely sponsored by Richard Bloch and Sprint, and donations are never, ever solicited. Our volunteers don't give medical advice — they talk from personal experience of beating cancer. Their "I've-been-there" experience might save your life.

Call now for help, comfort and hope.

**1-800-433-0464**

**Stop The Presses!**

Do Not Press Your CDs or Tapes Before You Call Us.



**Musician Magazine Special**  
1000 Full - Color CDs  
**\$1800.00**  
Includes Graphic design, film, two colors of disc, glass mastering from your CD-R, printing 4 page folder and full-color tray card, assembly and shrinkwrap. Retail Ready! \* good for 60 days after CD-R

Come see us on the WEB!  
Our customers appear free with photo, contact info and internet link.  
Visit the Klarity Web Site at  
[www.klarity.com](http://www.klarity.com)



**1-800-458-6405**  
THE BEST TAPES & SAMPLES!  
Compact Disc, Jewel, Video & CD-ROM  
1000 Full Color \$1,800.00  
Klarity - 1 Maple St., No. Vassalboro, ME 04962 (207)873-3911



**EuropaDisk**  
Disks With No Risks

- **CDs in Bulk**  
(Minimum only 100 CDs!)
- **CDs Retail-Ready w/ Graphics**
- **7" & 12" Vinyl Records**  
(Colors available!)
- **Cassette Duplication**

Best Price... Best Service... Period.

Free catalog or quote: **(800) 455-8555**

**EUROPADISK, LTD.**

Major Credit Cards Accepted.  
<http://www.europadisk.com>

**DIGITAL DOMAIN™** CD Mastering & Replication  
Orlando, FL (800) 344-4361  
<http://www.dtgido.com>

**Hear the Magic**

Unsurpassed mastering quality by Bob Katz. Custom hardware and software, 128x Oversampling 20-Bit A to D, Unique Digital Processors. Sonic Solutions Editing, Tube and Solid State Analog Recorders. **CD Mastering is an art. Levels, fades, equalization, spacing... everything is important to you and to us.**

**CD REPLICATION...**

1000 CDs at \$1.30 w/Jewel Box, Shrink, Insertion.

**CD BOOKLET PRINTING...**

1000 4-Panel Booklets, Full-Color Outside & Tray Card, B&W Inside, \$0.37 ea. Creative Graphic Artist on staff.

**Master with us...and make an impact!**

**TIRED of getting screwed?**



**Call joe's!**

- Independent Distribution
- Hassle-free CD Manufacturing

Joe's production & grille, inc.  
1-888-joesgrille  
(1-888-563-7474)  
[www.joesgrille.com](http://www.joesgrille.com)

**MEDIAWORKS®**  
INTERNATIONAL, INC.  
1719 West End Avenue Suite 100  
Nashville, TN 37203 FAX: (615)327-3438  
[www.mediaworksintc.qpg.com](http://www.mediaworksintc.qpg.com)

Compact Discs • CD ROM  
CD + /CD Enhanced  
Digital Bin Cassette  
Duplication  
Video & Vinyl  
Graphic Design  
Printing  
Packaging  
Shrink Wrap

**1,000 CDs  
\$1,825.00**  
(Complete Package)  
Full Color

**1,000 CDs  
\$1,400.00**  
Full Color  
(From your film)



**Compact Disc Specialists**  
PRICE • QUALITY • SERVICE

Mastering  
Replication  
Graphics  
Packaging

**HAVE**  
DUPLICATION

1-800-999-HAVE  
[www.haveinc.com](http://www.haveinc.com)

**In the Studio?**

**FREE Guide to Master Tape Preparation Saves You Time and Money**  
**1-800-468-9353**  
[www.discmakers.com](http://www.discmakers.com)

**DISC MAKERS**

**psssst!**

**1000 CD's .....\$1.00** ea.  
Includes Glass Mastering from your Pre-master, 2 Color Label, Jewel Box, Collation of your Insert & Shrink.

**1000 Cassettes.....85¢** ea.  
C-40 Normal. Includes Master, Tests, 1 Color Label, Norelco Box, Collation of your Insert & Shrink.

**1000 12" Vinyl .....\$1.00** ea.  
Includes 2 Color Label & Paper Sleeve. (Mastering, Plating & Tests Additional). 25¢ additional for diecut jacket.

**TRUTONE INC.**  
310 Hudson Street, Hackensack, NJ 07601  
1-888 TRUTONE (1-888-878-8663)

*The response to my classified ad in Musician Magazine has been phenomenal.*

I've spent years, and lots of cash, advertising in various musician's magazines with mixed results; mostly expensive and disappointing.

My tiny classified ad in Musician has brought immediate results at a fraction of the cost.

Not only have customer inquiries increased dramatically, but I'm finding more are qualified buyers It's nice to see literature sent out, result in sales coming in.

**Matt Patterson, President Walkabout, Inc.**

**Have you bought your copy of the Musician's Guide to Touring and Promotion, Edition 10?**

**COMPACT DISCS • 75¢ EACH**

**IT'S A BETTER DEAL!**  
**Add It Up!**

1,000 CDs	750.00
1,000 Jewel/Wrap	300.00
1,000 2-Pg Book/Tray	240.00
	<b>\$ 1,290.00</b>

*From your CD Ready Master & Print Ready Film*

**NATIONAL TAPE & DISC**  
**1-800-874-4174**  
**NTP**



## services

### CD and Cassette Manufacturing

- Cassette Duplication
- CD Replication
- Digital Mastering; Editing, Assembly
- CDR Reference Creation
- Vinyl Record Pressing
- Video Duplication
- Graphic Design
- Pre-Press & Printing
- Custom Packaging

WMG is a full service audio & video duplicator specializing in custom manufacturing and special packaging. Besides working with the largest players in the entertainment and education industries, our operation boasts over 10 years experience working with people like you. Our goal is to provide quality product & service that is rivaled by no one in the business. We also offer full-package deals at the lowest possible price.

We provide **top quality** product at the lowest price!

6737 EAST 30TH ST. INDIANAPOLIS, IN 46219

**(317) 549-8484**

FAX: (317) 549-8480

visit our website: [www.wmg-inc.com](http://www.wmg-inc.com)

**IN BUSINESS OVER 10 YEARS**

**1000 CD's \$699**  
**100 CD's \$349**

CASSETTES, VIDEO, GRAPHICS,  
PRINTING, PACKAGING

**1-800-365-8273**

\* FREE COLOR CATALOG \*  
13 Years Serving The World

**EASTCO PRO**

Audio/Video Corporation  
[www.eastcopro.com](http://www.eastcopro.com)

69% CD'S?!  
THEM BOYS  
IS  
CRAZY!

Bulk CDs  
as low as

**57¢**



Member of  
**AFIM**

Minimum Order  
Only 300 CDs

**1000 CD Package \$1150.**

1000 CD'S, 4PANEL 4/1C FOLDER & TRAY CARD,  
JEWEL CASE INSERTION WRAP & 3 COLOR DISC.  
FROM YOUR CD OR DAT MASTER & FILMS READY.

**CD SONIC**

Toll Free 1-888-CD SONIC (237-6642)

Tel: (617) 424-0670 Fax: (617) 424-0657

email: [cdsonicrom@aol.com](mailto:cdsonicrom@aol.com)

**CDs**

Quality Copies As  
Fast As 24 Hours

- \* CD Replication
- \* CD R One-Offs
- \* Mastering
- \* Packaging & Printing

PRINCETON  
DIS

**800-426-0247**

[www.princetondiskette.com](http://www.princetondiskette.com)

MASTERING • MANUFACTURING • PRINTING

**DIGI-ROM®**

CD-AUDIO • CD-ROM  
REAL TIME & HIGH SPEED  
AUDIO CASSETTES

Complete Packages • CD-ROM One-Offs  
In-House Mastering Studio • Graphic Design &  
Printing • CD-ROM Production & Archiving  
1 to 400 CD-R's Duplicated Overnight

**800.815.3444**

212.730.2111

[www.digilrom.com](http://www.digilrom.com)

130 WEST 42ND STREET • NEW YORK, NY 10036

**the  
Monkeyhouse**

Mastering • CD one-offs and small runs • Website  
Development • CD and Cassette Duplication

Real-time cassette duplication on high quality

chrome tape: 100 20-minute tapes: \$85;

100 50-minute tapes: \$125

1000 Retail ready CDs from your master

recording and camera ready art: \$1750

Single CDs as low as \$15

**(888) MONKEY-5**

**1,000 CDs \$1099**

with customer supplied printing & film  
3 colors on disc  
exact pricing — no low over or under

- CD Replication
- CD Duplication
- one-offs
- Cassette Duplication
- Mastering
- Printing
- Posters
- Professional Design



**PROPHET**  
Media Group Inc.

call for a free catalog

**1-888-DISC-MFG**

1-888-347-2634

[www.prophetmedia.com](http://www.prophetmedia.com)

**A Musician Classified Ad reaches your targeted clients, professional musicians.**

**Call 1.800.407.6874 today to place your ad.**

**ballistic.com**  
**1.800.401.8273**

YOUR LINK FOR ALL  
COMPACT DISC,  
CD-ROM  
& CASSETTE MANUFACTURING

**20 CDs - \$199**

w/ color insert & traycard  
on disc print jewel case  
shrinkwrap

**1000 CDs - \$999**

2 color on-disc w/ jewel case  
insertion and shrinkwrap

MANUFACTURED BY



5 CDS 1 ROM YOUR CDR \$29.00

**9th Year!**

The BEST prices  
and personal service

Ask about our  
Retail Ready Packages  
LABEL STUDIOS?

Ask about our  
PRO VOLUME DISCOUNTS

**Amtech**

[www.amtechdisc.com](http://www.amtechdisc.com)

**1-800-777-1927**

Analogue Media Technologies Inc.

- CD & CD-ROM
- Cassette Duplication
- Digital Editing on Sadie
- Graphic Design
- Printing

services

# HEALEY disc

Manufacturing

Premier Quality CD/CD-ROM, VHS and Cassette manufacturing

**CD PACKAGE INCLUDES:**  
 Color 4 page /2 panel insert, 2 color on CD printing  
 pre-master, glass master, jewel box and shrink wrap.  
 BARCODE INCLUDED.

**300 CD singles**  
 Includes: pre-master, glass master,  
 2 color CD label printing,  
 5" sleeve & manufacturing.

\*Professional mastering at affordable rates.\*  
 \*Special studio and more label rates.\*  
**Call now 1-800-835-1362**

for your free catalogue \* [www.healeydisc.com](http://www.healeydisc.com)

**\$1099** 500 CD's  
**\$1599** 1000 CD's  
**\$695.00**

**taag DESIGN**  
 design for the music industry

**Make your CD Interactive!**  
 CD Enhanced/  
 Interactive Press Kit

**\$500<sup>00</sup>**

**1-800-410-4855**

**WAVE**

## Complete CD packages!

Retail ready including full color inserts.

Bar-codes, CD-Rom, CD-R, Mastering, Design and Film services available.	<b>300</b> <b>CD's</b>	<b>500</b> <b>\$975</b>	<b>1,000</b> <b>\$1075</b>	<b>\$1637</b>
	<b>Cassettes</b>	<b>\$396</b>	<b>\$506</b>	<b>\$752</b>

**1-800-928-3310**  
 World Audio Video Enterprises

## Musicraft

### MULTI-MEDIA

The Best CD and Cassette Packages in The World  
 CD Manufacturing, CASSETTE DUPLICATION,  
 GRAPHICS, PRINTING & MORE

PORTLAND • 1-800-637-9493 • LOS ANGELES  
 A Division of SarShan Marketing, Inc. • [www.musicraft.net](http://www.musicraft.net)

## D.J. VINYL PROMO

**100 12" VINYL \$749.00**  
 (in WHITE JACKET w/ HOLE) \$1.20 each for additional LP's

**1000 7" VINYL 45's (WITH WHITE SLEEVE) \$719.00** REORDER - \$379.00  
**500 7" VINYL 45's (WITH WHITE SLEEVE) \$599.00** REORDER - \$269.00  
**1000 12" VINYL (in WHITE JACKET w/ HOLE) \$1,699.00** REORDER - \$1149.00  
**500 12" VINYL (in WHITE JACKET w/ HOLE) \$1,199.00** REORDER \$649.00

ALL PACKAGES INCLUDE: MASTERING / FULL PROCESSING / TESTS /  
 2-COLOR LABELS / SHRINKWRAP / QUICK TURN AROUND

IN-HOUSE CD, VINYL & CASSETTE REPLICATING & PACKAGING — ASK FOR OUR FREE BROCHURE!

**Rainbo Records and Cassettes**  
 1738 Berkeley Street, Santa Monica, CA 90404 • (310) 829-3476 • Fax (310) 828-8765

## IT'S YOUR BABY AND WE DELIVER.

**500 \$750.00**  
**1000 \$1,100.00**  
**5000 \$4,500.00**

Services:  
 • Mastering  
 • Design  
 • Film & Printing  
 • Web Development  
 • Enhanced CDs

**800-DIGIDOC DIGIDOC**  
[www.digidocpro.com](http://www.digidocpro.com)

Package includes: glass master, 2 color label, insert box, packaging, shipping

**SPINNER WORLD WIDE** disc

**500 CD's Complete Full Color package**  
 CD package includes:  
 color 2 page insert, 2 color CD Label,  
 all mastering, jewel box,  
 shrink wrapping, graphic insertion.  
 • From Client Supplied Film Separations

**\$999<sup>00</sup>**

**Also Available**

- CD-Rom
- Cassettes
- Digital Mastering
- Posters

**500 CD's we do it all! package**  
 CD package includes:  
 graphic design, film,  
 color 2 page insert, 2 color CD label,  
 all mastering, jewel box,  
 shrink wrapping, graphic insertion.

**\$1299<sup>00</sup>**

Call for our WHOLESALE MANUFACTURING GUIDE  
**1-800-582-3472**  
[www.spinnerworldwide.com](http://www.spinnerworldwide.com)

## DIGITAL FORCE

**212-252-9300**  
 149 MADISON AVENUE NY NY 10016

The Power of Excellence<sup>SM</sup>

Mastering Complete Packaging  
 Replication Warehousing  
 Graphic Design Printing

**DIGITAL FORCE**  
[www.digitalforce.com](http://www.digitalforce.com)

Call for free quotes & Digital Force Sampler CD

**Total**  
 Compact Disc, ECD,  
 CD-ROM & Cassette  
 Production Services

Check out *Musician* online at  
[www.musicianmag.com](http://www.musicianmag.com)



## services

### 500 1-COLOR CHROME CASSETTES \$595 REORDER: \$385

INCLUDES: 1000 1-COLOR INSERTS (500 extra for reorder) & COMPOSITE NEGS FROM YOUR CAMERA-READY ART • NORELCO BOX • UP TO 22 MINUTES PER SIDE

### 1000 4-COLOR CHROME CASSETTES \$899 REORDER: \$750

INCLUDES: 2000 4-COLOR INSERTS (1000 extra for reorder) FROM YOUR PRINT-READY FILM (in Rainbo's specs) • NORELCO BOX • UP TO 22 MINUTES PER SIDE

### 500 4-COLOR CHROME CASSETTE SINGLES \$529 REORDER: \$275\*

### 1000 4-COLOR CHROME CASSETTE SINGLES \$779 REORDER: \$500\*

INCLUDES: 2000 4-COLOR O-CARDS FROM YOUR PRINT-READY FILM (in Rainbo's specs) • UP TO 8 MINUTES PER SIDE

\*Using extra O-cards from stock

ALL PACKAGES INCLUDE: CASSETTE RUNNING MASTER • TEST CASSETTE • APEX PRINTING ON CASSETTE • SHRINK-WRAP IN-HOUSE CD, VINYL & CASSETTE REPLICATING & PACKAGING — ASK FOR OUR FREE BROCHURE!

**Rainbo Records and Cassettes**  
1738 Berkeley Street, Santa Monica, CA 90404 • (310) 829-3476 • Fax (310) 828-8765 • www.rainborec.com

## Fleetwood MultiMedia

Celebrating 40 Years  
in the Recording Industry

1000 CDs  
\$1099

FREE Mastering  
2 Color CD Ifmprint  
Jewel Box, Shrink Wrap  
7-10 Day Turnaround

Full CD & Tape  
Packages Available

1000 CDs bulk  
\$799  
With 2 Color Imprint

500 Chrome Tapes  
\$715  
Includes Everything!

Free web page listing with cd package.  
Photo, contact info and link to your page included!

Our Services Include:  
CD Replication  
Cassette Duplication  
Graphic Design & Film  
Printing & Packaging  
Custom Mastering  
CD One-Offs

Call for a quote that fits your budget

800-353-1830 (781) 599-2400  
www.fleetwood.com

## songwriters

Recording Contracts, Publishing Deals. Call now for a FREE review of your songs and FREE information on enhancing and developing your musical career. **THE DEMO SHOP** 610.391.1975.

DO YOU

WANT TO SELL YOUR SONG?

WANT TO HEAR YOUR SONG ON THE RADIO?

WE  
CAN  
HELP!

Our team, at The SONG SHOP, has worked amongst the finest writers and producers in the industry. We can critique your song and give you professional and thorough analysis to make it industry-ready.

Only \$79.<sup>00</sup> per song. Mail Cassette, CD, or DAT, and copy of lyrics w/check or money order to: The Song Shop P.O. Box 108 Hollywood, CA 90078-0108

PLEASE ALLOW 4 WEEKS FOR REPLY.

**GET SERIOUS....**  
inquiries and sales from a  
Musician Classified Ad.

# NEXT MONTH IN MUSICIAN

### Business:

• Fresh strategies for selling your CD.

### Headlines:

• Burning out on the road? Here's how to keep your head—and your band—together on tour.

### The Musician

#### Interview:

• Joni Mitchell on the magic and the method of the creative process.

### Technology:

• Pro tips on improving your acoustic sound onstage.

### Studio Techniques:

• Award-winning producer Keith Olsen shares home recording tips.

### Editor's Pick:

• The latest breakthrough in hard disk recording.

### Private Lesson:

• The guitar wizardry of Pete Anderson.

### Plus:

• Morcheeba, Shoptalk with Sunny Day Real Estate, Space Monkeys' home studio, recording with the Goo Goo Dolls, four-track fun with Frank Black—even a buyer's guide to music stores. And lots more!

# MUSICIAN

CLASSIFIED ADS GET YOU  
THE MOST RESPONSES.

Call Jeff at **1.800.407.6874**  
to place YOUR ad.

# Beyond the B Sides

**A trove of vocal performances you probably—and shouldn't have—missed.**

**O**n his new *Hightone* album, *Unchained Maladies*, Musician contributing editor Rev. Billy C. Wirtz drags us through a minefield of musical memories that still hold a lot of meaning for boomers and those who hate them. But his knowledge of recordings stretches far beyond the Woodstock set list, so we decided to give him the last word in this special issue. The assignment was simple: Come up with a list of vocal performances that deserve at least as much recognition as, oh, I don't know, Dan Hill got for "Sometimes When We Touch." True to form, the good Rev. came through. For some truly amazing milestones in vocal history, check these out . . . if you dare.

**The Louvin Brothers, "Knoxville Girl."**

These guys defined close harmony. Most of their songs were either extremely religious or extremely dark and violent; they'd sing about death, ghosts, train wrecks, all that stuff. But this record is one of my all-time favorites: The guy meets the girl in Knoxville, they go for a walk by a river, and for no apparent reason he picks up a stick, hits her on the head, and pushes her into the water. And it goes downhill from there. But the way they sing it, it's so convincing. It's country without trying to appeal to a mass pop audience or become an ad for blue jeans.

**Carl Butler, "Don't Let Me Cross Over."** This is my second favorite country performance. You can just see a guy sitting at a redneck bar in Virginia, with his gut hanging out over his initialed buckle, a PBR in one hand and the pork rinds in the other, a tear in his eye, thinking about how this song defines his life.

**Red Sovine, "Little Rosa."** This was from the era of "Honey" and other songs about infanticide, so in that sense there's nothing

unusual here. But what it *does* feature is probably the worst Italian accent recorded in the history of music. Is it possible for a song about a little girl who gets run over by a train to be screamingly and unintentionally hilarious? Unfortunately, yes.

**Screamin' Jay Hawkins, "Constipation Blues."** It would be hard to top this one in the "weird" category.

Screamin' Jay graphically depicts a man in the throes of, as he calls it, "real pain." The whole song is him grunting and groaning in agony. It's helped me clear out parties and find new meaning to the phrase "wind beneath my wings."

**The Skyliners, "This I Swear."**

Phil Spector says this is the greatest teenage love ballad of all time. All I'll add is that Jimmy Beaumont, the pride of Pittsburgh, could *sing!*

**O. V. Wright, "The Nickel and the Nail."**

Here we have one of the most neglected talents of the soul music era. This was a Willie Mitchell type of sound, predating Al Green. Oh, yeah—and it's the most bitter, tense soul song I've ever heard.

**The Mighty Clouds of Joy, "What a Friend We Have in Jesus."**

This is probably the most intense two-and-a-half minutes ever put on record. There's a guy doubling the lead part with a

falsetto that'll drop your jaw.

**Sam Cooke and the Soul Stirrers, "Jesus Gave Me Water."** Absolute flawless perfection.

**The Ramones, "Teenage Lobotomy."** My favorite song for dealing with minor cases of road rage. When I'm driving down the road and people are going stupid all around me, I can turn this up and feel better about the world.





# Duke Robillard and his Epiphone ES-295



Hear the Duke on his  
Stony Plain Records release *Stretchin' Out*.

# Epiphone®

What Are You Waiting For?

A Division of Gibson Musical Instruments • 645 Massman Drive • Nashville, TN 37210

For product info call 1-800-444-2766 for a FREE Catalog or visit Epiphone at <http://www.epiphone.com> • Call 1-800-EPI-WEAR for cool Epiphone signature clothing!

**believe in evolution...**  
**Sugar Ray does...**

"When we're on the road, we need to know that our mics will stand up to the abuse *and* that they'll perform night after night," says Mark McGrath of Sugar Ray. "The right mics are critical and Sennheiser's Evolution Series makes it happen."

Evolution, a new series of microphones from Sennheiser is designed from the ground up. After extensive research into the needs of today's musician, Evolution brings together everything you've wished for in a microphone – superior sound, rugged reliability, and a remarkably affordable price. Whether you're a vocalist, an acoustic instrumentalist, a percussionist, an electronic musician, or the person who needs to make certain the audience hears good sound, there's an Evolution mic that's perfect for you. Evolution combines Sennheiser's fifty-plus years of experience in microphone design with the latest advances in manufacturing and material technologies. The results will floor you. Come see the future of microphones today. Visit your Sennheiser dealer and participate in Evolution as it happens.



**Evolution**  
THE MICROPHONE SERIES



Sennheiser Electronic Corporation, 1 Enterprise Drive, PO Box 987, Old Lyme, CT 06371  
Telephone: 860-434-9190 • Fax: 860-434-1759 • Web: <http://www.sennheiserusa.com>  
Sennheiser Mexico: Av. Xola 613, PH6, Col. Del Valle 03100, Mexico, DF. Telephone: (525) 639-0956. Fax: (525) 639-9482  
Sennheiser Canada: 221 Labrosse Ave, Pte-Claire, PQ H9R 1A3. Telephone: 514-426-3013. Fax: 514-426-3953  
Manufacturing Plant: Am Labor 1, 30900 Wedemark, Germany

 **SENNHEISER**  
*defining sound*