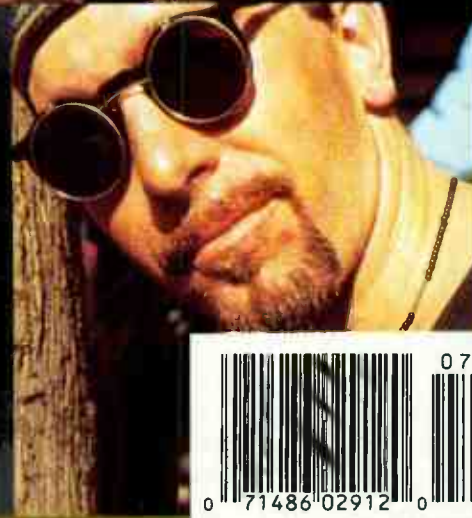
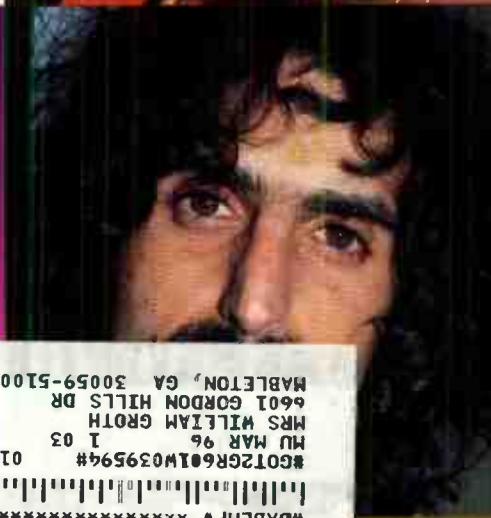
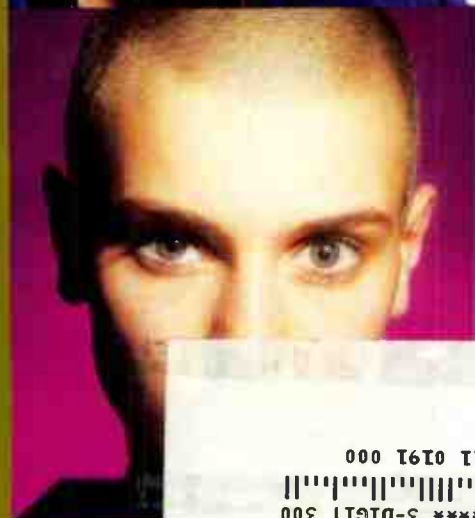
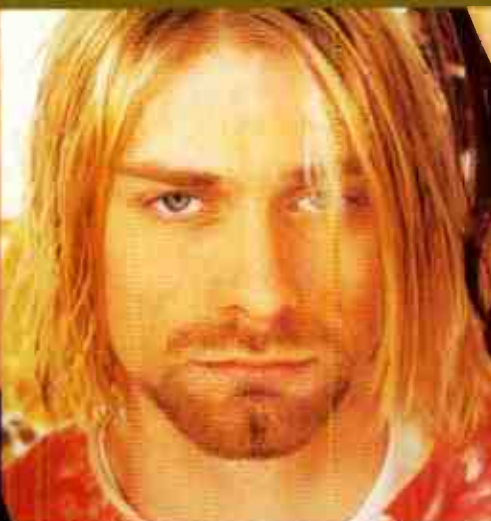
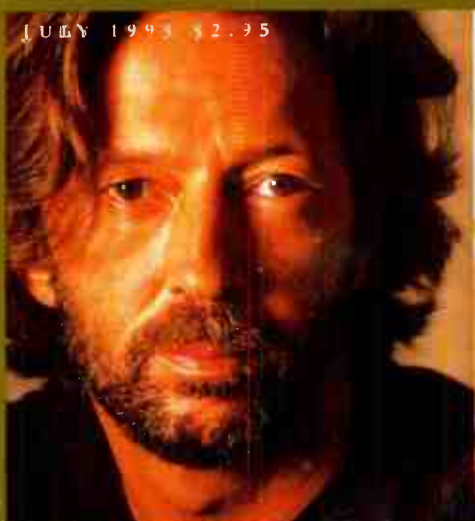


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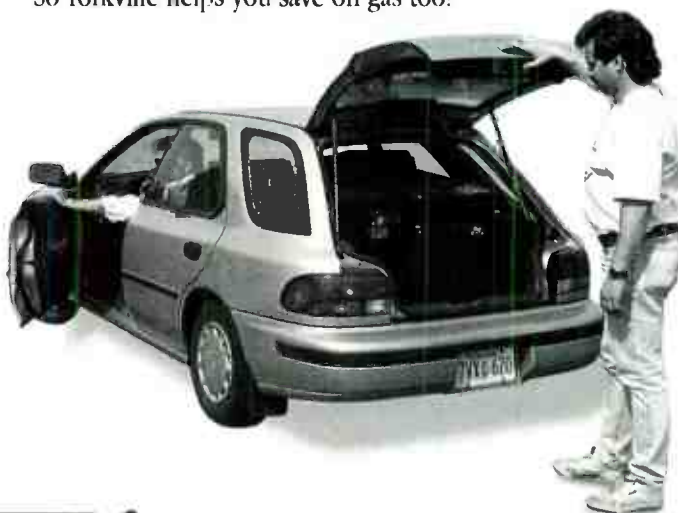
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Mackoids meet Queensrÿche at their island cabin retreat.

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Listening to the Greatest Hits album it struck me how on "Streets of Philadelphia" you sing about a social issue, AIDS, by describing how it affects one man. It's a device you've often used—in "Seeds," "My Hometown," "Born in the USA," and especially in "Atlantic City," where every temptation facing the character is a temptation that led to Atlantic City legalizing gambling.

If you look around at whatever's happening on some larger social scale, that's coming up out of people. I've never started out with any sort of specific political ideology. I wasn't a polemicist. In that kind of music I was drawing on what I was seeing, my own history in some fashion, and I was interested in telling a particular story and letting its implications speak for themselves. I didn't think about the politics of "Atlantic City" until I started to read about it in the papers. It was just a tone, a mood, a group of characters and a certain feeling that I felt...in myself really. [pause—then Bruce laughs] I thought this was the *Frontman* interview! Where's the frontman questions?

You want to talk about being a frontman?

No, no. That's okay.

No, let's do that. You've been sitting in with a lot of bands lately, do you ever think, "Hey, I wouldn't mind just being the guitar player"?

I don't mind it for a *night*, you know. Obviously something propelled me to being the frontman. I wanted to have that kind of control. I started out as just the guitarist. I was lead guitarist in the Castilles, I didn't do much singing. That's where a part of me was coming from. To be able to sit back in a really good band and just play the guitar is still a tremendous thrill. The other night I got to sit in with the Blasters, and just to stand back and riff was a lot of fun. It's very different. But the frontman thing is funny. Just because you're in the front of the band doesn't make you a frontman. Mick Jagger was a frontman, James Brown was a frontman. There are groups that come up where there's a guy in front but the group still presents itself as a group. I'm not trying to subvert the interview. [laughter] Ask me some other questions.

No, let's stick with this. Even before you were well-known you were somehow able to command attention by the way you walked onstage. I assume you had to learn how to do that.

Oh, yeah, you have to learn it. When you walk on you have to have something to do, you have to have an *idea*. And there's a way to communicate *before you play* that you're holding an idea. That's a big part of it. You have to show that you have a direction for the night to go. The frontman has to embody whatever that idea might be. Even in a little bar you can unite the room. You have to have some sort of mental picture of what you're going to do, and if that *erodes* on you you're in trouble. Peter Wolf had one of the greatest quotes. Somebody asked him, "What's the weirdest thing you ever did onstage?" and he said, "Think about what I'm doing."

Sometimes there's an isolation between the rest of the band and the frontman, because the frontman has to be the bridge to the audience.

Well, it works two ways. I actually believe that the E Street Band is a

**"The
E Street
Band is
a bridge
to my
audience."**



BRUCE SPRINGSTEEN

bridge to my audience. I believe that's a big part of what they bring. Many times when I was a kid I'd go to a YMCA dance and focus on, even, the rhythm guitar player, if there was something about the way he was standing, if I liked the way he held his guitar. So the entire band can serve as a projection for your audience. But the thing behind fronting is, when you come out there's energy in the crowd—and you have to focus it in some fashion. The nights when you feel you didn't have the show you wanted to have are the nights when you couldn't focus or get hold of that energy. And you withdraw. The Beatles were interesting—the Beatles were a band with no frontman.

The Beatles were even the same height, the same size.

They had a strange sort of uniformity. The Band had something similar. It has a certain amount to do with your psychology. For me, James Brown was somebody I really looked to. Part of that was just learning the craft of band-leading, what you needed to know in the little bars we came up through. We weren't a Top 40 band but we played bars that had Top 40 bands play in them. So when we came on we tried to do what we wanted to do, but very often that would be met by a good part of the crowd somewhat hostilely, because they wanted the Top 40 music. So you always try to find ways to survive, and being able to focus the strengths of the band was pretty important in those days.

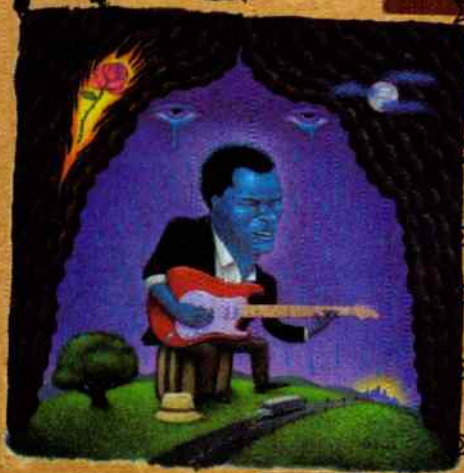
Will you now use the E Street Band sometimes but not all the time?

Yeah, and that was my initial idea. I'd like to do both things. Everybody's got their own lives now and is doing their own stuff, but the experience we've had playing together again is that everybody still likes seeing one another and enjoys playing together tremendously. There's no sense to cut off any of the options you have.

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LETTERS

TOUCHSTONE

When interviewing Stone Gossard Vic Garbarini does not touch upon the sensitive issues. Many of us want to know the "real" story why drummer Dave Abruzzese was fired from the band. But Vic didn't touch the subject even though Stone was the PJ member who supposedly fired him. On the other hand, when it comes to Eddie having the creative control over the band now, once again Mr. Garbarini does not even touch the subject. One small sentence and the subject is never broached again.

In the companion story "Spinning Loose-grooves," regarding the band Critters Buggin, the statement was made "they've done a lot of drugs since then and really expanded their frame of reference." Drugs do not do anything for any musician except take their money and destroy their lives. It's about time we stopped glorifying drugs in the music world.

Howard M. Stern
hannibal@escape.com

SHRED IS DEAD

I would like to commend you on an excellent article you did, "Who Killed the Hair Bands?" As a big fan of this type of music, I always wondered "what the hell happened?" It seems almost overnight that everyone dropped hard rock music in general the day Nirvana rolled around. I'm glad to see some of these bands attempting a comeback, and I'm especially glad that a label like CMC exists.

I publish an Internet newsletter on hard rock called SFK. And if my subscribers are anything to go by, this form of music is alive and well. If anyone is interested they can e-mail me at thecompany@aol.com and I'll be happy to send them an issue.

Kurt Torster
editor of SFK
Bloomfield, NJ

"Who Killed the Hair Bands?" It wasn't murder, it was suicide! Those bands spent too much time trying to look cute and cuddly and not enough time trying to write good songs. It's not the fault of the record labels, radio stations or MTV. All the advertising in the world can't save a lousy product.

Dave Bygrave
Littleton, MA

As publicity representative for Vince Neil and numerous other platinum-selling hard rock

bands, I thought Alan di Perna's article, "Who Killed the Hair Bands?" (May '95), was an accurate story of the ever-changing musical landscape. However, I take some exception with his description of Vince Neil, who I've represented since his ousting from Motley Crue. Unlike most of the acts mentioned by di Perna in the story, Vince and Motley Crue were on the upswing, coming off their largest-selling album ever. Since his firing from Motley Crue, Vince came out with a top single, "You're Invited (But Your Friend Can't Come)," only two months after being fired, and signed an \$18 million, five-album deal with

Enjoyed your interview with Stone. Was glad to see someone show that Pearl Jam is not "The Eddie Vedder Band," but a band made up of five individual musicians who all together are Pearl Jam. I admire how he's handling the shifting of the leadership role from himself and Jeff to Eddie. I'm not so sure my ego could withstand a shift to a position of less power and not feel slighted, but then again, I'm not immensely talented as he is.

Sue
76255.2602@
compuserve.com



Warner Bros. Records. He then toured extensively with Van Halen and had two successful solo treks in support of his debut album, *Exposed*, which sold upwards of a million copies worldwide.

Jeff Albright
The Albright Entertainment Group
Los Angeles, CA

I find it very interesting that your May '95 issue with the great article about the death of the hair bands would include Sebastian "Blah" Bach's list of what he's listening to. Is he that vain, or insecure, that he feels he has to list his album first? Isn't he in a hair band? If so, who cares, they're dead!

Charlie Meehan
Warwick, RI
Zcbx74a@prodigy.com

ON TOUR

Thanks for a mag that is consistently inspirational—in a world glutted by gear mags and

marginally useful tablature, *Musician* stands alone. As a longtime subscriber (I remember Rafi the Bear!) I think the words of an articulate musician are an important companion to the music itself. My band, the Richard Black Project, are doing our third U.K. tour, a three-and-a-half-weeker. Your "If I Knew Then..." is I deemed essential road reading—along with Duke Ellington's *Music Is My Mistress* and London's great mag *Mojo*. Stonehenge tomorrow...no rest till London...Liverpool's Cavern Club was awesome!

Paul Petraitis
From the Van

P.J. HARVEY

Bill Flanagan's review of P.J. Harvey's *To Bring You My Love* is one of the most concise, well-written summaries of rock 'n' roll I've ever read. Flanagan showed an understanding of rock that not only showed his knowledge but also validated all the subsequent statements he made on Harvey's latest recording. Like most others, I read reviews to help make buying decisions. *Musician* tends to have some of the best reviews around, but this one was above and beyond even your standards.

P.J. Harvey ought to frame Flanagan's review.

Martin Fullington
Arden, NC

ERATTA

In Ken Micallef's otherwise serviceable review of the Grant McLennan album (May '95), he makes a grave error: "Like the late Danny O'Keefe ('Goodtime Charlie's Got the Blues'), McLennan knows how to make sadness sting." This is an apparent reprint of a mistake in the gossip mag *Us*, which erroneously served up the idea that Danny has left this mortal coil. Not so. I was speaking to him only today from his home in the Seattle area, and he is very much alive and still making great music.

John Boylan
Los Angeles, CA

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Each M-2600 channel features advanced-design mic pre-amps with incredibly low-distortion specs. Plus, you get phantom power on each channel. Feed anything into the M-2600 from condenser microphones to line input from synths and sound modules.

For your personal or project studio, don't settle for anything less than a dedicated recording console. Some may try to convince you that a "multi-purpose mixer" works fine for multitrack recording. But don't take their word for it. The compromises, hassles and workarounds just aren't worth it.

Want proof? Ask your salesperson how a multipurpose mixer handles these common recording situations. But listen carefully for workarounds, repatching schemes and other compromises. Then compare it to how easily the M-2600, a true recording console, sets up and does things.

SITUATION Separate headphone mixes for the talent and the producer. The talent wants a reverb-wet mix, but the producer wants it dry. Everyone wants it in stereo.

Compromise: Multi-purpose mixers require you to sacrifice 4 AUX sends and tape returns to get 2 stereo headphone mixes; but you need those sends/returns for outboard effects! What a dilemma.

M-2600 Solution: With a few buttons, assign up to 2, independent stereo AUXs to be used as headphone mixes. Everyone hears the mix they want — and you've still got 4 AUX sends and returns free for signal processing gear.

SITUATION You're EQing tape tracks to get just the right sound. You're using the shelving EQ for the monitor mix, and the sweepable mids for the channel bus. Still, the drummer wants a certain frequency out of his mix — a job for the sweepable mids.

Compromise: Few multi-purpose mixers have EQ assignment. You're stuck with the shelving EQ on the monitor mix, and the sweepable mids on the channels (if they even have split EQ). You've got no choice. Good luck trying to explain this to the drummer.

M-2600 Solution: Assign the shelving EQ, the sweepable EQ, or both to either the monitor or channel bus as necessary. The entire EQ section is splittable and assignable and can work in tandem.

SITUATION Mixdown. You're sending tracks to effects units for added studio polish. You want to take advantage of true stereo effects. How do you do it?

Compromise: Most multi-purpose mixers have fewer AUX sends than the M-2600's 8. Usually only in mono. And, some sends are linked, so you can't send them to different signal paths. So you settle for only a few effects, or forego stereo effects altogether.

M-2600 Solution: Pick one: 8 mono sends or 1 stereo and 6 mono sends or 2 stereo and 4 mono sends. Each with its own level control and separate output jack. So you can use true stereo effects and still have sends left over for effects. Send the effects signals back via 6 stereo returns.

That's not all! The M-2600 doesn't compromise sound, either. You'll appreciate the new TASCAM sound — low-noise circuitry and Absolute Sound Transparency™. It all adds up to the perfect console for any personal or project studio — combining great sound with recording-specific features you'll need when recording, overdubbing and mixing down. Features you can get your hands on for as little as \$2,999 (suggested retail price for the 16-input model).

So forget compromises. Invest in a true recording console. The TASCAM M-2600.



Available with 16, 24 or 32 inputs, the M-2600 is optimized for digital recording. Don't wait till your first session to discover the compromises and hassles other boards will put you through.



ORDING, MOST OTHER CONSOLES COMPROMISING SITUATION.

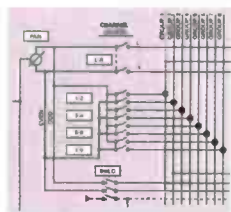
Only the M-2600 provides two independent stereo cue systems. Demanding performers can hear the submix or scratch tracks the way they want, so they'll perform better. Meanwhile, the control room or producer's mix is unaffected. You can accommodate everyone involved in the production —

without interrupting the creative flow. Best of all, using the cue mixes doesn't involve tying up your valuable AUX sends.

Use more effects/signal processing gear on more tracks with the M-2600. Use 2 (count 'em) true stereo send/returns to support stereo effects units. Plus, you still have 4 fully assignable AUX sends left over for other gear. A total of 8 AUX sends — more than nearly any other console — anywhere. Better yet, you can use them all at once. No compromises. At mix down, you can actually double your inputs so you can mix in all those virtual tracks. Just press the "FLIP" switch. No repatching. No need to buy expensive and space-eating expansion modules.

The incredibly flexible design of the M-2600 means signal routing is versatile and accomplished by the touch of a button, instead of a tangle of wire.

Our decades of mixer experience has resulted in an ergonomic design that's exactly what you need: a board that speeds and facilitates recording and mix down. Everything is where you intuitively think it should be. Dedicated solo and mute indicator lights on every channel, on master AUX sends, stereo returns, and each of the 8 busses so you always know exactly what you're monitoring. Plus, SmartSwitches™ protect you against redundant or canceling operations.



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Of course, the M-2600 sounds great. It's got totally redesigned low-noise circuitry, Absolute Sound Transparency™ and tremendous headroom. No coloration and virtually no noise. You will hear the difference. So, even during long mix down marathons, you'll hear an accurate representation of what's been recorded.



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EXPERT WITNESS

'Scuse Me While I Sue This Guy

TWENTY-FIVE YEARS before Pearl Jam, Seattle staked its claim on rock history as the city where Jimi Hendrix grew up. Now Pearl Jam guitar-meisters Stone Gossard and Mike McCready are lending their support to Hendrix's

family, as part of what promises to be among the more star-studded court battles in recent memory—or at least since that one with the ex-football star down in L.A.

In a civil case scheduled for trial in Seattle on June 5, Al Hendrix, Jimi Hendrix's father, is bringing suit against his former lawyer Leo Branton and record producer Alan Douglas, among others, for what court documents describe as "twenty years of abuse of [Hendrix's] trust, misrepresentations, mismanagement, unjust enrichments and self-dealing..."

At stake is the ownership and future management of what is loosely called the Jimi Hendrix "Legacy," which includes the late musician's huge body of song copyrights, mastered and unmastered recordings, royalties, films and videos, writings and photographs. Al Hendrix had been declared the sole legal heir of his son's possessions after Jimi Hendrix died in 1970.

Leo Branton had been employed by Al Hendrix since the early '70s to administer the Legacy with a view toward establishing a profitable family

trust—but only, according to Hendrix, with the explicit understanding that no part of the Legacy could be sold off. His complaint alleges that Branton agreed to this, but that subsequently he induced Al Hendrix to sign documents which transferred ownership of most assets to a series of shell corporations at absurdly low prices, possibly as a U.S. tax dodge. Jimi Hendrix's publishing catalog, which was earning about a half-million dollars a year at the time, was sold for a one-time fee of \$50,000. His unmastered tapes, estimated at between 500 and 800 reels of music, was sold for \$50,000 as well. Court documents suggest that, as the attorney for the corporations which purchased them, Branton continued to administer and maintain control over the Hendrix Legacy, leading Al Hendrix to assume that nothing was amiss. But in early 1993, Hendrix discovered that Branton was attempting to sell off the assets held by these companies—assets for which he assumed he still held title. At that point he initiated legal proceedings.

"It was Jimi's and it was passed on to me,"



RECENT SIGNINGS

Outrageous Cherry "Soft feedback-drenched" unit from Detroit (Bar None)

Jennifer Trynin Power trio frontin' songwritin' Bostonian (Warner Bros.)

Russell Gunn 23-year-old trumpet player from the Lincoln Center Jazz Orchestra (Muse)



ROU

MASS-MARKET MULTIMEDIA

Attempting to kick start the market for interactive multimedia products, Apple Computer gathered over 150 music-industry executives, managers and artists for a conference in March. There the princes of point-and-click unveiled a suite of initiatives aimed at making high-tech media more accessible to artists, producers and consumers.



says Al Hendrix, 75, of his son's musical legacy. "I wouldn't sell it for any amount of money." Jimi's half-sister Janie Hendrix, who is assisting her father in the case, points out that since Jimi died, "the family has never auctioned *anything* for personal gain, though we've allowed some things to be auctioned for charity. Jimi's music is all we have left. We would never put it up for sale."

Branton's lawyer, Jim Tierney, disputes this last contention. He says he possesses dozens of letters from Branton to Al Hendrix that make clear reference to the sale of Hendrix assets, and disagrees that Branton's role as the attorney for the corporations which purchased them signals any conflict of interest. The reason Hendrix's publishing and recordings were sold off so cheaply, he reasons, was due in part to the existence of conflicting legal claims on the Legacy at the time, and that Branton deserves credit for ultimately getting Al Hendrix clear title to them.

"Al Hendrix didn't have enough money to live on when Leo met him," Tierney says. "Leo basically supported him for years while working on the estate, and Al Hendrix has made millions of dollars [as a result]. My client did a hell of a job for him. Now the value of the catalog has gone up and he'd like to renegotiate the deal."

The suit will likely [cont'd on page 43]

This month's Rough Mix was written by Nathan Brackett, Cheo H. Coker, Ted Greenwald, Jim Macnie, Mac Randall and Mark Rowland.

GH MIX

Apple predicted that 50 to 100 "enhanced CDs" containing both standard audio and interactive content will be in stores by Christmas 1995. Some of them produced under the auspices of a new artist-support program called the Apple Interactive Music Track. Charter members include Ray Manzarek, Lady Kier of Deee-Lite and Mark Mothers-

baugh of Devo, but artists reportedly developing music-related interactive material are as varied as R.E.M., Van Halen, Tom Petty, Squeeze, Moby and Skinny Puppy.

Apple also announced plans to integrate Opcode's OMS (Open MIDI System) into QuickTime, the technical spec that supports video [cont'd on p. 33]

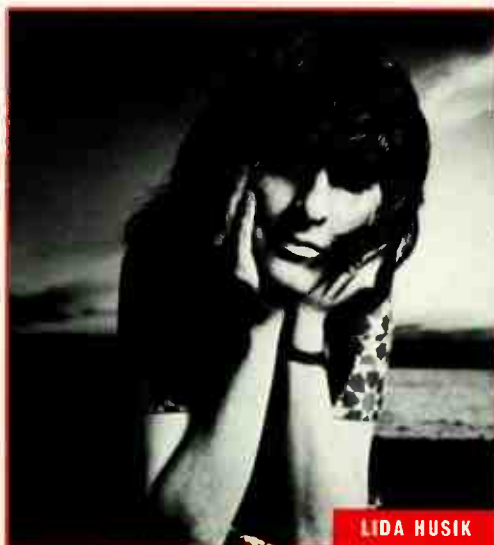
LOOKING FOR SOUNDS

InVision, publisher of soundware by Keith Emerson, Miroslav Vitous and the Moody Blues' Mike Pinder, is looking for original sounds. Material for Akai, Ensoniq, Roland, E-mu and Digi-design samplers, Kurzweil K2000 and Alesis QuadraSynth—nothing under copyright, please—should be submitted on a single standard audio cassette (no noise reduction) or DAT (48kHz), clearly labeled. Call (415) 812-7380 for a fax containing more detailed instructions, or send a tape to Original Sounds, InVision, 2445 Faber Pl., Suite 102, Palo Alto, CA 94303-3316.—T.G.

LIDA HUSIK "I really want to rock," confesses Lida Husik. "Not in a grunge way, though. In a way that's innocent and playful, but still rocks."

"Rock" isn't the first word you'd choose to describe this D.C.-bred singer/songwriter/guitarist's past work (three idiosyncratic releases on Shimmy-Disc and a '94 collaboration with English ambient savant Beaumont Hannant, *Evening at the Grange*). "Ghostly," "trippy" and "off-the-wall" come closer. But her latest, *Joyride* (Caroline), is a different matter. Full of plaintive melodies floating gracefully over slow-burn rhythms, it's rock the Husik way, radiating power without sacrificing the beauty of old.

This distinctive mix of atmosphere and edge has its base in long periods of isolation from other musicians. In the '80s, after burning out on the D.C. scene, Husik holed up with a friend's four-track and concentrated on "exploring my musical mind." (She also stopped listening to new music—"I didn't get a CD player till just recently.") But now Husik's out in public again, hitting the road with her own three-piece



LIDA HUSIK

band. "I can always tap back into my solo thing. But," she says in her best kindergarten-teacher voice, "I think it's time for *sharing*."—M.R.

RAILROAD JERK "I think it's sometimes lazy to play the way you've heard music all your life," says guitarist Marcellus Hall of Railroad Jerk. And so, nose to the grindstone, the N.Y.C. foursome search for a rock 'n' roll that's distinct. Their current incarnation on the new *One Track Mind* is built on serpentine guitar riffs and cross-hatched tempos. Eschewing the strumbalina power chords in which many indie bands blanket themselves, RJ concentrates on rhythm.

"We'll blend stuff," says drummer Dave Vanaka. "A 2/4, 2/4 thump thump thump we'll do on the three. Next thing you know you're getting a loop effect." "We never said we wanted a herky-jerky sound, but that's what happened," furthers Hall, neglecting to mention that these jitters seem natural.

The band may be urban, but its imagery is rural—riverboats and train tracks and Hank Williams quotes add up to a

"A beautiful, superbly integrated work...This is Glass' best work in years...exhilarating and original...the best version of the story yet."

TIME

"A new form of musical theater...this work should not be missed."

THE NEW YORK TIMES

La Belle et la Bête

"Beauty and the Beast"

An opera by

Philip Glass

Based on the film by Jean Cocteau

NATIONAL TOUR CONTINUES THIS FALL

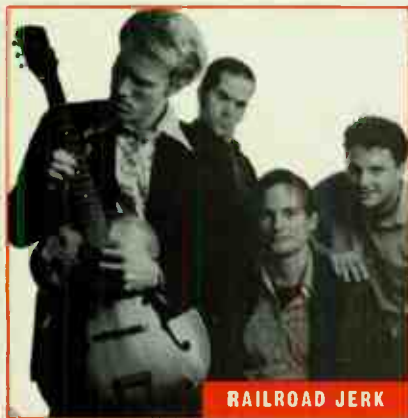
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chafing take on heartland touchstones, like Huck Finn having an Avenue B perspective. "Got the East River flowing next to my head," sings Hall; he readily admits to be smitten with Woody Guthrie's talking blues songs. "I'm intrigued by Americana and what that is, so we use it for what it's worth—it's ours for the taking."—J.M.

OMAR "A new soul revolutionary?" asks Omar after a deep baritone laugh. "That sounds militant. I just do what I do, and that's it."

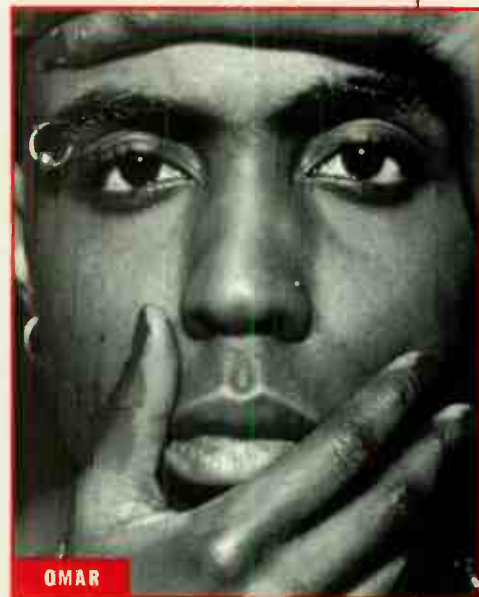


RAILROAD JERK

What the London-based wunderkind exactly does on his second album—titled simply *For Pleasure*—is bring a complexity to R&B that hasn't been present since the Man Formerly Known as Prince held the reins of the genre or, dare it even be uttered, the original one-man band himself, Stevie Wonder. Omar's sound is lush, a mixture of live drums, meaty analog synthesizer sounds, taut upright bass and hip-hop attitude without the samples.

On top of that he coats the melodies with his distinctive tenor, belting out melodies that deal with life and love on a deeper level than any "Bump N Grind" tune can muster. Call him another Ndegé-ocello—Swahili for "free as a bird"—soaring, like his contemporaries D'Angelo, Dionne Farris, Joi, Me'Shell and fellow Londoner Des'ree in skies unencumbered by cookie-cutter Black Radio formats. Coupled with co-producers and arrangers like the legendary Leon Ware and Lamont Dozier—two cornerstones of the world-famous Motown Sound—along with his own visions, Omar's retro grooves have a sincerity that runs much deeper than simple mimicry.

"Some people seem to like it," he says [cont'd on p. 33]



OMAR



Branded produced by Isaac Hayes for
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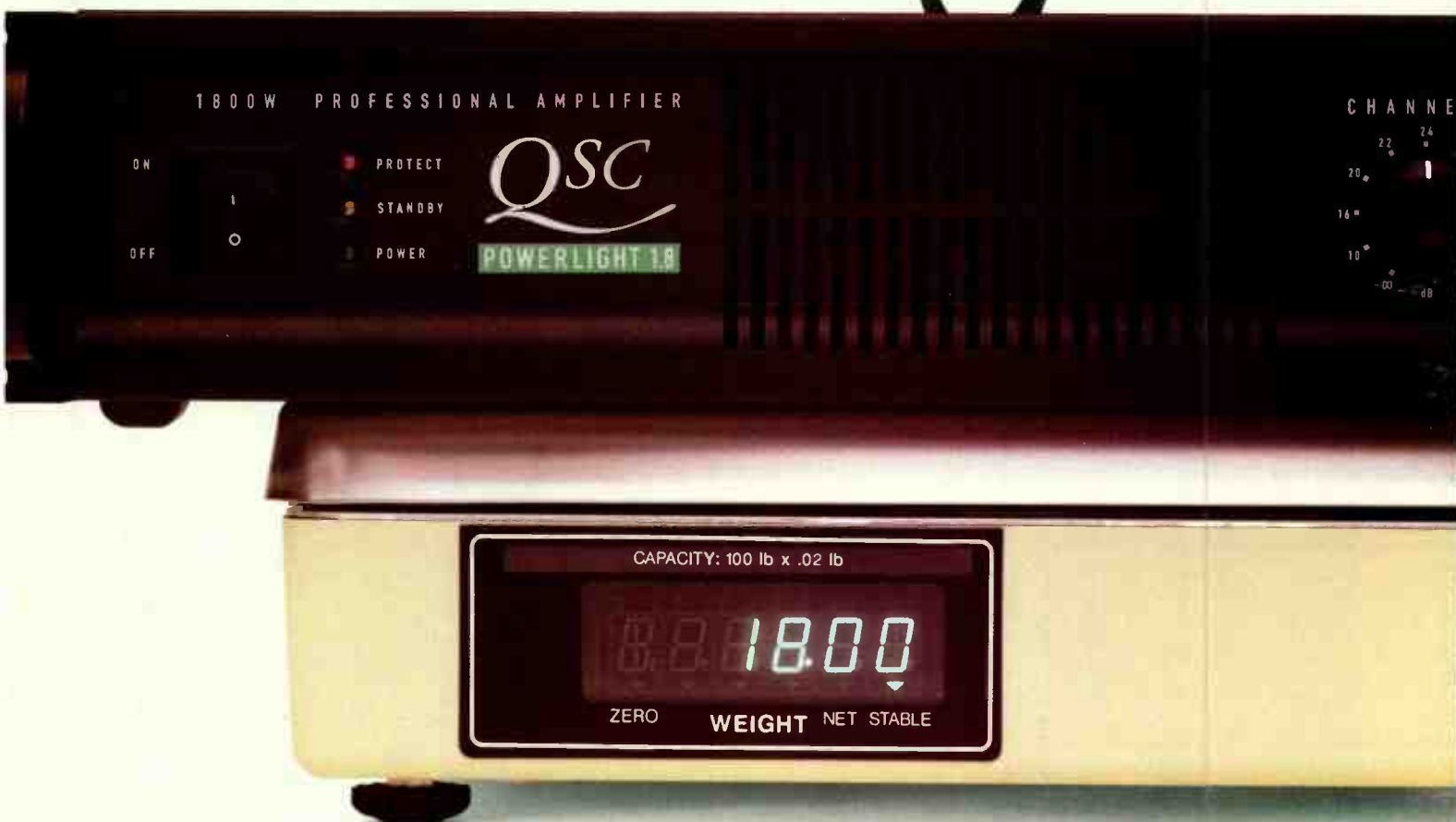
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MUSICIAN: *The first 2000 issues*

Musician was, like Christianity, born in a stable. The magazine was started in a barn in Colorado in 1976 by Sam Holdsworth and Gordon Baird, two musician/entrepreneur/hippies from Massachusetts who figured that what the world really needed was...a publication for high school band musicians. Lots of tuba ads and articles about how to march without banging your braces on the mouthpiece. That idea lasted about two issues, and then *Musical America* (as the magazine was then called) switched its attention to jazz.

There was an opening in the late '70s for a smart jazz magazine and the re-titled *Musician: Player & Listener* fit the bill. Sam and Gordon returned to their native Gloucester, Massachusetts, rented a storefront office, and got professional. Sam was the editor and sometimes art director, Gordon sold the ads, and they paid a bunch of smart writers to fill their magazine with essays and reviews about the state of the art during the days when fusion, trad jazz and the last licks of the avant-garde were competing for glory and attention.

Musician did a good job. The magazine demonstrated a passion for the issues around the music and the insight to convey a musician's perspective. Sam Holdsworth discovered a fair number of bright, articulate musicians and critics who were itching for a public forum but who perhaps did not have what other publishers would call *the social skills* (or what the critics would call *the willingness to whore themselves*) that bigger music publica-

tions appreciated. Musicians noticed that there was a new magazine speaking in the voice of players about issues they cared about. Ornette Coleman wrote a regular column. Before long big names such as Herbie Hancock, Keith Jarrett and Sonny Rollins were giving *Musician* the deep interviews that would become the book's trademark.

In the nearly 20 years the magazine has been running, *Musician* has subtly reinvented itself many times, but has kept at its center those thoughtful, wide-ranging player interviews.



In 1979 *Musician* opened its first New York office and brought aboard to run it a second editor, Vic Garbarini, and a second ad salesman, Gary Krasner. Both would be instrumental in taking *Musician* from a cult magazine to a mainstream success. Garbarini was a brilliant, eccentric, fast-talking music lover who used equal amounts of charm and tenacity to win *Musician* access to the players even the biggest magazines had trouble getting to talk. It turned out that thoughtful rock musicians such as Frank Zappa, Steely Dan and Joni Mitchell were anxious to speak seriously about their work, and this little jazz magazine had won their respect. When, in 1980, Paul McCartney used his *Musician* interview with Garbarini to break a ten-year silence about the Beatles, *Musician* began to win the sort of attention—and sales—that jazz had never

brought. The book went from a jazz magazine with some rock coverage to a rock magazine with some jazz. It worked, thanks to ambidextrous writers such as Chip Stern, Rafi Zabor and David Breskin, who had the ears to recognize the best in both forms. Gar-

MUSICIAN



World Radio History

barini's musical taste knew no prejudices, and he led the magazine toward the most exciting new bands of the day, establishing ongoing relationships with the Clash, the Police, Dire Straits and the Pretenders.

Krasner, meanwhile, organized what had been a catch-as-catch-can business effort into a professional sales operation. *Musician* became a must-buy for musical instrument manufacturers and record companies. The money—from ads and circulation—was rolling in. This caught the eye of Billboard Publications Inc., which began negotiating with Holdsworth and Baird to buy the book.

In 1981 *Musician* became part of BPI, with Garbarini and Krasner moving their offices into the company's New York headquarters. Most of the staff stayed in Massachusetts, and the only immediate difference apparent was that the bills got paid faster, the production schedule got tighter, and everyone got health insurance. BPI maintained a remarkable hands-off attitude toward *Musician*, allowing the magazine to grant its

writers freedoms (such as ownership of their copyrights) that many competing magazines withheld. The creative and philosophical freedom that *Musician* offered began to attract the top music critics in the country to the magazine. The by-lines of Lester Bangs, Timothy White, Charles M. Young, Nelson George and Dave Marsh started appearing in *Musician*. Artists such as Prince, Miles Davis, the Rolling Stones and Bruce Springsteen followed. Robert Fripp was a regular columnist for the magazine. It was the first golden era.

In 1984 Sam Holdsworth left *Musician* to move up BPI's corporate ladder and help put together a buy-out of the company by its management. He also became editor and publisher of *Billboard*, BPI's flagship. Gordon Baird became *Musician*'s sole publisher, a title he and Holdsworth had shared. Holdsworth's replacement as editor was Jock Baird, Gordon's older brother, who had been holding down edit, art and production duties in Massachusetts while Holdsworth was moving into the world of high finance. Jock was well-qualified for the job: He was a multi-instrumentalist, a Harvard-trained writer, even a decent photographer. He could do every job at the magazine, from typesetting to developing the pictures. But Vic Garbarini felt the job should have been his, and he walked.

Jock's skill as a manager turned out to be that while he was capable of doing everything, he knew how to delegate. While remaining in Massachusetts to oversee the magazine, he brought in Bill Flanagan to replace Garbarini as executive editor in New York, kept Scott Isler—the acerbic former Trouser Press editor Vic had hired—in New York, and moved Mark Rowland—perhaps the magazine's best writer—from New York to open a *Musician* office in Los Angeles. Flanagan took over as the public face and voice of the

magazine, but Jock Baird guided everything from a desk by the ocean in Gloucester. That setup remained stable for five years, from 1985 until 1990, and *Musician*'s fortunes grew. The magazine took its place as the thinking person's alternative to the MTV stars of the era, paying more attention to R.E.M., Peter Gabriel and the Replacements than to the overnight sensations who came and went with Herman's Hermits-like speed.

Great design was always crucial to *Musician*. Early art director David Olin created a warm but formal look that went through subtle variations at the hands of what now reads like a who's who of contemporary magazine design: Gary Koepke, David Carson, Hans Teensma, Pat Mitchell, John Korpics and Miriam Campiz. Time after time, A.D.s showed their stuff at *Musician* and were then lured away by bigger magazines and superstar salaries. It is one of our proudest—and most frustrating—accomplishments.

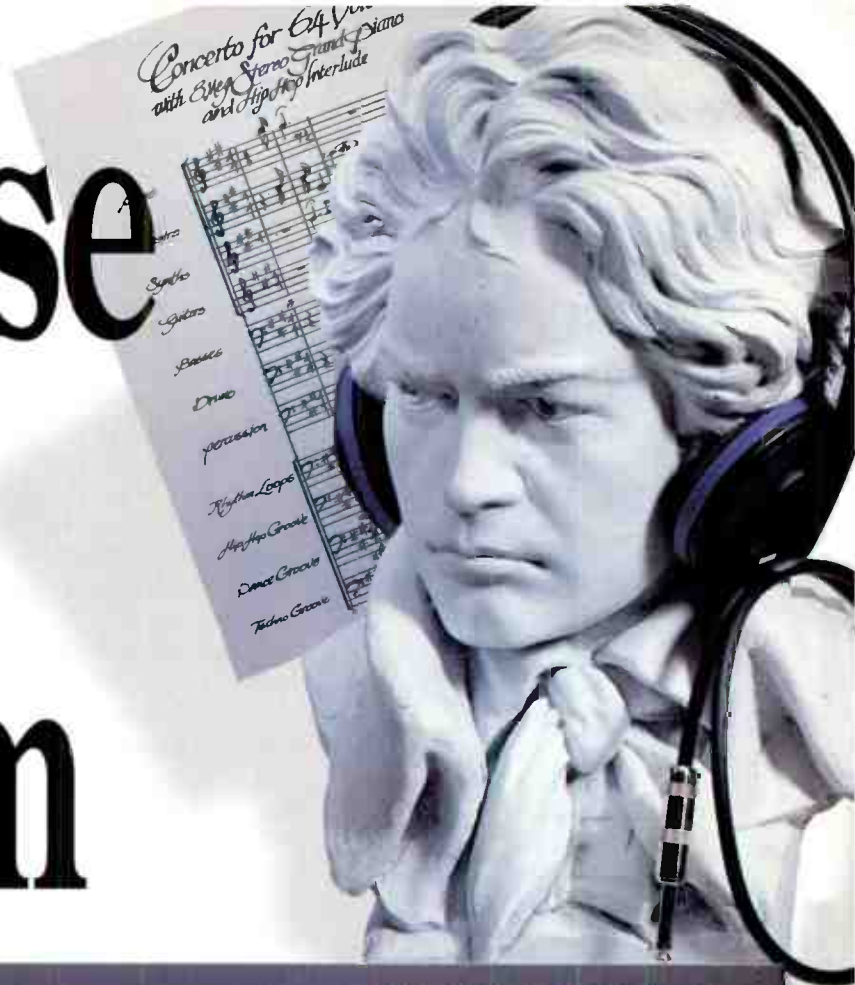
It would be silly to pretend that *Musician* was not always a business meant to make money. It was and it is. But a cynic might have been astonished at the fervor with which the staff argued over the musical merits of the artists the magazine chose to cover. No matter how successful a musician was, no matter how many magazines his face on the cover would sell, if the editors did not believe in the music they would not do the story. One publicist told an editor, "When I was being trained to do this my boss said, '*Musician*'s the hardest title to get in. You can't convince those guys to do something 'cause it's hot or hip or it's making a lot of money. They do stories based on how much they like the music. So the bad thing is, there's nothing you can say to convince them. The good thing is, if they do decide to do a story it means the most.'"

Jock Baird chose to leave as editor on January 1, 1990, saying that he was tired, he was 40, and he wanted to try other things. But it might have also had just a little to do with the fact that some of the artists his staff was arguing for—such as Guns N' Roses—did not represent what he thought the magazine should be. "I had a frightening vision of the future," he said toward the end of his run. "It's called *Metal Musician*."

Maybe it was Jock's warning that kept that fate away. Bill Flanagan stepped into the top editor's job and brought in two new recruits. Matt Resnicoff was controversial from the moment he walked in the door. Young, cocky and convinced that he knew more about music than anybody else in the room, he was a guitarist who brought a fierce attitude to his work and created both staunch defenders (Frank Zappa said that if Matt represented the next generation of music critics then he would have to start respecting the field) and bitter enemies (Van Halen's manager was so enraged by one of Matt's articles that he called to threaten him and spew slurs. Matt taped the phone call and



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CHRONICLES

Musician ran a transcription in the next issue). Tony Scherman was older, quieter, and one of the best pure writers that music journalism has ever produced. He drove the production crew nuts with minute corrections and endless revisions, but his beautiful historical writing about Robert Johnson, Robbie Robertson, Earl Palmer and other legends was some of the best work that ever appeared in the magazine.

For a period in the early '90s *Musician* pumped up its print run and decided to compete for sales in the nation's 7-11s and supermarkets. Although the experiment was a commercial success—the issues produced in 1992 were the magazine's all-time best sellers—the staff was unhappy with what it meant to compete on that level. Every cover had to be a mega-selling dinosaur act. After a lot of soul-searching it was agreed to drop the circulation back to a point at which *Musician* could afford to put deserving but uncommercial artists such as World Party, Curtis Mayfield, Branford Marsalis and James on the cover. Small, as they used to say, is beautiful.

During this period of experimentation a new trend emerged and gained strength: articles and even cover stories that addressed a theme or trend rather than relying on an interview with a single act. Such memorable covers as "The Day After You Get Signed," "Drugs, Booze and Inspiration," "Inside the Bootleg Industry," "Future Shocks: The End of the Music Business as You Know It" and "If I Knew Then What I Know Now" found an untapped market for a magazine that demystified the music business just as *Musician* had always demystified the music itself.

As *Musician* approaches its 20th year, that seems to be the best way for the magazine to go. And as always, there will be some people who will choose not to go with it. Gordon Baird retired at the end of '93, as his old partner Holdsworth had several years earlier. It's a hell of a thing to start a magazine in a barn and end up having it make you enough money to buy a mansion. Bill Flanagan decided to mark his 40th birthday, his ten-year anniversary at *Musician*, and this 200th issue by announcing his intention to step down as editor as soon as a successor can be chosen.

"It's the right time for me to go," Flanagan said. "Running *Musician* is a demanding job. The book stays so good—and the fights and feuds behind the scenes are so wild—because

everybody involved cares passionately. It can wear you out after a while, but it makes you very proud.

"A year or two ago I was talking with the editor of one of the top music magazines in the world—a magazine bigger than *Musician*—and I told him how much I liked his book. He said, 'But as long as *Musician* is out there the rest of us know we're competing to be second best.' *Musician* has stayed so good in spite of all kinds of craziness because the original idea Sam and Gordon had was so good, and because everyone involved—the art directors, the writers and most of all the musicians themselves—has risen to the occasion again and again. People have always given *Musician* their best."

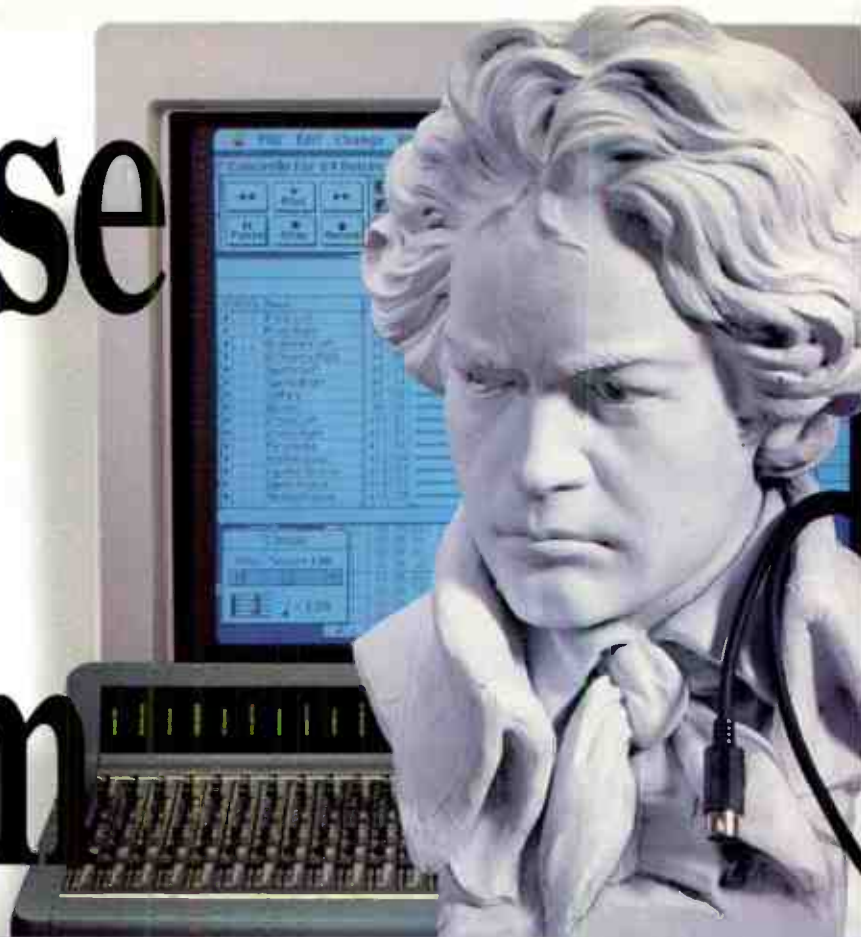
No doubt there will be new faces at *Musician* in the days to come, but there are also a lot of people who have worked quietly at the magazine for years who are now getting a chance to rise to the top. Paul Sacksman, Gordon's successor as publisher, joined the Gloucester staff in the late '70s and recently relocated to New York to assume control of the business. Executive editor Mark Rowland and managing editor Keith Powers have been aboard since the early '80s. Much of *Musician*'s style and voice comes from them. Associate editor Nathan Brackett has emerged not only as a fine writer, but as the office expert on all questions of rap, hip-hop and alternative music. Senior editor Ted Greenwald is the new kid, but since he joined two years ago he has brought out the player's perspective as no previous editor ever did.

"These guys will keep what has made *Musician* great and take it to places no one else has thought of going," Flanagan said. "And there are so many articles to look forward to. I just spent some time in London with Paul McCartney and Elvis Costello, and then went down to Nashville to hook up with Townes Van Zandt and Steve Earle for a session that'll go down as one of the best double interviews we've ever run. There's an important piece in the works explaining how songwriters get ripped off in recording contracts and another on the hand-drumming underground. Chuck Young has turned in a hilarious piece on Oasis, Joe Woodard just finished a long, thoughtful Q&A with Pat Metheny, and Dave Dimartino has been on the road with the Meat Puppets. That's why it's so hard to leave this place! As good as the past has been, the upcoming issues always seem to be the best *Musicians* yet."

Wait till you see issue #300!



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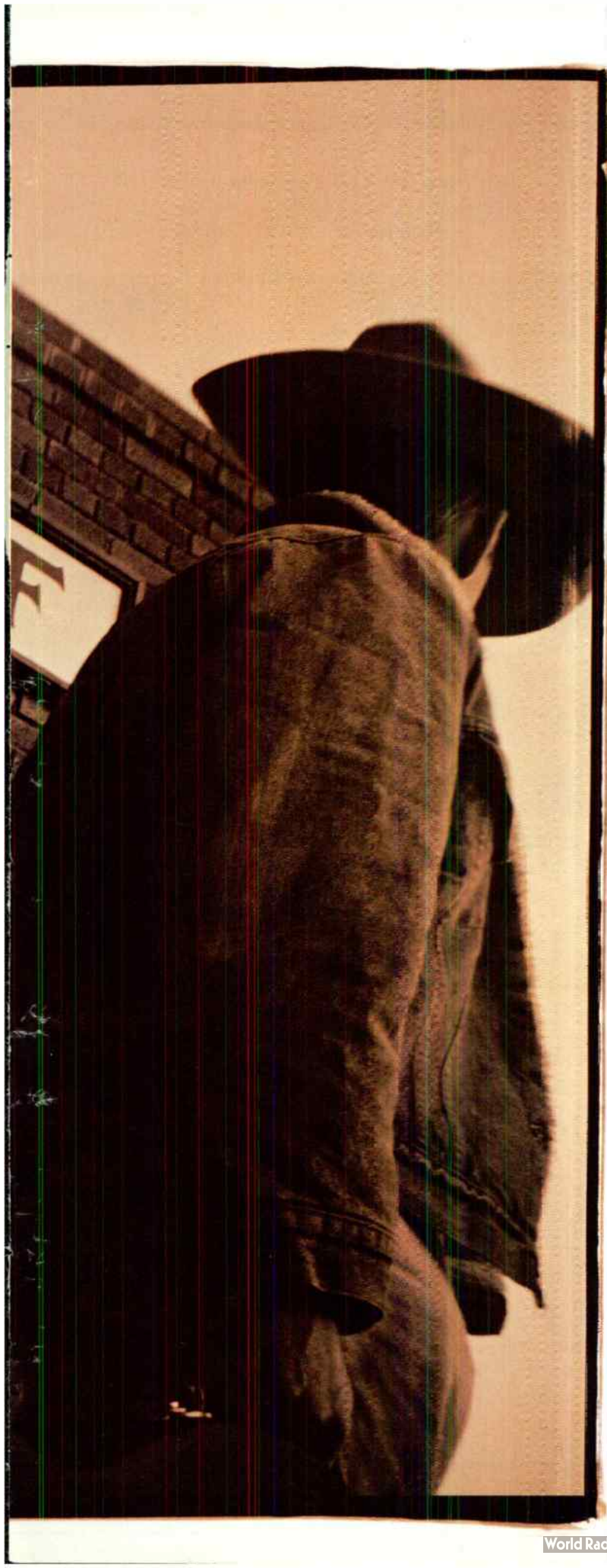


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We get a lot of nice letters
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wished-for Taylor soon.

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positively speechless.



B E A T L E S

When we were touring we had such a short time to make a record, but it was great grounding for us. I still get a bit pissed off when groups say, "Oh, I only had three months to do the album." We had 12 hours. Twelve hours!

Ringo Starr, #146, December 1990

★ **RINGO:** "RAIN" IS ONE OF MY ALL-TIME favorites for the parts I played on that record. The drumming is totally different on that one track. I don't know what happened and I've never got it back. I'm not really looking for it. But if you played all the music, I don't know where the style that I played on "Rain" came from. I feel that's a total departure.

I always had a rule that if the singer's singing you don't have to do too much but hold it together.

Bill Flanagan, #152, June 1991

★ **LENNON:** THE FRICTION IS IN LIVING. IN waking up every day. And getting through another day. That's where the friction is. And to express it in art is the job of the artist. And that's what I can do. To express it on behalf of people who can't express it or haven't the time or ability or whatever it is. That's my job.

When the real music comes to me—the music of the spheres, the music that surpasseth understanding—that has nothing to do with me, 'cause I'm just the channel. The only joy for me is for it to be given to me, and to transcribe it like a medium...those moments are what I live for.

Barbara Graustark, #31, March 1981

★ **HARRISON:** STARDOM AND FAME IS BULLSHIT that sucks you in and if you're not fortunate you can get so sucked in that you start believing it. You think you are superduper. And people are fickle. One minute they like you, then they don't. That's the nature of this world: relativity. You only have love because of hate, they're both half of the same thing. If you accept the pleasure you're going to be setting yourself up for the pain. The thing is to be unattached to the game and then the loss doesn't mean anything.

MUSICIAN: Do you feel that the good fortune you had early in life, the enormous success of the Beatles, means that you four were being rewarded for virtues accrued in past lives?

HARRISON: I don't know if that was good! Who would want to do that? When we started we just wanted to become musicians, to make a record. The Beatles was a brilliant thing that happened, but if you look at it from another point of view, what a waste of time! The potential danger of forgetting what the purpose is supposed to be in life and just getting caught up in this big tangle and creating more and more karma. I wouldn't want to do it again.

Bill Flanagan, #167, September 1992

★ **RINGO SAYS,** "WHEN YOU'RE ON TOUR—AND IT doesn't happen all the time—sometimes you and the audience connect, just connect. Some nights, besides us [in the Beatles] being connected—and we weren't connected every night either—we'd



GEORGE HARRISON: "How many Beatles does it take to change a lightbulb?" The answer is four. John, Paul, George and Ringo. Whatever history thinks, that's what it was."

just go on there and do the numbers, and we'd be the only ones who'd know if it had been good or not, but we'd still get the same applause. Sometimes, though, you would feel this presence together with the audience and the band, which was just such a mindblower. It felt better than the other gigs. You felt some sort of connection, where there was a whole wave of five or ten thousand people coming at you; you felt that you and the audience were actually one."

★ "IN ONE WAY," GEORGE SAYS, "WE ALL HAVE A duty to help each other—to help ourselves and then help each other in whatever way, whether it's just to get through the day. I think it's important to share experiences. For instance, if Dylan hadn't said some of the things he did, nobody else was going to say them. Can you imagine what a world it would be if we didn't have a Bob Dylan? It would be awful. There's that side of it. But then there's the other side, where you can start mistaking your own importance. I think I've been in both of those at various times. You suddenly think you're more groovy than you are and then usually something happens to slap you down a bit, so it all has to be tempered with discretion.

Jerry Boyd with Holly George-Warren, #163, May 1992

★ **CLAPTON:** THERE'S NO WAY I COULD PLAY THE slide the way George Harrison does: He's fantastic, the first man who had the idea of playing a melody, instead of just trying to play like Elmore James. He's achieved that, and just doing that is enough.

John Hutchinson, #43, May 1982

★ **AS A BAND AND PHENOMENON THE FAB FOUR** did just about everything right, including quitting while the quitting was good. All that was left for the four individuals who once comprised the group was to live the rest of their lives in the public eye and figure out a way to make it seem like more than a postscript.

George Harrison: "I'm not trying to be the best guitar player. I don't really care about it. To me, you can get the greatest guitar player in the world and in my eyes he's still nothing compared to the musicians I really admire, the Ravi Shankars of the world. I've got a record in my bag now of a 12-year-old Indian guy playing electric mandolin who will blow away those guys in the heavy-metal bands, no question about it. It doesn't impress me to hear some guy play this noisy fast shit. I'd rather hear Robert Johnson or Ry Cooder or Segovia. Those are the guitar players I like. But you know I like everything basically—except noisy headbanging shit." He laughs. "And drum computers and DX7s and reverb!"

Mark Rowland, #137, March 1990

★ **"A LOT OF LENNON-MCCARTNEY SONGS HAD** other people involved," George says, "whether it's lyrics or structures or circumstance. A good example is 'I Feel Fine.' I'll tell you exactly how that came about: We were crossing Scotland in the back of an Austin Princess, singing 'Matchbox' in three-part harmony. And it turned into 'I Feel Fine.' The guitar part was from Bobby Parker's 'Watch Your Step,' just a bastardized version. I was there for the whole of its creation—but it's still a Lennon-McCartney."

"Tell me about it!" Paul McCartney smiles when told of George's comment. "I wrote 'Yesterday' singlehanded and not only do I share it—now with Yoko—but the Lennon name comes before mine." Paul concedes the point about "I Feel Fine" but suggests that "if you were to get picky about all that stuff there's a million woes and a million reasons to sing the blues. In actual fact we just decided to split it down the middle. Me and John were the writers, unless George came up with something. Anybody who threw half a line in, it just really didn't count."

All you need is love, indeed.

Mark Rowland, #137, March 1990



“I'm only 49 years old,” Paul says. “I'm still in the middle of this whole thing. I don't feel like it's finished at all. I'm still planning to write better songs.”

Dennis Polkow, #156, October 1991

“John, he was a good lad. There's a part of him that was saintly, that aspired to the truth and to great things. And there's a part of him that was just, you know, a loony! Like the rest of us. But he was honest; if he was a bastard one day, he'd say, 'I'm sorry, I was wrong.' And just deflate any negative feeling you had about him.”

“We'd been close and distant. The fact that he was living in New York meant I never saw him for a long time. The autumn of '78 I went up to the Dakota, I think that was the last time. But he'd send postcards—like the Rutles,” George chuckles.

Mark Rowland, #137, March 1990

Given his accomplishments, both artistic and financial, it's tempting to ask why Paul McCartney continues to make the effort. A spirited version of the absurd “Live and Let Die,” which he introduced with a reference to the recent Guns N' Roses cover, supplied the answer: Though it's easily one of the silliest things he's ever recorded, McCartney's rousing rendition, punctuated by smoke bombs and noisy crescendos, spells good old-fashioned fun. The lad's an entertainer, and he gets the job done.

Jon Young, #174, April 1993

“In the early Beatles John and I used to *steal*, man. You know that quote: A bad artists borrows from others, a good artist steals. We used to call it nicking. ‘I Saw Her Standing There’ is ‘Talking About You’ by Chuck Berry. ‘Come Together’ is a complete nick of Chuck Berry, slowed down. John paid the price for that. ‘My Sweet Lord’ is a nick George really paid the price for.”

Bill Flanagan, #139, May 1990

Elvis Costello: “After the first solo album, *McCartney*, he never referred to any Beatles language. It's quite amazing, it's quite unique really. The only parallel I can think of in pop music is Richard Rodgers. He had two distinct styles, one with Hart and one with Hammerstein. It isn't just that the lyrics changed, the melodies changed as well. And McCartney did it without a partner! Quite an amazing thing. That's not to say that all of the songs he wrote with Wings were as good as the best of the Beatles, but it's quite an achievement to dispense with a whole musical vocabulary and come up with another one. A musicologist would give you credit for that.”

Bill Flanagan, #139, May 1990

When John and I came down from Liverpool we didn't know anything about songs, didn't know what a copyright was—and no one was about to explain it to us, either. They saw us coming. There were big, big grins on their faces when these guys who were good writers turned up and said, “I don't know, doesn't everyone own songs?” They said, “Yes, step this way. Come into my parlor,” as the spider to the fly.

[cont. on p. 32]

DIZZY GILLESPIE



"I think one day Cuban, West Indian and Brazilian and American music will be one. They got different beats, but it comes together."

"Yeaaaaah," he says, fingering the valves, "when she gets broken in, a few weeks down the road, this is going to be a nice horn."

"Sounds like she blows real easy, Diz."

He fixes me with a stagey stare. "Sheeeeeeet. Ain't none of them blow easy."

Chip Stern, #161, March 1992

"I'm forever seeking something. You get tired of playing the same thing all the time, and there are so many things that I haven't done extensively that I would like to do, such as teaching. But you can't do too much with harmony because the classical guys have almost done it all. I hear some things sometimes that I thought I'd thought of first and, lo and behold, here's a guy like Ravel who did it in 1868." Dizzy Gillespie is laughing now, that dangerous twinkle again in his eyes. "I say, 'Wow! He's grabbed my music, dagnabit!'"

Fred Goodman, #84, October 1985

★ HE COLLAPSED ONSTAGE SHORTLY AFTER A MONTH OF GIGS at the Blue Note in early 1992, which were documented by Telarc. This past fall I got to missing him, and called him on the spur of the moment.

"Hi, Diz, it's Chip Stern."

"Who?"

"The guy from the store. Gave you the Hendrix and Robert Johnson CDs. Came to your house, set up your stereo, brought you a pair of Chinese cymbals. Wrote an article."

"Well, what you want?"

"Not a goddamn thing. Called to say I love you and see how you're feeling."

"Oh, I feel pretty good. I'm coming along, and fixing to go out again next month."

"Great, man, but you know it's okay to chill."

"Chill?"

"Yeah, you know. Do nothing, enjoy the fruits of your action."

Dizzy grunted. "What the fuck would I do that for?"

Chip Stern, #173, March 1993

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I can't play guitar," Larry Mullen says, "and when I did start to learn, I did something to my hand and I couldn't get it round the neck. These guys think that I didn't bother to try [laughter], but it's completely untrue, and I will learn how to play.

"The great thing about U2, and probably about Adam and myself more than anyone else, is that we struggle with our musicianship all the time. We don't know what to do. We don't know what the format is, we don't know what a great rhythm section is supposed to do; we're still discovering. Even now—and I hope that this is something that doesn't disappear—it's the struggle, the fight to get it right, that makes U2 what it is. The day that U2 stops fighting is the day that U2 will not be the band that it is now."

John Hutchinson, #108, October 1987

★ BONO IS DEEPLY COMMITTED TO ROCK AS AN audiovisual form of expression. "Rock 'n' roll—whatever that is these days—is mutating and it's always technology that spurs these mutations. It's the electric guitar and the fuzzbox, it's the sampler that gave us rap music and so on. And while I have respect for people who wish to ignore that 'filthy modern tide,' I don't want to, I couldn't. If you go back to the birth of electric blues, many musicians didn't want to leave their acoustic guitars behind. If some hadn't, would we even have something called rock 'n' roll? And it was the bluesmen who also used electronic distortion in its most basic sense. They'd attach bits of metal to their drums so that they'd buzz and distort. And that's what was happening right there at the beginning."

Joe Jackson, #178, August 1993

★ I WOULD SAY U2 ARE THE ONLY BAND THAT would have the power to play a football stadium. And that is a very personal opinion. I just think Bono has the genius... You know what genius means? Gift. Talent. I wouldn't say in Bono's case it's a skill; it's actually a gift, knowing Bono. Of anyone I've ever met in my life, he is able to stand up and do things I would really be humiliated and embarrassed to do. He climbs up on top of the scaffolding and waves a white flag, which is a brilliant, beautiful, poignant, true and grand statement. If I did that I'd fall off the scaffolding to my death.

But he has that gift for making a grand statement. And if you're playing for 100,000 people, you have to make it really grand. One of the things I realized about songwriting recently is the truly great songs, the songs that people will sing in a hundred years are really *huge* songs. "You Are My Sunshine" at first glance might seem like a very meager song, but just look at the title. "You Are My Sunshine." Well, I challenge anyone to make a bigger statement than that. Lennon had that genius, that gift for saying "Help!" "All You Need Is Love." "Imagine." He had that gift for making huge statements. I



believe that's why the Beatles were the Beatles. And Bono has that particular gift for making a ridiculously huge statement and somehow pulling it off.

T-Bone Burnett, #107, September 1987

★ "FOR THREE YEARS," BONO SAYS, "I DIDN'T really know if there was a place in rock for U2 or whether I wanted a place in U2. I think I was quite uptight. Sometimes people saw in the songs a self-righteousness—because I was like the scared rat in the corner who attacks. As I worked out where we wanted to be, I loosened up, and loosening up discovered other voices. I became interested in *singing*. Whereas before if it was in tune and the right time, that was enough. And this is the same guy who was thrown out of U2 in 1977 because he couldn't sing. I find it hard to listen to the first three records because of my singing."



BONO: "When we were kids, everyone wanted to be in the Beatles. Now we are! I'm only kidding! THAT'S A JOKE!"

think men choose the system they live under in our age.

I'm more interested in what you might call—if you were that way inclined—a revolution of love. I believe that if you want to start a revolution you better start a revolution in your own home and your own way of thinking.

Bill Graham/Niall Stokes, #103, May 1987

Bono says, "I was listening to the vocals of 'Red Hill Mining Town' coming back in the mix and I was asking, 'Why does the singer sound like a rich man with pound notes stuffed in his pockets when it's a song about unemployment?' And the engineer was scratching his head. Dan Lanois walks in and says, 'God almighty, stereo plate echo! I keep telling these people. They've been using it since they invented it not because it's right but because it's available.' So he said, 'Turn it off. Put it in mono and edge it to the left,' and there it was again."

Bill Graham/Niall Stokes, #103, May 1987

★ **ROBBIE ROBERTSON** FLEW TO NEW YORK TO work on *Color of Money* horn charts with Gil Evans. "We're really under the gun time-wise, people are pulling their hair out, going nuts. We finish up the last piece of music for the film, I play my last guitar fill, and I grab my bag, run down to a taxi, and catch this plane to Dublin to try this musical experiment with U2. It's been set up that we're going to try mixing worlds together to see what happens. Those guys are in a very rootsy period. So anyway, I'm on the plane flying over there and I realize I have nothing written. I don't know what I'm going to do. I'm thinking, 'Oh, I'll write something on the plane.' It's the biggest lie I've ever told myself in my life. On the plane I've got the perfect guy sitting beside me—he has a million things to say about everything and I can't stop him. We get to Dublin and they're having a hurricane! The plane barely makes it. I'm driving into town and cars are floating down the street! I'm thinking, 'Boy, this is one big disaster in the making here.' I'm taken to this house, I don't know where I am, I don't know what I'm doing. All I know is, *I don't have any songs!* Everybody's real nice and it's like another world, a twilight zone I've entered in a storm. I am so delirious from the work I've done in New York I can't even feel the predicament I'm in. I know I've got something to do, but I don't know what it is. They see I'm a hopeless case and send me up to some bedroom on a back floor. With great relief I go up there to try to rest and think, 'Maybe I'll write something while I'm up here!' I jotted down a few ideas. I had thrown two tapes in my bag. One was a horn chart I had done with Gil Evans that we weren't going to use in the movie. I

★ **ADAM:** YOU GET THE LETTERS FROM 15-YEAR-olds. They ask questions as if you're the second line of defense for their heads. They've become disillusioned with their parents and they think their teachers are assholes.

BONO: And they haven't yet found out we're assholes.

ADAM: They're trying to contact you to see if you can enlighten them or be responsible for them and, of course, you can't. But when you read a letter, you think, can I reply? Do I shatter this person's illusions? Do I say, I'm just a normal guy?

★ **BONO:** I THINK IN A FUNNY WAY THE COUNTRY almost gets the political party it deserves, that it has choices. I had a row with Paul Weller about this at Band Aid, about the old argument that *it's the system*. I just don't go, "It's the system." I

thought maybe I can play this for them, maybe it'll inspire something. And I had this other little cassette of me playing a guitar riff and a tom-tom. Not much to go on. But while I was in the bedroom recuperating I actually got a few ideas. So the next day comes and it's time to deliver on this. Daniel plays the first tape for the guys. They hear this guitar riff, this tom-tom. Bono says, 'Let's go.' I'm thinking, 'Oh, God, let's go *where?*' I'm pulling scraps of paper out of my pockets. We start—and these guys jumped right in the water. They did some-

thing! I thought of a word idea, Bono thought of something. We recorded this song and it was 22 minutes long! We listened to it and said, 'That's pretty good!'

"We just threw the chips into the hat and mixed it up to see what would come," Robbie says. "Edge and I got into this guitar thing that I love. I love guitars screaming at, talking to, each other."

Bill Flanagan, #107, September 1987

★ "YOU HAVE TO REMEMBER THAT U2 is fundamentally a live group," Edge

says. "When you perform live certain things work and others don't—certain things get lost. But there's something really powerful about the live combination of guitar, bass and drums, and in the early days we disciplined ourselves to use only those primary colors of rock 'n' roll. We avoided keyboards not because we were prejudiced against them, but because we wanted to see what we could do with the medium of rock 'n' roll in its basic form."

"There are various guitar sounds that interest me, and one of them is a melodic, linear way of playing, that has a kind of cutting clarity. I realized quite early on that a harmonic, let's say, can be so pure and finely focused that it has the incredible ability to pierce through its environment of sound, just like lightning. I've always wanted to be able to do that."

John Hutchinson, #95, September 1986

★ "I'M ONE OF THOSE FOOLS WHO believes anything is possible," Bono says. "It's probably a real innocence or stupidity on my part. I think, 'Make a movie. Yeah, I'll make a movie! Write a screenplay! Oh good, I'll save the world.' I wouldn't go that far. Hold on a second. But with U2, I suppose we're dreamers and, so far, our dreams have come true. This can give you a false perspective that the impossible is always possible."

Bill Graham/Niall Stokes, #103, May 1987

BEATLES

[cont'd from page 27] We were very naive and I think it was fair enough to take advantage of that, since young writers will do anything to get published. But after you've made millions, and after, let's say, a decent period of three years, I think it would be nice if you could go back to them and say, "This is a slave deal. Let's change it."

Timothy White, #112, February 1988

★ "A LOT OF GUITAR PLAYERS AND singers like the old style of bass because it anchors the song. I was talking to Jeff Beck, who likes my style for that kind of thing, and he said, 'Don't undervalue it, man, just because these other people are into their percussive stuff.' Whereas when you've got all that percussion-style bass within the rhythm, it can be everything but the kitchen sink and yet

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there's still no bottom. There's no ass down there!" *Timothy White, #112, February 1988*

★ "I KNOW I'VE LOST MY EDGE," Paul admitted to Steve Grant. "I like edgy stuff, actually—it was me who decided in 'Norwegian Wood' that the house should burn down, not that it's any big deal. But I do need a kind of outside injection, stimulation, and it's not there anymore. And remember, the edge came from all the Beatles. If Ringo or George didn't like anything—it was out. My stuff has gotten more poppy without that outside stimulus."

Chris Salewicz, #96, October 1986

★ THE WHOLE ISSUE OF "SILLY Love Songs" and Paul's sentimentality turns on pain. Paul has known no less than John, and has captured it no less brilliantly. Yet he is labeled superficial, even though Lennon was writing deeply romantic songs at the end of his life without hearing that charge. "Listen, talk to me about it!" said a frustrated McCartney when Harrington brought it up. "I tell you, that's what I'm saying. I know John for what he was. John was a romantic, romantic, God, more romantic than anyone, but he had all these personal problems and he learned to create a shell, so that if anyone came at him with something, he'd just say piss off, I'll hit you. That comes of insecurity. My kind of thing comes out of being lucky with my upbringing. I was contented, pretty much. I was really lucky, I had real ace parents who really got in there. My mother killed herself to bring those kids up. She had cancer when I was 14, she just worked like a devil, man. Someone can say, yeah, bring on the strings, but that's not funny. That's deadly serious. The bloody woman died trying to bring us up. Silly love songs, that's what it all means to me, it's deadly serious."

Chris Salewicz, #96, October 1986

★ **MUSICIAN:** WAS THE BREAKUP inevitable?

RINGO: It was time. You can only mine a gold mine until the seam runs out. Oh, you'll search for a little bit more then, and that's what we were determined to do, because after eight years it's hard to stop. Even though inside we felt it had ended, it still took a year for us to say "stop."

Vic Garbarini, #40, February 1982



[cont'd from page 15] playback on personal computers. OMS will enable QuickTime to

synchronize video/audio "movies" with MIDI sequences. (In a parallel move, Microsoft recently announced that OMS would be integrated with the Windows 95 operating system for IBM computers.)

Artists and consumers alike can log onto QuickTime On-Line, a World Wide Web server where QuickTime 2.0 and Apple's multimedia development tools will be available for downloading (<http://quicktime.apple.com>). The first movies for the next-generation QuickTime VR spec will be online by the time you read this.—T.G.

TALENT

[cont'd from page 17] about the offtimes staid R&B dominating the American charts, "so I don't knock it, but I'm not one to jump on a bandwagon. I can't be dealing with having to make my music fit into someone else's brackets or charts or styles. I just want my melodies and chords to lay in the back of people's minds, dormant, ready to wake them up. As long as it affects them in some way that they can remember, that makes me happy."—C.H.C.

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MUSICIAN: HOW WERE you viewed by your fellow students in high school?

ZAPPA: They probably thought I was pretty weird.

MUSICIAN: *For what reason?*

ZAPPA: Oh, I would refuse to sing the school song; I would refuse to salute the flag; I would wear weird things to school; I would get in trouble *all* the time, and get thrown out of school. I did things that were pretty notorious. I used to be in the marching band in high school; I played snare drum. They threw me out because they caught me smoking under the bleachers with my maroon uniform on.

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

ZAPPA: I think it's reprehensible to take your music and put it in the service of a political party or some sort of cause. Because ultimately, music is worth more than any cause or any party.

MUSICIAN: *Is the guitar just a vehicle for composition?*

ZAPPA: The guitar is a perfect vehicle for composition, as long as the accompaniment doesn't get in the way. I'm not interested in being the fastest guitar player in the world, or the cutest—or even the most sincere.

MUSICIAN: *What about establishing a distinctive guitar style?*

ZAPPA: I'm not concerned with that. I'm concerned with playing melodies as they come into my head—versus the harmonic climate, versus the rhythm section. It's an act of composition, not an act of guitar showmanship. *Dan Forte, #19, August 1979*

MUSICIAN: *Do you think you're becoming more cynical the longer you stay in this business?*

ZAPPA: I don't think I'm getting more cynical, I've just got more evidence to back up my cynicism. *Dan Forte, #42, April 1982*

★ EXCERPTS FROM ZAPPA'S TESTIMONY AT a Senate committee hearing on warning labels for recordings (the PMRC hearings), September 19, 1985:

SENATOR PAULA HAWKINS (R-FL): You say you have four children?

ZAPPA: Yes.

HAWKINS: Do you ever purchase toys for those children?

ZAPPA: No, my wife does.

HAWKINS: *[unsettled]* Well, I might tell you that if you were to go



"An orchestra is very much like a dinosaur in that the head is real tiny and the body is real big and by the time the thought goes from there to here, the tail has already rotted off."

into toy stores—which is very educational for fathers, by the way, it's a paternal responsibility to buy toys for children—that you may look on the box and the box says, "suitable for five to seven years of age"—or "eight to 15," or "15 and above"—to give you some guidance for a toy for a child. Do you object to that?

ZAPPA: In a way, I do. Because that means somebody in an office someplace is making a decision about how smart my child is.

HAWKINS: I'd be interested to see what toys your kids have.

ZAPPA: Why would you be interested?

HAWKINS: Just as a point of interest.

ZAPPA: Well, come on over to the house, I'll show 'em to you.

HAWKINS: I might do that. Do you make a profit from sales of rock records?

ZAPPA: Yes.

HAWKINS: So you do profit from sales of rock records?

ZAPPA: Yes.

HAWKINS: Thank you. I think that statement tells the story to the committee. *Scott Isler, #86, December 1985*

★ **MUSICIAN:** *DO YOU DISTINGUISH BETWEEN your "serious" instrumental work and your more pop-oriented endeavors?*

ZAPPA: No. The way I look at it, it's all the same thing. It's a guy imposing his will or his taste on musical material. It's all made out of the same stuff: the 12 chromatic notes of the scale. It's equally serious and it's equally stupid, either way you want to look at it.

MUSICIAN: *You've long been disgruntled with orchestras who don't satisfy your intentions.*

ZAPPA: An orchestra is very much like a *[cont'd on page 42]*

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—Peter Buck

YOU WOULDN'T KNOW IT FROM ALL THE year-end critics' polls or the way reviewers trip over all their growing superlatives and 20-dollar metaphors. But there are still quite a few people who don't like R.E.M. Like the audience in Fullerton, California that sat on its hands for entire set and then ganged up on guitarist Peter Buck after the show and asked, "What do you think you're doing? What is this shit?" Or the angry mob of macho drunks at a bar in Albuquerque, New Mexico that got so hot and bothered about the evening's main event, a women's hot legs contest, that R.E.M.—the opening act—was paid \$500 *not* to play.

But those are bedtime stories compared to the epic battle R.E.M. fought against an entire squadron of terminally pickled enlisted men one night at an Air Force base in Wichita Falls, Texas.

"It was the first time they'd ever had a band that either didn't play all covers or wasn't superfamous," Buck recalls. "And they pelted us onstage. There were oranges flying out of the audience, death threats, notes that came up onstage saying, 'Faggot, you die, we're gonna get you backstage.'"

"But the military police there wouldn't let them physically assault us. There were maybe three or four guys who liked the band. But everybody else hated us so much they started beating up the guys who were enjoying it. They kept on yelling, 'Rock 'n' roll, rock 'n' roll!' So we started playing all cov-

ers—'I'm Not Your Steppin' Stone,' 'Secret Agent Man,' 'Route 66,' 'Pills' by the New York Dolls. Finally I grabbed some guy up front and said, 'What the fuck do you mean by rock 'n' roll?' And he says, 'Def Leppard.'"

"The thing about that show," complains singer Michael Stipe, "is that these guys would not get really violent, because they'd be arrested by the MPs. But they had this mock violence and mock threatening and that was more frustrating to me than just having them come up and smash our heads in. That's what drove Peter and I to kiss and rub butts together in the middle of 'Radio Free Europe.'"

"Yeah," laughs Buck. "Michael and I were rolling around on the floor, doing the bump onstage, kissing one another. It was like throwing meat to the lions. Finally Bill [Berry, the drummer] threw his sticks into the crowd and walked out. I got Sara from Let's Active who was with us to play drums and finish the set. And at the end, they booed so loud we came back and did an encore."

David Fricke, #69, July 1984

★ **ASKED ABOUT HAVING A SEPARATE dressing room and bus from his three fellow band members, Stipe said, "The thing about the different dressing rooms is that I have to *not* think about**

what I'm doing. Peter, on the other hand, has to sit there for three hours and play guitar, put down a couple of beers and go pee 75 times. My way of dealing with going onstage is, I go out and do anything and completely forget about it until I have to get ready to go on. Then when I get ready I just keep putting on clothes so I don't have to think about the fact that I'm going out there. Then suddenly I'm there. Everything is forgiven onstage. If there was any tension, it's over with. And any explosion that might happen onstage works itself out before the set's over.

"And the bus thing—I have to have windows open. I can't breathe if I don't have fresh air. The bus that came for us was mistakenly a bus without windows. And we had a band meeting and decided that having two buses would be a real good idea. One would be loud and one would be quiet. So, no, there's no separation. There's enough of a separation as it is, just because they write the music and I write the words. I'm the odd man out. They're all football fans and I'm not."

Buck really seemed to resent the idea that the MTV teenybopper crowd could dig R.E.M. He is well aware of his band's status as kingfish of the underground. And maybe his protestations against popular success are partly grounded in a preference for being first among cult bands rather than last among superstars. "I think we have the potential to be as big as Neil Young has been, and as small as he's been too. I like Springsteen, I like U2, but they reach out and [cont'd on page 44]



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"I use piano wire for the guitar strings, 'cause it's a lot thicker," Cobain says with a straight face. "I buy it in bulk, in these big long tubes, and just cut it to the length of the guitar."

Those who wish to honor Cobain could do so by recalling him as someone who pulled raw beauty from a life filled with hurt, who kept trying to raise himself up—even when the world was watching for him to fall, who made art out of his struggle, and who gave other people in pain the comfort that they weren't alone. It's more than many accomplish in lives three times as long.

Bill Flanagan, #188, June 1994

★ MIGHT THE LEGIONS CURRENTLY FLOCKING to Nirvana be missing the point?

"Definitely," Cobain agrees, with a touch of weariness. "Most of the new fans are people who don't know very much about underground music at all. They listen to Guns N' Roses; maybe they've heard of Anthrax. I can't expect them to understand the message we're trying to put across. But at least we've reeled them in—we've gotten their attention on the music. Hopefully, eventually, maybe that message will dig into their minds. I don't really expect it to."

Chris Morris, #159, January 1992

★ OCCASIONALLY LOVE AND COBAIN WRITE songs together, but neither has plans to use them on their records. "I wish he was a girl," she cracks. "I'd let him be in my band." She

predicts that Hole will record as soon as she has her baby, her "hormones stop being insane" and she finds a new bass player.

She says that since the wedding she and Cobain have lost most of their friends.

"It's not like I'm dwelling on the negative," she says. "If my life was all sunshine, that's what I would write about. I'm attracted more to the bad things because there are more of them, frankly."

Craig Rosen, #168, October 1992

★ ON "DIVE" KURT COBAIN sings what pretends to be "Dive, dive with me," but which actually sounds like "Die, die with me." Cobain is surely not enticing anyone to suicide, but is perhaps suggesting that it's a real bad idea to pin your life to any idol or prince or rock star. People who do that make it hard on themselves and murder on the idol. *Bill Flanagan, #171, January 1993*

★ JUST WHEN THE COUNTRY IS starting to feel optimistic again, here comes Kurt with a huge sack of woe. The lyrics aren't as impressionistic this time—they're more straightforward. Virtually every song

contains some image of sickness and disease. Over the course of the album, Kurt alludes to: sunburn, acne, cancer, bad posture, open sores, growing pains, hangovers, anemia, insomnia, constipation, indigestion. He finds this litany hilarious. "I'm always the last to realize things like that, like the way I used guns in the last record," he says. "I didn't mean to turn it into a concept album."

The music reflects some powerful opposing forces in Kurt's life: the rage, frustration and fear caused by his and Courtney's various predicaments and the equally powerful feelings of love and optimism inspired by his wife and child. *In Utero* takes the manic-depressive musical mode of *Nevermind* to a whole new extreme. The Beatlesque "Dumb" happily coexists beside the all-out frenzied punk graffiti of "Milk It," while "All Apologies" is worlds away from the apoplectic "Scentless Apprentice." It's as if Kurt has given up trying to meld his punk and pop instincts into one harmonious whole. Forget it. This is war.

Amazingly, Kurt denies it to the bitter end. "I don't think of it as any harsher or any more emotional than the other two records," Kurt says. "I'm still equally as pissed off about the things that made me pissed off a few years ago. It's people doing evil things to other people for no reason. And I just want to beat the shit out of them. That's the bottom line."

"And all I can do is scream into a microphone instead," he adds, laughing at the futility of it all.

Michael Azzerad, #180, October 1993

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★ **MUSICIAN:** "COUP DE VILLE" seems centered around one image: a guy waking up in a room and hitting the wall.

YOUNG: Things weren't working out for him. [laughs] I felt sorry for the guy.

I wrote that song in about ten minutes. I woke up and I was in the room... I started writing the song and I came to that line. I couldn't figure out what the line was. And I'd been working really hard for a number of weeks, and I was very tired. I hadn't been sleeping that well. And breakfast came, I started eating, and then I started feeling dizzy

and really sick. And I thought to myself, "I'm hitting the wall," you know? Shit, I can't take any more, I've pushed myself so hard, I should go home. Then I went back to bed and started to go to sleep. And then I realized—"that's it." I hit the wall, that's what it was. And I was right back up and finishing the song. It was over before I remembered that I had gotten dizzy and felt sick.

MUSICIAN: A lot of people who felt sick would not get out of bed to finish a song.

YOUNG: But when I have a temperature or feel ill, that's usually the most creative period

for me. Once in 1968, back in my house in Topanga, I wrote "Down by the River," "Cowgirl in the Sand" and "Cinnamon Girl" when I was sick. In one afternoon.

MUSICIAN: You must have some ambivalence about illness.

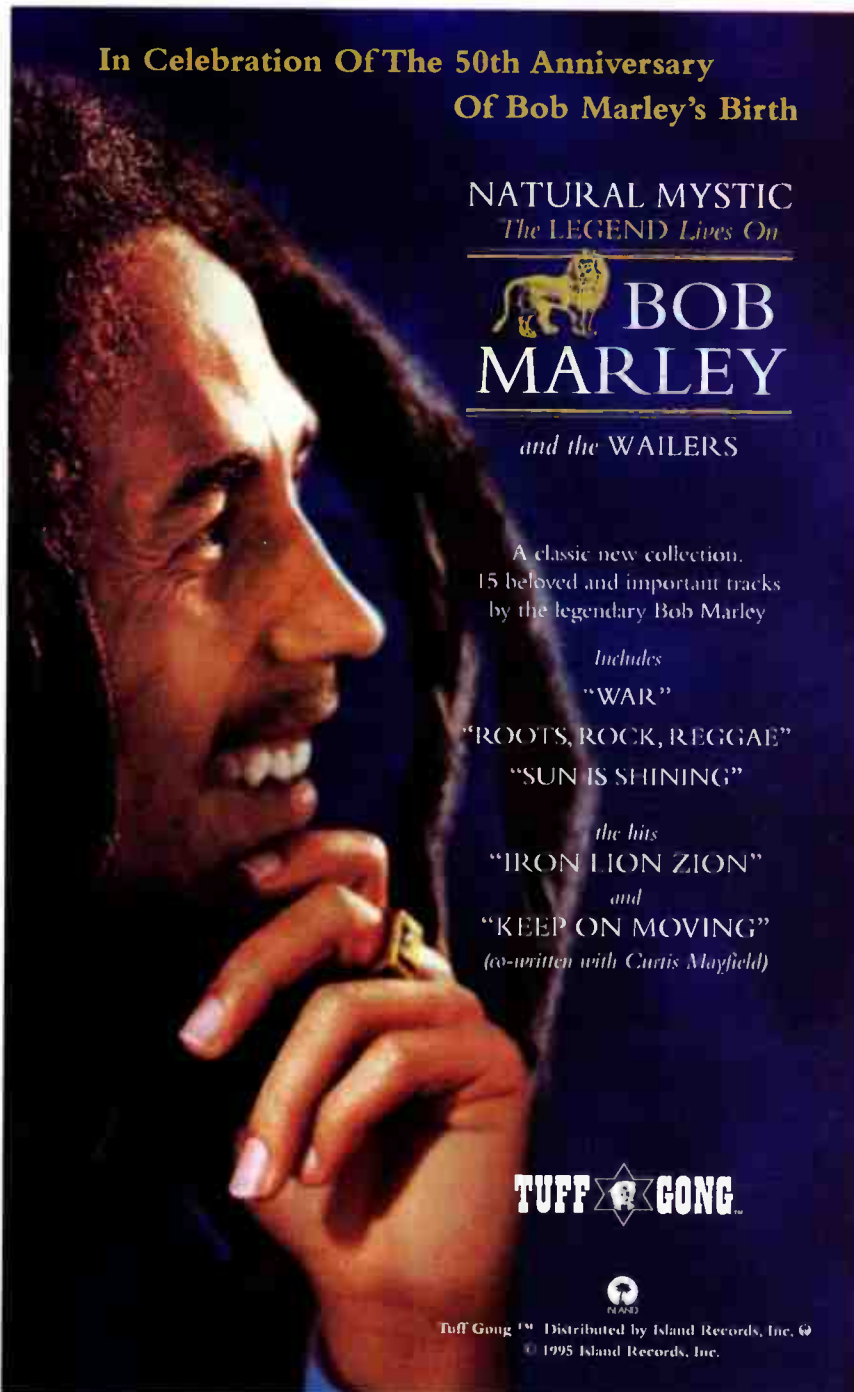
YOUNG: Well, I don't write a song every time I'm sick. But something opens up. Once I start writing a song I never think about anything else. I don't ever think, "Is this a cool song?" or anything until I'm finished. If you get an idea for a song and somebody calls you up and you start talking on the phone or you go out for pancakes or talk to a guy about buying a car—well, you're just kidding yourself. That's not doing it. I stay with it till it's done. And I never work it out. That's taboo. I don't think, "Oh, I've heard this rhythm 150 times before"—that's too bad! I don't know why I'm playing in that key or that rhythm or whatever. But if I'm open and go with it, then a few ideas come, and you start laughing, "This is cool, this is cool..." and you're singing away, you write a few words—and pretty soon you've got something new. Ten minutes ago you're thinking, "Why am I playing this piece of shit?" and now it's "What a great song!" The thing is not to stop. And not be self-conscious about it. People don't want to hear what I think a cool song is. They want to hear a song that I wrote.

Mark Rowland, #116, June 1988

★ "CRAZY HORSE LIVED IN LAUREL Canyon with all the rock 'n' rollers," says Billy Talbot. "Neil lived there too for a while."

Neil: "Yeah, but I got sick of all the—it was like a slum for me. I had to move out of the neighborhood. Moved to Topanga with the upper crust." He tilts his head to the band: "We rehearsed 'Everybody Knows This Is Nowhere' up there, remember, then took it down to Wally Heider's. Remember the first time we played 'Cinnamon Girl' up there—we were fucking Egyptians, man, rolling pyramids across the desert. Had this whole picture of what it was supposed to sound like." And what time of night would that have been? "It was in the middle of the afternoon! We played it loud enough for everybody in the neighborhood to hear us, too—opened up all the windows to make sure they would."

Then as now the Young recording ethic was to cut tracks, not build them. "We hate doing that, never do that," explains Young.



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"That's for fucking wimps, and there's a multitude of them out there, just doing little piece by leetle piece."

Fred Schruers, #148, February 1991

★ **MUSICIAN:** WHAT WAS IT LIKE auditioning for Smokey Robinson at Motown Studios in '64?

YOUNG: I don't remember Smokey Robinson, really. Ricky James was really into the fact that we were going down to Motown, and I thought that was great, too. I knew the music. But when we got there...these guys would just come in, like Berry Gordy, or one of the other heavies, Holland-Dozier-Holland...they'd be around. We went in and recorded five or six nights, and if we needed something, or if they thought we weren't strong enough, a couple of Motown singers would just walk right in. And they'd Motown us. A couple of 'em would be right there, and they'd sing the part. They'd just appear and we'd all do it together. If somebody wasn't confident or didn't have it, they didn't say, "Well, let's work on this." Some guy would just come in who *had* it. Then everybody was grooving. And an amazing thing happened—we sounded hot. And all of a sudden it was Motown. That's why all those records sounded like that.

Probably 90 percent of the acts there were better groups than the Mynah Birds. But we were weird, we were really different. We were the only group with a 12-string guitar on Motown. Playing country 12-string with this *beat*. And actually, they kind of liked the sound of it. And they had the hugest, *hugest*, most gargantuan contract you've ever seen in your life. Man, we were ushered into these offices, signing these *huge* publishing contracts. They still have my publishing on everything with the Mynah Birds. Seven-year exclusive contracts signed in '64. It was great. [laughs] Our album never came out, but they had enough for a single, [sings] "It's My Tiiiime."

MUSICIAN: Supposedly the single was canceled on the day of release. Did you ever see a copy of it?

YOUNG: I never saw it. All I knew was Ricky got busted for draft evasion, and we all went back to Canada. Our manager never gave us the money, and then two weeks later he OD's...OD's on our advance. He ran right through 22 Gs. [laughs] What a guy!

MUSICIAN: How do you look back on the Rust Never Sleeps tour?

YOUNG: I'm really glad I did that. I think it

really needed to be done with Crazy Horse. For that band. After *Rust Never Sleeps*, no one ever asked me why I played with Crazy Horse anymore.

MUSICIAN: Do you know the value of a song like "Helpless" or even "Into the Black" while you're writing it? Or do you realize that in retrospect?

YOUNG: Those things happen so fast, you don't think about that. Maybe after you write ...if I write a song, and I record it and listen to it, for a split second I have a feeling what the ripples will be. That's as much as I ever think about it. A split second, where I'll feel a sensation of knowing what I've done. And that's as much time as it's worth. There's all kinds of other people who think about that, but not me.

MUSICIAN: "Into the Black" inspired quite a bit of response among musicians. Elvis Costello says he wrote "The Loved Ones" as a reaction to the Rust Never Sleeps concept. And then there was John Lennon, in the Playboy interview, lashing out against the entire concept of "it's better to burn out than to fade away..."

YOUNG: Yeah. I remember that. I read that just after he died. That's when it came out.

MUSICIAN: He said it's better to survive, and no one should know that better than Neil Young, who keeps coming back.

YOUNG: The rock 'n' roll spirit is not survival. Of course the people who play rock 'n' roll should survive. But the essence of the rock 'n' roll spirit, to me, is that it's better to burn out really *bright* than it is to sort of decay off into infinity. Even though if you look at it in a *mature* way, you'll think, "Well, yes...you should decay off into infinity, and keep going along." Rock 'n' roll doesn't look that far ahead. Rock 'n' roll is right now. What's happening right this *second*. Is it bright? Or is it dim because it's waiting for tomorrow—that's what people want to know. And that's why I say that.

Cameron Crowe, #49, November 1982

★ I DO HAVE TECHNIQUE, BUT it's very gross. There *are* nuances and fine things about what I do, but they're done in such a brash way they're disguised; you don't really recognize them as anything but noise. I'll go for things that I know are going to be wrong, with a vengeance. Like "Eat this"—one note, flat, and just grind on it, and then *slowly* bring it up into tune. To me that's an expression; it's like a knife going into you and being turned until it reaches the target.

Tony Scherman, #158, December 1991

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Mark Rowland, #195, January 1995



★ KURT COBAIN: "THERE are a lot of really mainstream bands who sound just like Poison or resemble Poison very much, and they're being promoted as alternative bands. I find that really offensive, you know. I think one of the biggest examples of that would be Pearl Jam. They're going to be the first type of band to say that they're 'alternative' and then accept the Poison bands as much as the Poison bands are going to accept them. They're going to be the ones responsible for this corporate, alternative and cock-rock fusion."

Chris Morris, #159, January 1992

★ STONE GOSSARD SAYS, "ALL THE THINGS Kurt Cobain said we were guilty of, we were—on some level. Kurt had us pegged in a lot of ways. Somebody from the outside can sometimes see the ugliness in our situation more clearly. He saw us in a way that was accurate to him. I can only say that I don't think that I'm exclusively what he, at one point, claimed we were! Which was everything bad about rock music in terms of the music not coming first. Jeff and I have been very driven about wanting to be successful—sometimes at the expense of a lot of people's feelings—without even realizing it. Our wanting to get things done has ruffled a lot of feathers and stepped on a few toes. We're still learning how to live life and be true to ourselves and to our spiritual natures, and we've learned a lot of lessons."

Vic Garbarini, #198, May 1995

★ THE LETTERS HE GETS FROM YOUNG PEOPLE spilling their guts to him are another responsibility Eddie did not expect when he started writing songs. "They're writing because they think we have something in common. Something I've written is exactly the hell that they're going through. And that means for them that I must be going through it, too. They're expecting someone who's treading water to save

"They can get all the strength they want from the music. But if they want it from me, there's nothing I can do."

them. But I'm the same as they are and what gets me through it is music. Other people's music has saved me in the past.

"For me, as a kid—I don't know what made me realize this—I knew that I had to put that feeling from seeing a band towards something. I was leaving my friends, who were going someplace else—I was going home after shows and wanted to just play. I wanted to think about that music and I wanted to write. I was so inspired to do shit with my life that I was actually going to make a plan. I'm going to start working this out, rather than going, 'Oh, that felt so good,' and then coming down and just needing to see that band again. That's not doing anything for you. You have to make some decisions there and say, 'I really love music, so I'm gonna start working in a club, or I'm gonna do sound, or learn how to play guitar.' If music gets you off more than anything else has ever gotten you off before or gives you this strength or this sense of spiritual energy, the important thing is doing something for yourself."

Martina Wimmer, #181, November 1993

★ PEARL JAM'S LEAD SINGER PRETTY MUCH dashed his chances of following Marky Mark as underwear's poster child within minutes of opening the New Year's Eve show at New York nightclub The Academy. As Vedder glared into a camera that beamed the concert to the tourists in Times Square where a giant billboard of the unwrapped rapper presides, he screamed, "I want to give Marky Mark the fucking finger. Anyone can drop their pants and get attention. Are you a fucking singer? Let's see some talent." And with that, Vedder and the rest of the band unleashed a musical torrent that insured they will never have to resort to dropping trou to turn heads.

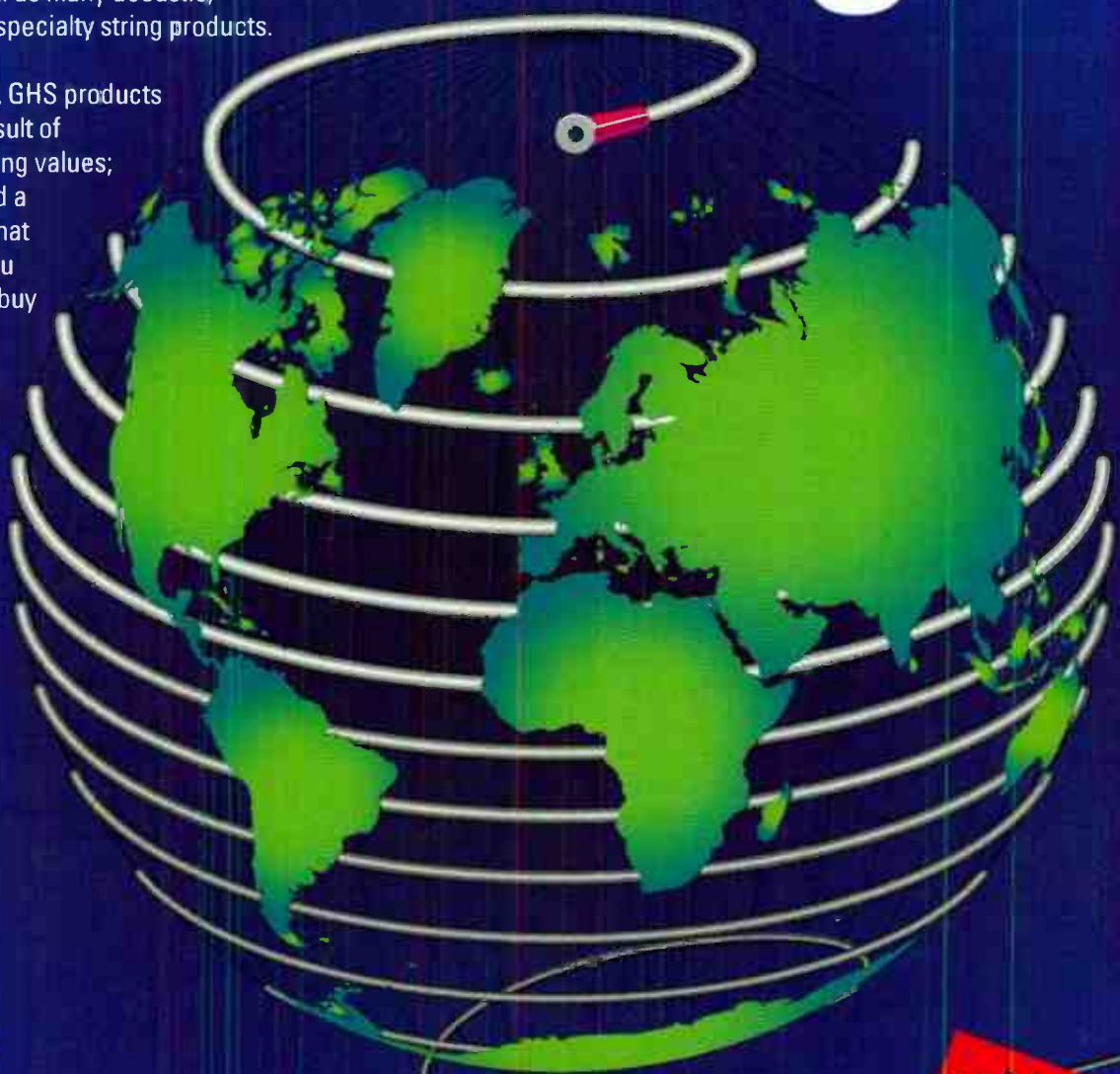
Melinda Newman, #173, March 1993

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"The record that turned me around was *Blues at Newport*—'63 on Vanguard. It still keeps my taste anchored to the more modal and raw Delta blues as opposed to the slicker, urban sound. Mississippi John Hurt was singing 'Candy Man,' John Lee Hooker was on there and Dave Van Ronk and John Hammond, who were young white blues guys. I'd never even imagined that white guys could sing the blues authentically—let alone white women. At 14, I sat there literally till my fingers bled trying to figure out all those songs. There was a mournful quality, a dark night of the soul, an aching loneliness that as a teenager you feel intensely personally—whether you're not getting along with your parents, or feel nobody understands you. There was all that, plus humor and bite and everything else I love about the Delta blues, on that one record."

Vic Garbarini, #192, October 1994

★ BONNIE RAITT DESCRIBED HOW SHE BEGAN using drink and drugs in the '60s, to rebel against society and also to shut out painful things about herself: "I was anes-

"I didn't have the drive to be a star. I just wanted to make a nice living and be on a bill with Jackson Browne."

thetized by drugs and alcohol and also the lifestyle. I think the responsibility for being rewarded for something I didn't feel I deserved made me hide behind the alcohol. I got sucked into the lifestyle of a 'Rock and Roll Blues Mama.' It was also a very exciting, dangerous, and rebellious thing to get involved in—celebrated by all the cultural heroes we in the Woodstock Nation looked up to, as rejecting all the violence, hypocrisy, greed, and shallowness of the 'straight' world. It was an affirmation of real human values to adopt the counterculture drug lifestyle. I couldn't wait to get out of school and drink and stay up playing music all night.

"But aside from having all that fun, I got out of touch with the person who's underneath all those layers. I built myself a personality. I think it worked in the beginning, but then as I got older, it didn't serve me as well. I think the life style encouraged the music somewhat. It's just that the drugs and alcohol part of it became physically and creatively debilitating and started running me at the end. I managed to put a halt to that and got in touch with why I'm here in the first place—a spiritual center—and how important it is to be clear and to be able to open that up."

Jenny Boyd & Holly George-Warren, #163, May 1992

★ "I'VE NEVER BEEN CONTENT. I'VE HAD A long-term fear of being complacent and bourgeois since I was a little kid. But life does get pretty steady even if you are Miss Benefit and Miss Rhythm & Blues. I think a lot of this record was that I didn't go on the road last year—the first summer I haven't toured in 22 years. If you take away partying and affairs and being bad and all that stuff and then you take away rock 'n' roll too, then what are you left with? Situps and songwriting—oh, whoopee. [laughs] It is satisfying to make a record. It's just that the year you spend doing it is not as fun as the year out on the road playing those songs."

Mark Rowland, #186, April 1994

★ IT'S STILL HARD TO BELIEVE SHE'S A STAR. Now Prince, there's a star. Sinéad O'Connor. Don Henley, even. But you don't imagine that sort of distance from Bonnie Raitt. She's more like a buddy. Not to take her talent for granted, though we probably have, as in: Sure she's a great slide guitarist and sings definitive versions of nearly every song she touches and has managed to work folk and blues and pop into a style that's true to those roots yet personally distinct—so what else is new? It's an understandable attitude; fact is, Raitt feels about the same.

"There's something to be said about choosing fine songs to

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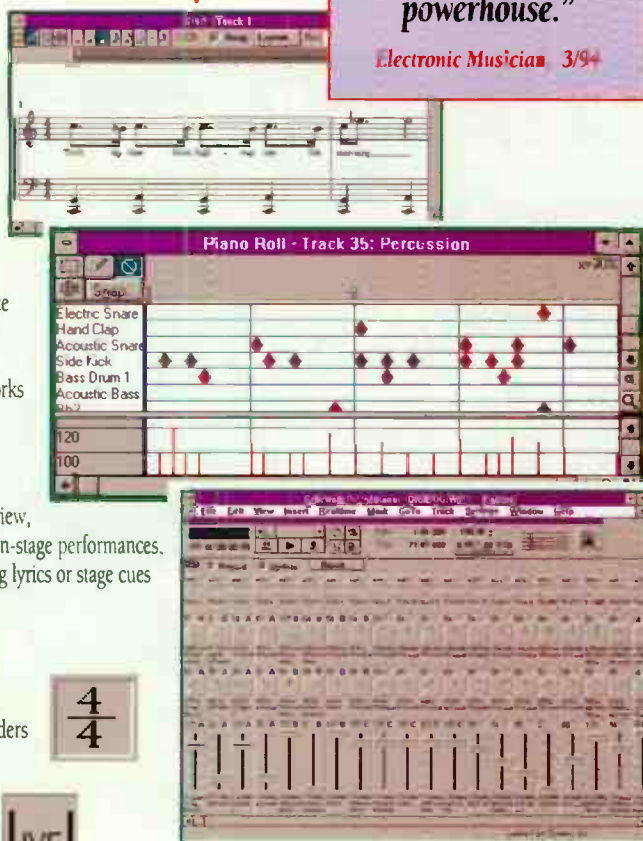
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interpret and pulling them off emotionally," she says. "There's merit to that. But to compare it to Neil Young would be ridiculous, you know what I'm saying?"

Still, *Nick of Time* and *Luck of the Draw*

'Don has wisely chosen not to cloud her...' Well, where the hell was I in all this, fixing my nails?"

Mark Rowland, #130, August 1989

I C E - T



"Well, Ice is great so wherever he goes it's gonna be great. I've known him for four or five years now, since I met him in New Zealand. I think what he did with 'Cop Killer' indicates that people don't understand art. They think art is obvious: If you say it literally, that's what you mean. The context you present something in and the way you present it is meaningless to these censor-types. That's where art meets the wall. That song's attitude is no more bothersome than any other song.

"I remember when I first saw him, in some little club in New Zealand. God it was crazy. There was this brown line along the wall as people were lined up to go to the bathroom. Ice was playing and these lights were going on and off—and then I realized, the line was a line of shit. Somebody had taken a piece of shit and dragged it along the wall. [laughter] Now this was way before Ice had his corporate problems. But it may have been kind of a premonition." Neil Young, #174, April 1993

"They say, 'You contradict yourself a lot.' But life is a paradox. I don't know all the answers. I just call 'em as I see 'em."

★ "MY STUFF IS DEFINITELY FOR DISCUSSION," he says. "When you're listening to an Ice-T album you're listening to me in the middle of a park yelling out my attitudes, my ideas. You can agree or disagree. But you should never think everything I'm thinking. 'Cause then only one of us is thinking.

"I know how black people think and I also know how white people think," he goes on. "And in my book, you're white if you think the system is working for you. If you don't, you're black," he laughs, "whether you know it or not. I mean, there are black people as far as skin color, who are white—who are winnin' and love it and fuck all these poor people. I judge a devil by his deeds."

At heart, Ice-T is a moralist, albeit one who understands the demands of the street. "It's up to each man to determine his destiny," he says. "There's a morality play that goes on inside each person's brain. We're supposed to abide by the laws, but laws are like the rules of the game. Very few people abide by all the laws. So the question is, how far will you take it? What's the difference between selling dope because there's a demand, or an oil man who pollutes the world? Or a war we claim we won but poured millions of gallons into the water and is destroying the earth? Those are eco-criminals.

"Unfortunately, there is a gun tower in the world that looks

down on us and can suck us in, take our lives. Our government can decide who they think should die—but does that make it right? I can go to war and kill, but if somebody attacked my mother and I went after them I could end up in prison for the rest of my life. And I could visualize the reasoning of doing that. The war, I don't even know why I'm over there.

"It's a problem people find with my music," he sighs. "They say, 'You contradict yourself a lot.' But life is a paradox. I don't know all the answers, I just call 'em as I see 'em."

Not long ago, Ice-T performed before a literally captive audience, onstage at San Quentin prison. Not all his fans there could make it to the show—three of Ice's friends are currently on Death Row. "I'm the number one rapper on the San Quentin playlist," he laughs, then gets quiet for a moment. "It was strange," he admits. "They look at me like I'm the one that got away.

"I first started rapping because it was a way of getting girls and making my friends happy," he muses. "And if I wanted to quit today, it would still be my friends who would be saying, 'Yo Ice, you can't quit—it's a chance for us to make it.' So that's my main motivation—my friends, my homeboys. Theoretically they're still the ones pushing me on that stage. Sayin', 'Kick it, man. Tell 'em what time it is.'"

Mark Rowland, #154, August 1991

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[cont'd from page 67] in different jobs.

RICHARDS: And being tied to each other forever.

MUSICIAN: Mick's archetype is the trickster, I think. Honesty isn't high in their priorities. From a journalistic standpoint, I've never read an interview with you that wasn't interesting. And it's rare that I've read an interview with Mick that was interesting, because he's...

RICHARDS: Evasive. Flip. [laughs] Yeah, that drives everybody batty. But to me, that isn't Mick. That's Mick's defense mechanism coming into play. He's not about to give away anything for free.

MUSICIAN: From what I hear, Charlie Watts is a guy who would share your preoccupation with honesty.

RICHARDS: They say he's a dying breed, but with people like Charlie, they must always have been rare. Genuinely eccentric in the sense of having his own way of doing things. Just to put it on a very physical plane: At the end of a show, he'll leave the stage, and the sirens will be going, and the limousines waiting, and Charlie will walk back to his drunk-it and change the position of his drumsticks by two millimeters. Then he'll look at it. Then if it looks good, he'll leave. He has this preoccupation with aesthetics, this vision of how things should be that nobody will ever know about except Charlie. The drums are about to be stripped down and put in the back of a truck, and he *cannot* leave if he's got it in his mind that he's left his sticks in a displeasing way. It's so Zen. The only word I can use for Charlie is "deep."

Charles M. Young, #120, October 1988

★ **MUSICIAN:** FOR FANS OF THE *Rolling Stones*, warming to you as a solo artist has perhaps prompted some adjustment. Has it been difficult for you to adjust as well?

JAGGER: It's difficult analyzing yourself; it's easier having others do it for you. But I thought I should do more solo work. And I had a very clear idea of what I wanted to do and should sound like. Most of the things came out as I planned them on demos. The Rolling Stones rarely did demos. We expected things to happen in the studio.

MUSICIAN: But every record has its own gestalt. Your perspective here does seem different from what you were singing about three or four years ago.

JAGGER: It's pretty grown up? [laughter] Rock isn't just for teenagers, but if you're a



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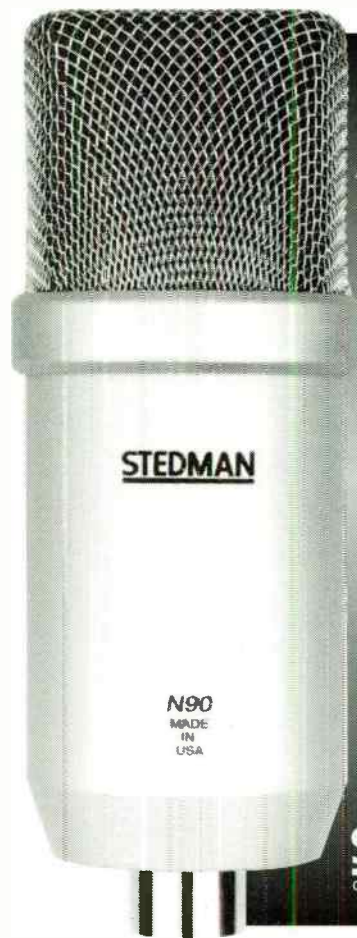
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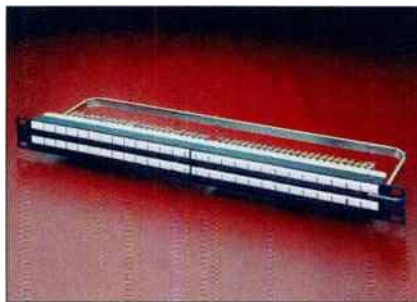
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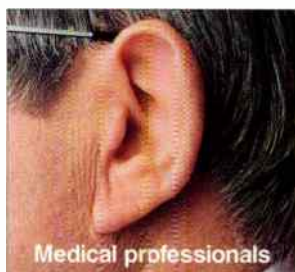
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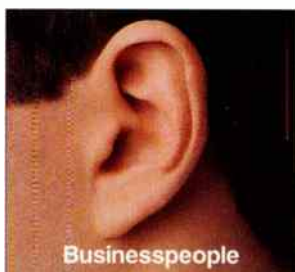
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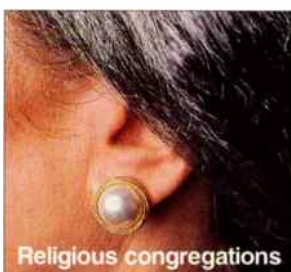
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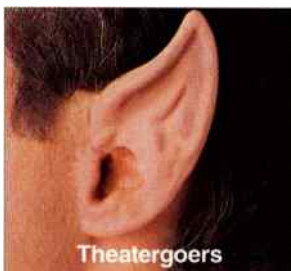


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mature singer/songwriter you can't just leave rock behind and do schlock. You've got to make the music grow with you, as well as sticking with the good, exciting basics, what's good in your work—and still try to push the genre. The subject matter doesn't have to be tedious or boringly complicated, I don't mean that. But I wouldn't have done "Primitive Cool" or "War Baby" before.

MUSICIAN: *You're generally associated with an image of hedonism, which obscures the fact you've been writing and performing great songs for so many years. I thought "Let's Work" hinted at that point—that what you've done takes real effort.*

JAGGER: Yeah, it does, a lot of craft, a lot of hours. It's not manual labor, though, except for the singing.

MUSICIAN: *Is there any period of your career you're particularly proud of?*

JAGGER: I like *Beggars Banquet* and *Let It Bleed* very much. And the first Stones albums were wonderful. There are others, but they're the ones that come to mind.

MUSICIAN: *Do you worry about falling into a rut?*

JAGGER: Oh yeah, that's why I feel now I have to get out. I'm getting a little stuck. I don't wanna be in 1969, because we're not living in 1969. I did some great things then, but you can't recreate that. I don't want to recycle those memories. Not in new material.

MUSICIAN: *What would you say is your greatest gift or talent?*

JAGGER: I think one of the contributions of myself and Keith, and the Rolling Stones, was that maybe we helped build or expand the framework of pop that the music sits on today. That's the long term. Short term, it's probably as a performer that people think of me.

MUSICIAN: *You once said you were born happy. Do you believe in genetic fate?*

JAGGER: Some people seem to be genetically untogether, or unhappy. I'm kind of lucky, really.

MUSICIAN: *Do you feel this is what you were meant to do?*

JAGGER: I think I would have been capable of doing other things, but probably in the same vein, writing and performing. But, you know, rock 'n' roll got me very hooked, very young. [laughs] So there I was.

MUSICIAN: *What's your motivation at this point?*

JAGGER: I like creating. And I do it for fun, and I get lots of fun out of it and...dare I say, "satisfaction"?

Mark Rowland, #109, November 1987



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G R A T E F U L D E A D

In the Dark's sheer humbability, its steep production advances over 1980's snooze-fest *Go to Heaven*, its unexpected fineness, all point to this inescapable fact: The Dead, man. The faster they go, the rounder they get—but, like, now they get remixed digitally.

Dave DiMartino, #107,
September 1987

★ **GARCIA:** WHEN I WAS A KID, rock 'n' roll was totally disreputable. I wanted to play rock 'n' roll but I wanted it to be respectable. I thought, gee, it'd be nice if rock 'n' roll had the acceptability that jazz has, that kind of cerebral appreciation. I loved the music, but not the stigma attached to it; nobody took it seriously until Ray Charles played the Newport Jazz Festival and rock 'n' roll started making these little appearances in the jazz world.

MUSICIAN: *It's ironic that people now are trying to recapture the so-called "danger" of rock 'n' roll and—*

GARCIA: We're still trying to transcend it. We're living in the shadow of that reputation and it still haunts us. Every couple of years a Grateful Dead bashing goes on in the newspapers. In this case they're working on the crowd more than the band. It's xenophobia, pure and simple; people fear what they don't understand. And when a bunch of people come to town, even if they're utterly harmless, just the appearance or the numbers alone is somehow frightening. So we're having to cope with that of unreasoning fear now, in townships all over the place. We're running out of places to play, quite frankly. We're heading toward an "over-success" kind of extinction.

Mark Rowland, #149, March 1991

"When I fell in with Ken Kesey and Neal Cassady, it seemed like home sweet home to me, to be tossed in with a bunch of crazies," remembers Bob Weir, whose eyes open wide when he talks, like he's experiencing a revelation, or there's a murder going on over your left shoulder and he's too polite to interrupt the conversation. "I had to abandon all my previous conceptions of space and time. I thought I was pretty well indoctrinated into the 'anything goes' way of dealing with life. But I found much more than anything goes with [Kesey's] Pranksters. It was a whole new reality for this boy. We were dealing with stuff like telepathy on a daily basis.

"It might have been partly because of the LSD or the personal



"We're running out of places to play, quite frankly. We're heading toward an 'over-success' kind of extinction."

chemistry of everyone involved, and the times. We picked up a lot from those guys, particularly from Cassady. He was able to drive 50 or 60 miles an hour through downtown rush-hour traffic, he could see around corners... That's useful if you're playing improvisational music, 'cause there are plenty of corners that come up. We gleaned that kind of approach from Cassady—he was one of our teachers, as well as a playmate."

"Well, how much room is there in which to do something like that, that's the question," says Garcia. "There's a little room, and I think that's essentially what the Grateful Dead audience is acting out. They're acting out their version of how much freedom is there in America to go for a wild ride. What's left is, well, you can follow the Grateful Dead on the road. You can't be locked up for that, yet. So it's an adventure. And an adventure, as part of the American experience, is essential. It's part of what it means to find yourself in America. It's hard to join the circus anymore, and you can't hop a freight, so what do you do... Grateful Dead. These are your war stories, your adventure stories."

But the obeisance they pay to you, that doesn't square with the anti-authoritarian impulse much, does it?

"Obeisance?!?! I haven't got that much obeisance lately! They buy their tickets, but nobody lays tributes at my door."

Peter Watrous, #134, December 1989



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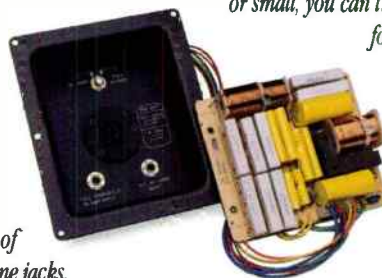
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STEVIE RAY VAUGHAN

Stevie wasn't exactly a big fan of the Thin White Duke. He'd heard the *Ziggy Stardust & the Spiders from Mars* album just enough to hate it real bad. "Uncle John Turner used to play it all the time and rave about it," he said. "It didn't just make me not like it, it made me mad. The way it sounded made me mad and when I saw a picture of Bowie on that tour it made me mad."

But Stevie Ray accepted the invitation, which pissed off half the studio guitar pros in Manhattan. Who the hell was this primitive nobody? Bowie actually bragged that his discovery was so retro that he "considers Jimmy Page something of a modernist. The lad seems to have stopped at Albert Collins."

*Joe Nick Patoski & Bill Crawford,
#175, May 1993*

★ "THE EASIEST WAY FOR ME TO DESCRIBE what I do is that I've tried to learn something from everything I've ever heard. And I try to do it as well as when I first heard it."

David Fricke, #59, September 1983

Wirz and Rene Martinez souped up almost all of Stevie's guitars with bass frets to punch up his sound and reduce the wear his telephone wire-sized strings wreaked on the metal bars. Barr and his father stamped some heavy-duty wang bars on a metal press specifically for Stevie and installed them on the bass side of the bridge. By switching on the middle pickup and turning the tone knob down, grabbing the wang bar and shaking the guitar on the floor, he could coax a threatening rumble out of the instrument.

*Joe Nick Patoski & Bill Crawford,
#175, May 1993*

★ "WHAT I'M TRYING TO DO IS FIND THAT clarity, when I can let go of whatever it would be, ego or self-consciousness. Since I can't read music, I find I do the best when I just listen to where I'm trying to go with it and where it can go. And not try to rush it. Not try to make up things as I'm going necessarily, but just let them come out. Then I'm a lot better off. If I start trying to pay attention to where I am on the neck and the proper way to do this or that, I end up thinking *that* thing through instead of playing from my heart. When I've played from my mind I get in trouble."

Timothy White, #152, June 1991



It was the struggle, he and Jeff Beck agreed, the extra edge of effort or pain, that made your style unique.

He used pipe-thick guitar strings and got a mean, resonant sound that could cut you. It was the struggle, he and Jeff Beck agreed, the extra edge of effort or pain you put into playing your instrument, that makes your style unique. Stevie unquestionably had his. He squeezed and pulled, grimaced and snapped at his guitar, slip-dancing across the stage with eyes closed. Even when he was attacking his instrument—he would often come up with his pick from beneath the strings, drawing them away from the face of the guitar and letting them snap back into place—he sounded utterly at ease, natural, and the power was not so much like it was being forced, but that it simply couldn't be held back.

Matt Resnicoff, #143, November 1990

"We decided to move [to Austin] on the waythere and I moved into a club called Rolling Hills that a friend of mine owned. I slept on the pool table, the stage, the floor, whatever the weather permitted. And to tell you the truth, it was some of my favorite times. I didn't have a dime, but who cares? I was doing what I wanted and around people I wanted to be around and it was *always* good music."

Timothy White, #152, June 1991 [cont'd on p. 94]

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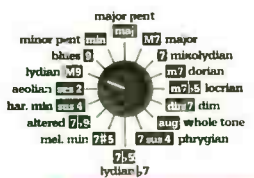
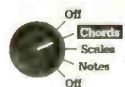
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JOHN MELLENCAMP

Cougar's grandmother makes her recording debut on *Scarecrow* by singing an old folk lullaby as a prelude to "Small Town," the most personal and possibly best song Cougar has written. "She's 85 now," says John. "She was like, 'Are you sure you want me to do this?' And we said, 'Oh, grandma, just sing it.' It worked great—we put the mikes real far away and it sounds like an old record.

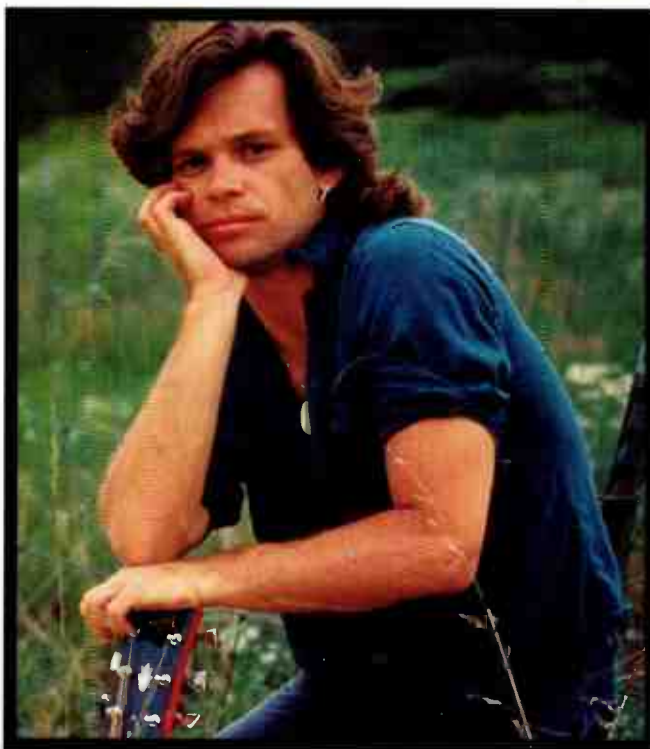
"I think any musical ability I have came from her," he explains. "She can sing, play piano and some stringed instruments. That's on my dad's side—my ability to lie I got from my mom's," he cracks. "She sang that song to us when we were kids, and it seemed to tie in with the feeling of growing up there." He starts to sing, "But I've seen it all in a small town..." then lets the verse trail off.

"I think that's true. You can experience the world in smaller places. Maybe we weren't as sophisticated, but hey—we all drank, we all got educated, we all were taught to 'fear Jesus.' When I was a kid I used to complain, 'There's a lot of hypocrites in church.' And my grandpa would say, 'There's a lot of hypocrites in bars, and you still go there.'

"I'm finding out that I'm a lot more moral person than I would ever admit to being before," John says. "I was kind of surprised to notice how many religious references there are on this record. Subconsciously it must be something I'm thinking about. Here's the thing: You can believe in God or not, but a lot of what's being said there is pretty true. Look at the golden rule. That's the first thing I was taught: Do unto others as you'd have them do unto you. If we could all just do that, what a great place the world would be. One crummy little rule," he smiles ruefully, "and none of us can follow it."

Mark Rowland, #84, October 1985

Heartland Rock is the sound of certain mature, third-generation American rockers who have uniquely personal stories to tell about themselves and their previously un-sung working-class constituencies. *Scarecrow* ranks with *Night Moves* and *The River* as an inspired and unflinching musical testament, and on Cougar Mellencamp's broadest and most vivid canvas thus far. It's a rock 'n' roll *Grapes of Wrath*. *Timothy White, #84, October 1985*



"I'm thinking about playing bars in college towns and not doing any of my songs. I want to see if it's still fun."

★ **MELLENCAMP:** I DELIVERED *BIG DADDY*, AND WHAT the record company said to me first thing was "How many singles are on the album?" What? Do they want to know how much they're gonna be able to turn on the radio and enjoy my songs? No: "How much fuckin' money can we make, man? Is there blood money here?"

Now I might say, "Who cares? You wanna hear the album or not?" But it really kills you. It really hurts when that happens.

MUSICIAN: But you've got the steadiest album audience out there. Four million copies each of the last three times out. You're relatively secure.

MELLENCAMP: No matter what you think—and this is a true thing—when the Rolling Stones delivered their first record to CBS, it was given back to them. Bob Dylan just delivered a record to CBS that they weren't gonna put out. You think they'd do it to me? In a heartbeat.

There's no way you can get around it. That's why I never wanted to be a pop singer. At one point I said, "Goddamn it, let's get serious about this." I said one time, "I don't ever want to write another song that's gonna bum somebody out." I wanted to write songs that maybe made 'em think a little bit in between dance steps. That's what I thought my job was. But when you get down to it, it's about how many hit singles you have on the record. *Steve Perry, #130, August 1989*



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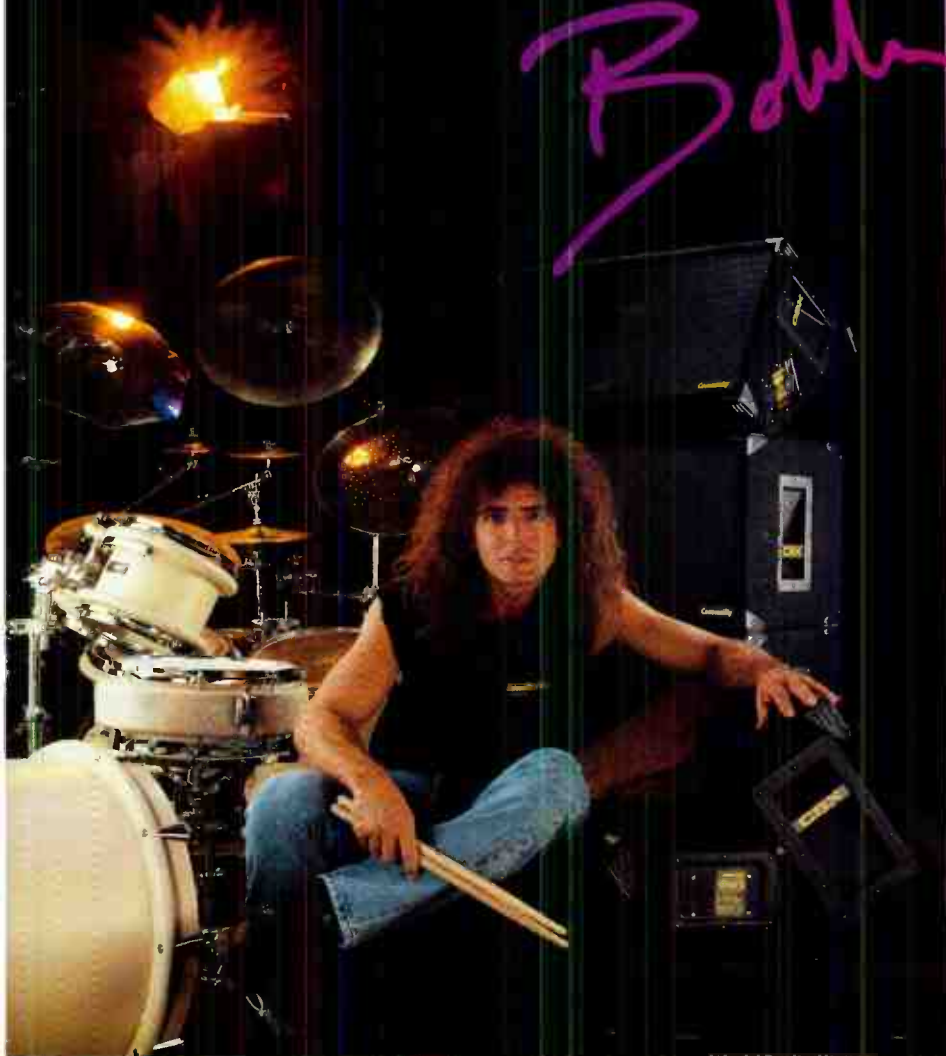
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BRANFORD & WYNTON

[cont'd from page 71] *ing with me. The word competition in the original Latin means to struggle together with—not against—somebody. Like two people playing tennis or chess to improve their skills, not polarize into winners and losers. I think people miss that positive aspect to your big mouth.*

BRANFORD: Arguing is great, man. A constructive difference of opinion will always promote dialogue, as long as two people are really willing to discuss things. It's like when

Wynton talks about how much he doesn't like a lot of rap music, and all these people get mad. Like my grandma used to say, if you throw a brick into a crowd, the one that it hits will always holler.

MUSICIAN: *You're on record as saying rap doesn't always hold up for you. But you wouldn't have built your Buckshot LeFonque album on a hip-hop foundation if you didn't find something about it transcendent.*

BRANFORD: It's the beat—the beat is transcendent; the beat is universal. They brought

the soul back to R&B. The shit that they call R&B now is unbelievably sad and whacked. But the thing that hip-hop has always had that I've been attracted to is attitude. It has the same attitude that R&B had in the '60s and '70s. It was black, it was unique.

Now it's like everything is a business decision, crossover this, crossover that. Music is so fragmented now. Like when you pick up *Billboard* it says, "Should appeal to R&B, CHR, MOR, and DMF."

MUSICIAN: *What's DMF?*

BRANFORD: Dumb motherfuckers. When I make a decision to do something artistically, I don't care who likes it or buys it. Because if you use that criterion, Mozart would have never written *Don Giovanni*, Charlie Parker would never have played anything but swing music. There comes a point at which you have to stand up and say, this is what I have to do.

There are a whole lot of people in the gangsta community who come to a point where their lives change. And they might want to change, but the day they change is the day they're labeled as sellouts, and they stop selling records. They're victims of the commercialism that made them the successes they are. I was talking with a cat in that idiom once and I said, "Why don't you combine this with that?" And he said, yeah, that would be fat. But you don't understand, man, those kids.

Vic Garbarini, #189, July 1994

STEVIE RAY VAUGHAN

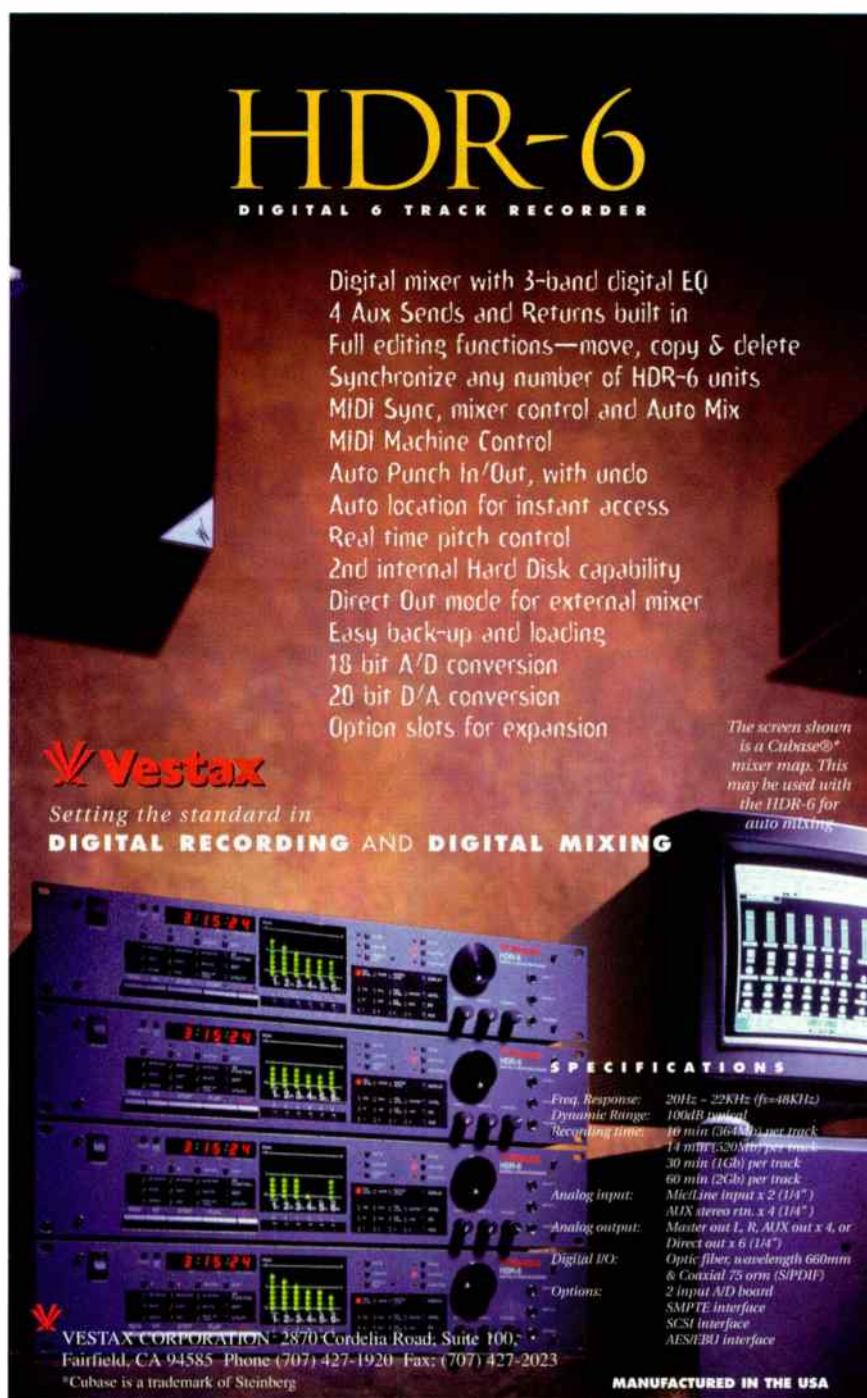
[cont'd from page 88] ★ "I WOULD SIT down and listen to something and if I couldn't find it on the neck yet, I would learn how to find it *singing* it the best I could. Trying to find the sound with my lips and my mouth, doing some bastardized version of scat singing. Then I would learn how to make the sound with my fingers that I was making with my mouth."

★ **VAUGHAN:** IN FACT, A GUITAR makes more sense to me strung backwards.

CORYELL: Really? Do you ever perform that way?

VAUGHAN: Not very often. But I go through phases when I can play that way. And it makes more sense to me that way. The highs are on the top and the lows are on the bottom. And I can see patters a lot easier. And I'm not so restricted to my usual patterns.

Larry Coryell, #134, December 1989



HDR-6

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The screen shown is a Cubase® mixer map. This may be used with the HDR-6 for auto mixing.

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FORWARD



SOUNDSCAPE SSHDR1 HARD-DISK RECORDER

Soundscape's SSHDR1 eight-track hard-disk recorder for the IBM/Windows (\$3250-\$4035 without hard disk drive) offers a flexible alternative to digital tape. Onboard capabilities include MIDI and SMPTE chase-lock; parametric EQ; scrubbing; noise gating; strip-silence and de-fragmentation routines. Up to 16 eight-channel expanders (\$2925 each) can be chained for 128 tracks. Balanced XLR inputs and outputs and removable media capability are optional.

◆ Soundscape, 705-A Lakefield Rd., Westlake Village, CA 91361; voice (805) 495-7375, fax (805) 379-2648, e-mail 74774.1337@compuserve.com



MARTIN CLAPTON GUITAR

Among Slowhand's most prized possessions are a pair of small-bodied Martin acoustics: a 1939 000-42 and a modified 000-28. The two are combined in the 1995 Limited Edition 000-42EC (\$8100 including case, \$8320 with 1935-style sunburst top). The sides and back are made of East Indian rosewood, the top bookmatched Sitka spruce. The ebony fingerboard bears Clapton's signature inlaid in mother of pearl. Limited to 461 instruments, the production run is numbered and signed by Clapton and C.F. Martin IV. ◆ Martin, 510 Sycamore St., P.O. Box 329, Nazareth, PA 18064; voice (800) 345-3103, fax (215) 759-5757.



FAST

GOETZ SNARE DRUMS

Pursuing an ideal of old-fashioned craftsmanship, Goetz builds custom snare drums (\$990—\$1400) with an extra-rigid “radial stack” design rather than layered plies. This uses less glue, maximizing wood resonance—doubly important given the company’s selection of 34 tropical hardwoods rather than the usual maple or birch. Drums with brass, chrome, nickel, gold or powder-coated plating are available in 13” or 14” diameters. Depths range from 4” to 8”, with thicknesses of 3/8”, 5/16”, 7/16” or 1/2”.

◆ Goetz, RR 1, Box 53, Arlington, IL 61312; voice (815) 643-2514.



ddrum NORD LEAD KEYBOARD

A new generation of synthesizers uses a digital technique called physical modeling to simulate the sounds of physical systems such as plucked strings (using a string model) and thwacked drum heads (using a drum model). ddrum’s four-voice Nord Lead (\$2350 rack, \$2750 keyboard, \$750 eight-voice expansion) uses an analog synthesizer model to generate the classic sounds of the Minimoog and Prophet-5 without the brittle character usually associated with digital synthesis. In vintage style, all sonic parameters are available via front-panel controls. ◆ ddrum, 300 Long Beach Blvd., Stratford, CT 06497; voice (800) 882-0098, fax (203) 380-1780.



YAMAHA MU80 MODULE

Equally suited to the desktop and the stage, Yamaha’s GM-compatible MU80 (\$895) wields a surprising amount of musical horsepower. 64 polyphonic voices, dynamically allocated to 32 MIDI channels, can sound 32 simultaneous samples drawn from eight megs of ROM. Four simultaneous effects are available to process not only the internal sounds, but also external signals patched into the stereo A/D input. And there’s an onboard MIDI-to-computer interface! Too much stuff for a tiny box? Not with the icon-driven user interface. ◆ Yamaha, P.O. Box 6600, Buena Park, CA 90622-6600; voice (714) 522-9011, fax (714) 522-9832.

OPTICAL MEDIA SOFTWARE

Need to get audio from a CD into a computer or sampler? You can sample it, converting from digital to analog to digital—or you can pipe it in directly from a CD-ROM drive to your computer using Optical Media’s Disc-to-Disk (\$199) for Mac or IBM/Windows. You can select file format, sampling rate, bit resolution, mono/stereo, start/stop points and data compression ratio. From the computer you can port the sound into your favorite sampler using a utility such as Passport’s Alchemy 3.0. ◆ Optical Media, 180 Knowles Dr., Los Gatos, CA 95030; voice (800) 347-2664, fax (408) 376-3519.



NEW TOYS & NEW TOOLS

GUITARS & BASSES

◆ There are 15 models in Fender's new DG series of acoustic guitars, including dreadnoughts and "classic" body styles. The series includes 12-string, left-handed and cutaway models featuring three-in-line machines and a variety of finishes. **Fender**, 7975 N. Hayden Rd., Suite C-100, Scottsdale, AZ 85258; voice (602) 596-9690, fax (602) 596-1386. ◆ Epiphone's Les Paul Studio Standard and Nighthawk solidbodies and Viola bass are lower-priced versions of Gibson classics. The 24-fret Coronet, EJ-200CE (cutaway with electronics), upgraded Thunderbird bass and El Capitan Cutaway acoustic/electric bass feature refinements of past successes. All-new axes include the PRO-1 (single-coil) and PRO-2 (humbucker-equipped) rock 'n' roll guitars, high-end but affordable Excalibur, plastic-backed Nuevo acoustic/electric line and Epi line of entry-level instruments including both electric and acoustic models. **Epiphone**, 1818 Elm Hill Pike, Nashville, TN 37210-3781; voice (615) 871-4500, fax (615) 889-5509. ◆ The Wrangler solidbody is made of swamp ash with a bolt-on curly maple neck and rosewood or maple fingerboard. The pickup layout is "Nashville-style," with a Tele-style Rio Grande Muy Grande in the bridge position and Rio Grande Vintage Tall Boys in the neck and middle positions. A B-bender is optional. **Robin**, 3526 East T. C. Jester, Houston, TX 77018; voice (713) 957-0470, fax (713) 957-3316. ◆ The SH-55 Seth Lover pickup is a faithful recreation of Gibson's 1955 "Patent Applied For" humbucker, designed in collaboration with the inventor of the original. The cover is nickel-plated nickel silver rather than brass to retain the pickup's high-frequency components, and wax potting is not used. **Seymour Duncan**, 5427 Hollister Ave., Santa Barbara, CA 93111-2345; voice (800) SDU-NCAN, fax (805) 964-9749. ◆ The Stick & Play system consists of precut stick-on labels and markers that make it easy to identify notes and scale patterns on the neck of any stringed instrument. Instructional manual and "backing tracks" CDs are available separately. **Stick & Play**, 460 Jackson St., Buford, GA 30518; voice (404) 271-7082.

AMPS & SPEAKERS

◆ Epiphone's E series solid-state guitar and bass combos are now available in tweed covering. Models range from the 15-watt, 1x8 EP-800 to the stereo 60-watt, 2x10 EP-SC210, all with multi-

band EQ. Some include reverb, stereo chorus and other extras. **Epiphone**, 1818 Elm Hill Pike, Nashville, TN 37210-3781; voice (615) 871-4500, fax (615) 889-5509. ◆ Orange's U.K.-built Overdrive (with master volume) and Graphic (without) amps are faithful recreations of the psychedelic-era originals. They come in 80- and 120-watt all-tube configurations, equipped with an effect loop and covered with distinctive orange vinyl. Orange speaker enclosures are available with either two or four Celestion G12T-75 12" drivers. **Red Bear** makes affordable Russian-designed tube heads, the 60-watt MK 60 and 120-watt MK 120, with three-band EQ. Matching 4x12 enclosures packed with Celestion GT12T-75s are available in slant-front and vertical cabinets. **Music City International**, 1818 Elm Hill Pike, Nashville, TN 37210; voice (800) 4-GIBSON, fax (615) 889-5509. ◆ The revamped all-tube Fender Twin combo retains the classic qualities of the original model. The two-channel unit delivers 100 watts into 4, 8 or 16 ohms, and includes spring reverb, tone controls for each channel, effects loop and line out jack. **Fender**, 7975 N. Hayden Rd., Suite C-100, Scottsdale, AZ 85258; voice (602) 596-9690, fax (602) 596-1386. ◆ Extending the design philosophy of the SVT-810E bass enclosure, Ampeg offers the caster-equipped SVT-215E 2x15 cabinet and the SVT-48HE with four 8" drivers plus a dome tweeter. The new B2-48 combines four 8" drivers, dome tweeter and extensive tone controls (low, mid, hi plus nine-band graphic) and signal access (XLR line out, preamp out, effect loop). Also, the 1x15 B-3 features extensive tone controls (low, mid, hi plus nine-band graphic) and signal access (XLR line out, preamp out, effect loop). The B-3158 adds biamped power, dedicating 100 watts to a 15" driver and 50 watts to an 8" driver. Dual limiters are included. **Ampeg**, 1400 Ferguson Ave., St. Louis, MO 63133; voice (800) 727-4512, fax (314) 727-8929. ◆ Crest's high-end CA series of power amps now includes the CA2 and CA4, low-powered models suited to a range of applications. The CA2 provides 250 watts/channel, the CA4 450 watts/channel (both into 4 ohms). **Crest**, 100 Eisenhower Dr., Paramus, NJ 07652; voice (201) 909-8700, fax (201) 909-8744. ◆ The Q10X-D bass cabinet, also known as the John Patitucci model, is built to the bass master's own satisfaction. It comprises four 10" drivers (one a coaxial speaker) plus a high-frequency titanium horn housed in a poplar box covered with red carpeting.

Continuous power handling capability is rated at 800 watts. Also Bag End offers two new studio monitor packages. System A includes two MM-8 time-aligned near-field monitors, two D10E-S subwoofers and an ELF-1 low-frequency integrator. The more cost-effective System B eliminates one subwoofer and substitutes the ELF-M integrator. Both systems feature polarity switching and selectable EQ curves for near- and far-field listening. **Bag End**, P.O. Box 488, Barrington, IL 60011; voice (708) 382-4550, fax (708) 382-4551.

DRUMS & PERCUSSION

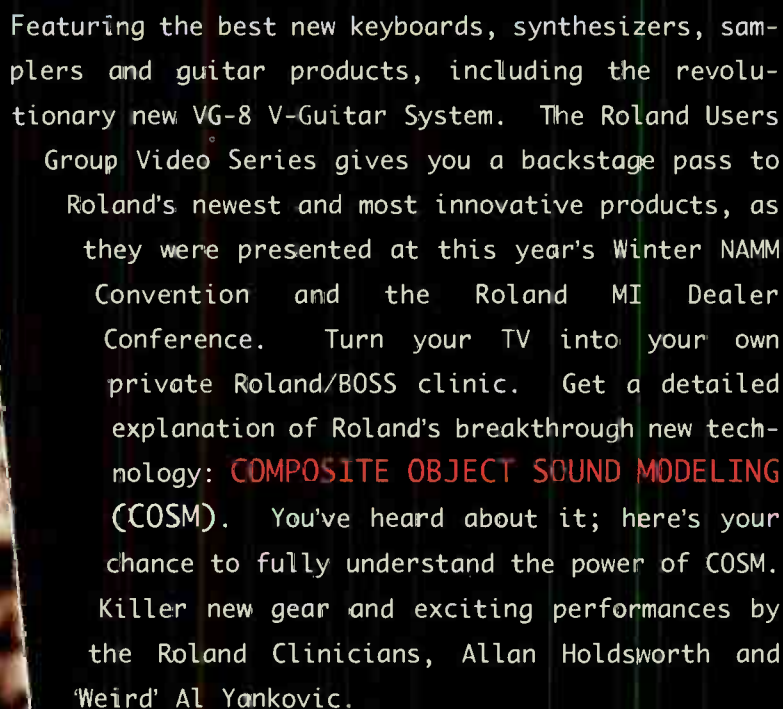
◆ Sabian's Thunder Sheets—large rectangular bronze plates—come in two sizes. Response is described as "loud and ominous." For entry-level drummers, there are three new budget B8 models: 10" splash, 14" crash and 18" Chinese. In addition, the Jack DeJohnette Encore series of cymbals now includes crashes in 13", 16" and 17" sizes, which deliver a more explosive sound than DeJohnette's signature series, and the 21" Encore ride with a dry, dark tone. **Sabian**, Meductic, New Brunswick, Canada E0H 1L0; voice (506) 272-2019, fax (506) 272-2081. ◆ Ludwig has reissued the LS-4224-MM, the kit played by Ringo Starr circa 1964. Available in six vintage finishes, the four-piece outfit includes a 14"x22" bass drum, 16"x16" floor tom, 9"x13" rack tom and 5"x14" wood snare drum with Super Classic maple shells, Classic lugs and disappearing bass drum spurs. The L-201 Speed King bass drum pedal is also standard. Also, the Ltd. Edition brass/chrome snare drum series duplicates models sold in the '60s. Sizes include 5"x14" (LB400B) and 6.5"x14" (LB402B). **Ludwig**, P.O. Box 310, Elkhart, IN 46515-0301; voice (219) 522-1675, fax (219) 522-0334.

RECORDING & SOFTWARE

◆ The S1 Stereo Imager software is designed to alter, subtly or radically, a recording's stereo field. Functions include rotation, asymmetry, width and stereo shuffler. S1 acts as a DSP plug-in module for Digidesign Sound Designer II or Pro Tools systems on the Macintosh. **Waves**, 4028 Papermill Rd., Ste. 14, Knoxville, TN 37909; voice (615) 588-9307, fax (615) 588-9473. ◆ Running on an Apple Power Macintosh with a SCSI 2 hard disk array, Deck II software delivers 24-track audio playback with no additional hardware. Reportedly, QuickTime movies and MIDI files can be played simultaneously with 24 audio tracks. Conventional SCSI

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SOUNDWARE & MIDI FILES

◆ The Sound Ideas CD library of sound effects is augmented by four new collections. The updated *General Series 6000* includes over 7500 effects on 40 CDs. Five discs of vintage comedy sounds make up the *Warner Bros.* collection. Likewise, *Universal Studios* has made its archive available in a 1000-sound collection. *SFX on CD-ROM Volume 1* is designed for PC-based multimedia applications,

including four file formats plus CD audio. **Sound Ideas**, 105 W. Beaver Creek Rd., Ste. 4, Richmond Hill, Ontario, Canada L4B 1C6; voice (800) 387-3030, fax (905) 886-6800. ◆ The *Philip Wolfe Rock Keyboards Collection* CD-ROM concentrates on the Hammond B3 and Moog synths in Akai, Kurzweil, E-mu, Peavey and Digidesign formats. *Scott Peer's Sound Engineering Vol. 1* collects various synthesizers and drum machines on a CD-ROM formatted for Akai, Kurzweil, E-mu and Peavey samplers, while the Keith Stafford *Founder's Series* CD-ROM provides action/adventure sound effects from films such as *Vertigo* and *Bonnie and*

Clyde in Akai, E-mu and Digidesign formats. **Marco's Loop-D-Loops** and **John Wilmer's Live Loops** is an audio CD for acid/house/tribal/trance applications. **Greysounds**, 501 Fourth St. SE, Bandon by the Sea, OR 97411; voice (503) 347-4700, fax (503) 347-4163. ◆ *Funky Rhythms You Can't Live Without* (audio) delivers hip-hop raw materials by Digital Kitchen. Larry Washington's *Big Fat: The Beats & Loops Sampler* (audio) presents bass, guitar, horns, vocals and rhythms in hip-hop and R&B styles. *The Definitive Percussion Sampler*, produced by Steve Reid for audio CD and CD-ROM (Akai, Roland and Digidesign formats), collects exotic instruments from around the world. Bruce Henderson's *Legacy Volume 1: The Definitive Analog Sampler* (audio or CD-ROM) collects vintage synthesizer and drum machine sounds, while *Maximum Impact: The Alternative Sampler* (audio) provides industrial, techno and cinematic timbres. Also, new sound disks and cards are available for the Alesis QuadraSynth and Kurzweil K2000. **Eye & I**, 930 Jungfrau Ct., Milpitas, CA 95035; voice (408) 945-0139, fax (408) 945-5712.

◆ The original *Synclavier Sound Library* is available on CD-ROM formatted for E-mu, Akai, Roland, and Kurzweil samplers as well as Digidesign's SampleCell. Volumes include strings, percussion, world and orchestral percussion, keys and guitars, and brass and winds. **Illo**, P.O. Box 3772, Chatsworth, CA 91311; voice (800) 747-4546, fax (818) 883-4361. ◆ *Tune 1000* offers GM-compatible standard MIDI files of past and current hits complete with lyrics on floppy disk. Artists range from U2 to Willie Nelson, styles from Broadway to doo-wop, with several "hits" compilations from various eras. All sequences include a "harmony track" designed to feed a polyphonic pitch shifter for automated background vocals. **Tune 1000**, 7710 Hamel Blvd. W, Sainte-Foy, PQ Canada G2G 2J5; voice (800) 363-TUNE, fax (418) 877-9994.

ACCESSORIES

◆ The Z-Bar is an inexpensive z-shaped aluminum mike stand useful in positioning a microphone in front of a speaker cabinet. It facilitates precision positioning while eliminating the need for a conventional mike stand and boom. **Z Right Stuff**, 762 Inverrary Ln., Deerfield, IL 60015; voice (800) 520-4380, fax (708) 520-4212.

PROCESSORS

◆ The Saturator is a two-channel tube front-end for digital recorders intended to impart the effect of analog tape saturation. Large VU meters are included as well as XLR and 1/4" inputs and outputs. **RSP**, 2870 Technology Dr., Rochester Hills, MI 48309; voice (800) 432-7625, fax (810) 853-5937.

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"Having used Soundscape for three months in post producing audio for corporate programmes mastered on Betacam SP, it is now unthinkable to return to the old way of working... Soundscape is reliable, simple to learn, easy to use and produces very high quality results."

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"Soundscape could well find it's way replacing the analog tape recorder up and down the country... a welcome addition to any studio set up for the sheer freedom it offers when it comes to laying tracks down quickly and easily in order to make the most of that creative muse."

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"I've been playing around with Soundscape's hard disk recorder this week and feel almost as though I've had a religious experience."

Brian Heywood. *MIDI Monitor* Issue 11

"I wanted to really check out the vari sync mode. I slowed the video down to a crawl, Cubase locked in and the sequenced music was playing slowly... a bit faster... and... yes the Soundscape synced up and was recording. The SSHDR1 has lots of features, creative usage of available power, sounds great, syncs great, straightforward, easy to use and expandable."


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JONI MITCHELL'S HOME

HOME STUDIO



WE WANTED to do something special for the Home Studio in our 200th issue and agreed that if we could visit any musician's house, it would be Joni Mitchell's. After posing for a couple of shots in front of her mixing board, Joni informed us that she hardly ever sets foot in her home studio, that since she and her producer husband Larry Klein split the gear is being divided up, and that if we *really* want to know where she creates music we should shoot her in her kitchen, with just her custom-built **Collings Baby**. "It's a magical little guitar," Joni says. "It's got a 14-fret neck and it's as beautifully balanced as a good violin. It has all of the sound of a dreadnought. I bought a **Collings D2H** and this little one, but the little one is enchanted. I had polio and the weight of an electric guitar is hard on my back. Bigger guitars put my back into a position that contributes to its deterioration."

Joni is more interested in finding new sounds by manipulating tunings and sonics at the source than by fiddling with electronic effects. "Maybe at the level of recording I'll do some sonic experimenting with electric instruments," she says, "but at the compositional level I like acoustic instruments."

Joni's main recording guitar has been a **Martin D28**, which she records using an **AKG C12** mike. The mike's output is routed through a **Neve 1073** preamp and **Urei 1176** compressor on its way to her **Trident 70** mixer. She treats vocals the same way except when she records vocals and guitar together, in which case she leaves the C12 on the guitar and sings into a **Neumann U 67**. Joni's outboard gear includes a slew of **Yamaha** effects (**REV7s**, **REV5s**, **SPX90s** and **SPX 1000s**) as well as a complement of compressors and limiters including a **Urei LA-2A**, **dbx 165A** and **dbx 160X**. She tracks to an **Otari MTR-90** through **Dolby SR** noise reduction units, monitoring via **Yamaha NS10s** and **Genelec** speakers. Keyboards include a **Sequential Prophet-5**, **Roland JD-800**, **Roland Juno 60** and **Yamaha** baby grand piano.

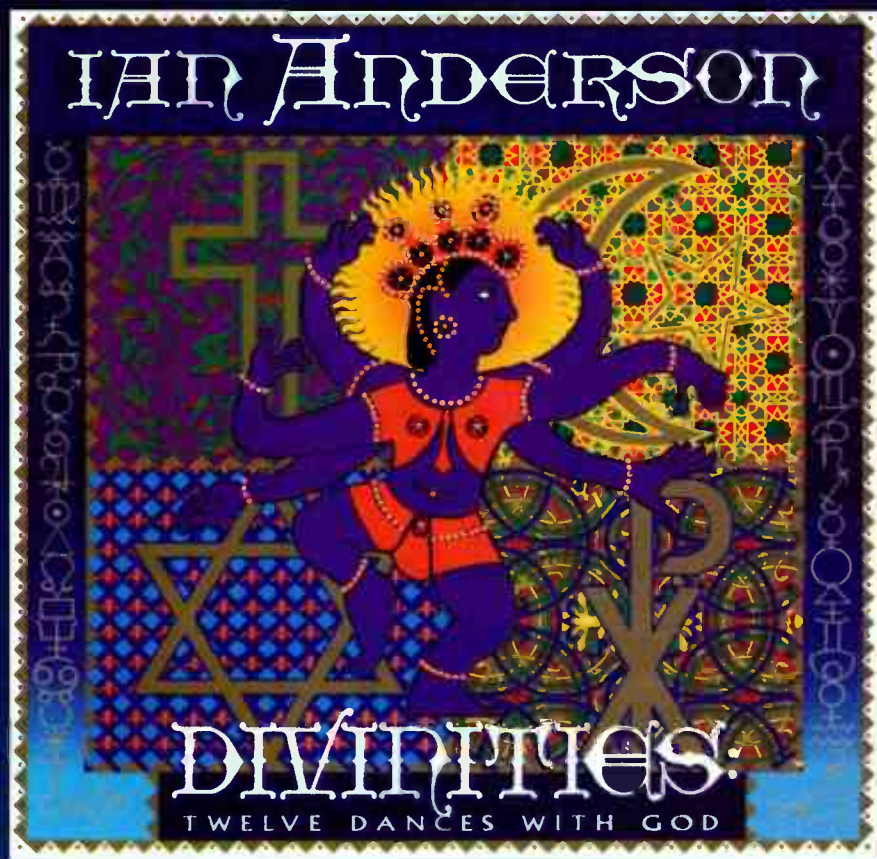
Joni explains, "I used to trick myself, I'd say, 'We're going in to do demos,' but the demos were the records. It would take the performance pressure off. It would give you the psychological notion that you had a second chance. I don't work with a producer, I've produced my own records—although when I worked with Klein he suddenly became a *producer* overnight. I hate the term producer. When I think of produce I think of vegetables. I'm a composer of music. Whether that seems pretentious to people doesn't matter. I make no attempt to add things for the sake of being commercial. A producer might have that consideration. I as an artist do not and never have. Producers say, 'Oh, this is what they want these days!' The trends that producers consider is what makes records date. And I don't think mine do."

BY BILL FLANAGAN

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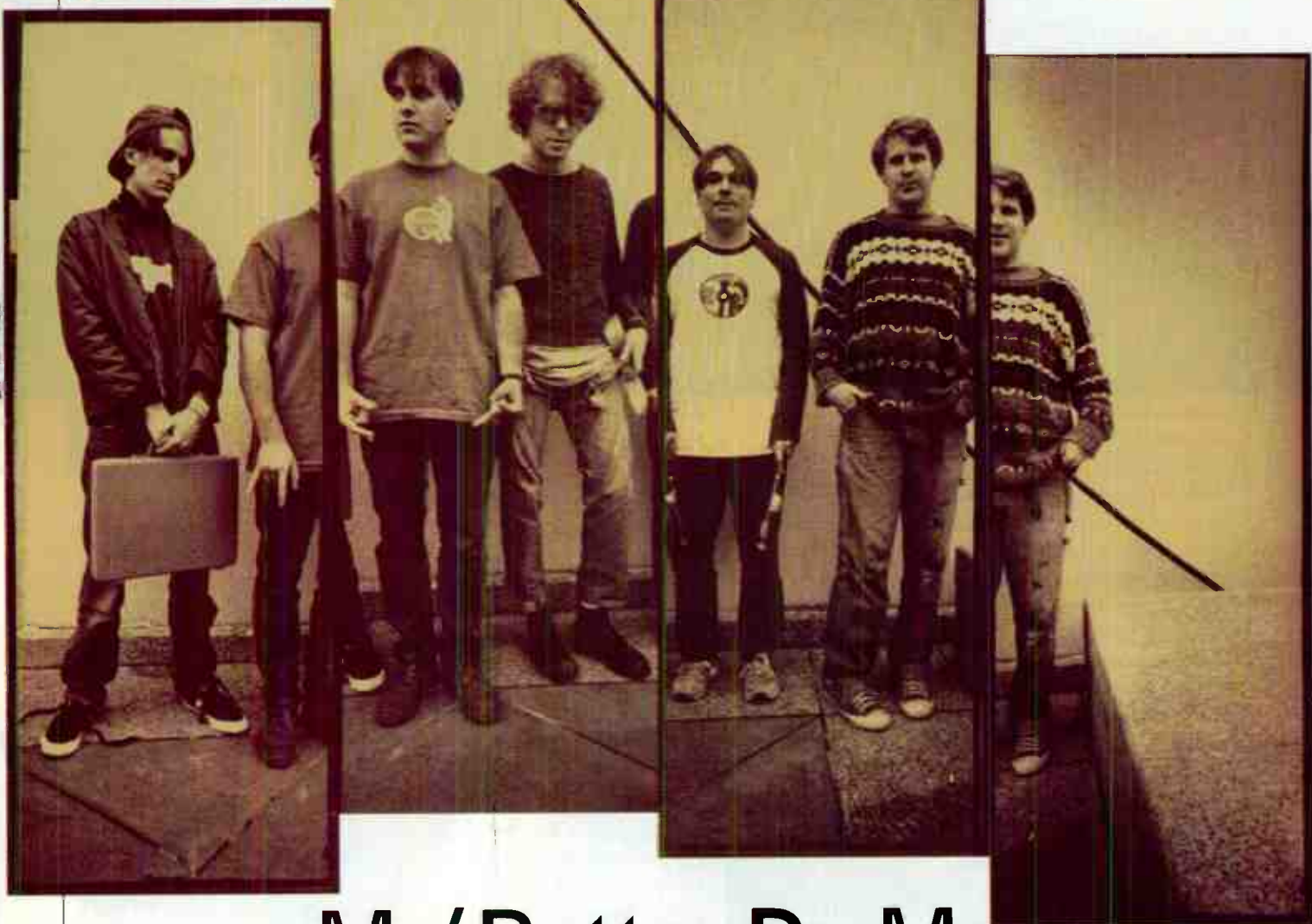
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IF THE SEX PISTOLS THREW A BUCKET OF PAINT AT rock 'n' roll, then Pavement are their postmodern step-children, fingerpainting pictures in the mess and giggling at the results. Perhaps nothing has informed their music more than the fact that punk rock left them with nothing to destroy; by the time Stephen Malkmus and Scott Kannberg recorded *Slanted and Enchanted* in 1990, Einstürzende Neubauten, Pussy Galore and Sonic Youth had already finished off the remains of flabby '70s rock artifice. There were very few devices they felt they could use with a straight face, beyond a spare strum-and-drone technique and offbeat, catchy riffs one critic called "anti-hooks." Their way out of the box: On last year's *Crooked Rain, Crooked Rain*, they thickened their studied minimalism with sneaky homages, indie-record-buff references and a more orthodox—but still self-conscious—pop sense. Characteristically, *Crooked Rain*'s "Cut Your Hair," a sneering overview of rock 'n' roll, is their most MTV-friendly song up to now and also their most self-mocking.

Wowee Zowee is their most quotation-speckled album to date. Napoleonic palindromes and Yeats are invoked on an album-sleeve poem. Malkmus channels Ray Davies via Big Star on "We Dance." Kurt Cobain's ghost is conjured in the form of a grinding, Nirvana-esque chorus on "Flux=Rad." When he's not dropping names, Malkmus is a master

PAVEMENT

Wowee Zowee
(MATADOR)

of the space between words, of withholding overt themes and context in his lyrics. It's particularly effective when form follows function, and he's singing about dislocation, as on "Rattled by the Rush" and "Motion Suggests"; we learn about him catching his dad crying or tracing his family tree into the ether in a roundabout, fractured, but entirely appropriate manner.

Pavement spent 1994 touring, and *Wowee Zowee* benefits as a result. The rhythm section—drummers Steve West and Bob Nastanovich and bassist Mark Ibold—has cohered, and plays on the album like bandmembers rather than hired hands. The group has also continued expanding their sonic repertoire: Harmonicas and cheesy synth noises appear and disappear; a pedal-steel guitar becomes the perfectly sensible centerpiece of the otherwise un-country "Father to a Sister of Thought"; the magnificent "Grave Architecture" opens with bright, syncopated soul guitar, then builds into a dark rocker.

Whether it all holds together is another question. At times, *Wowee Zowee*'s stops, starts and gear-changes feel more like flailing than experimentation. And at his worst, as on "Black Out" and "Half a Canyon," Malkmus' affectations and ennui become overpowering. But Pavement fans are used to that by now, just as they're used to endearing, uneven albums. *Wowee Zowee* delivers on all counts, and leaves one hoping for more.

—Nathan Brackett

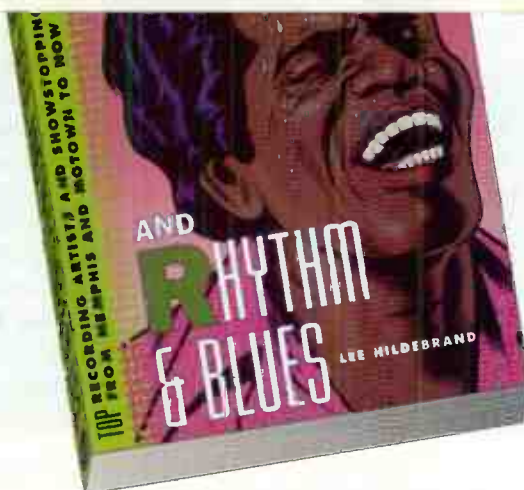
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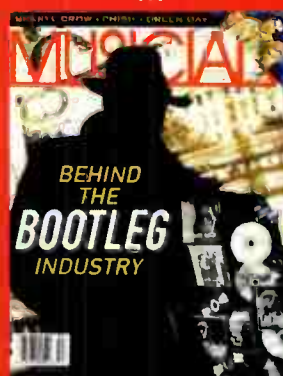
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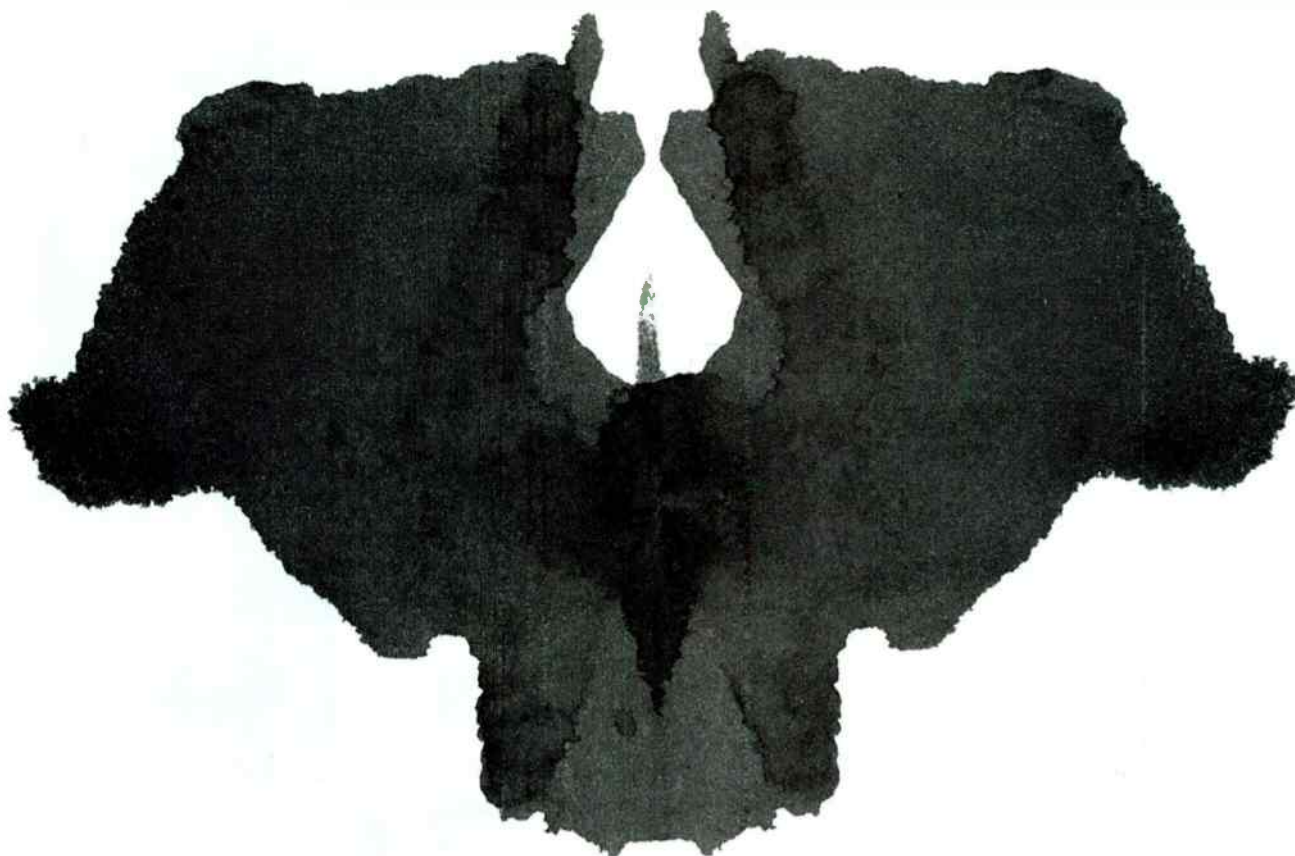
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THE MUSICIAN INK BLOT TEST

Someone told us about the legal trouble a rival music mag got into when they tried to get permission to administer an uncensored Rorschach test to one of our more complex rock stars. It occurred to us that it would be more (1) expedient, (2) productive and (3) cheap to just make up our own ink blot and then make up all the answers. So come on, let's see what your subconscious tells you some of your favorite musicians would say if asked what they saw in this picture. Come on—concentrate, concentrate, you are getting sleepy...



■ **Ron Wood:** "Is that the back of Keith's head, then?"

■ **Shane MacGowan:** "Quick! It's spilling!"

■ **Pete Townshend:** "I know what it is! *You* don't know what it is. I was *there*! You weren't there! If you think that is just an ink blot then you *fucking* don't know what you are *fucking* talking about and I will be fucked if I will sit here and correct you!"

■ **Bruce Springsteen:** "It's a bus."

■ **David Gilmour:** "That effect cost us 150 grand."

■ **Trent Reznor:** "Would the guy who did this like to direct a video?"

■ **Robyn Hitchcock:** "Ah, this would be the Shadow of Mort, an ectoplasmic symbiote describing a perfect parabola between the domain of Lord Kevin, last laird of the ectomorphic kingdom, and the dreaded Loto, the deadly slug who

dwells in the Fissure of Epidermy, beneath the skin of the boyish but brooding Prince Morris."

■ **Laura Nyro:** "A beautiful menstrual flow."

■ **Jerry Lee Lewis:** "I'd say that was made by a thirty-aught-six at about 12 yards."

■ **Richard Thompson:** "B minor sus 5."

■ **Tom Waits:** "Oh that reminds me of the stain Rudy the Trout left on the piss-colored shag rug in Ethel's trailer after he found her riding the ass pony with Toothless Svenson when she was supposed to be down covering Lucky Lupo in the third race at the Seekonk Dog Track. Terrible shame about Ethel, she made a hell of a mulligan stew."

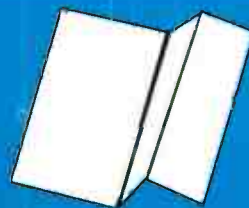
■ **Ted Nugent:** "A gentle young fawn."

■ **Al Green:** "Hot grits! Look out!"

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