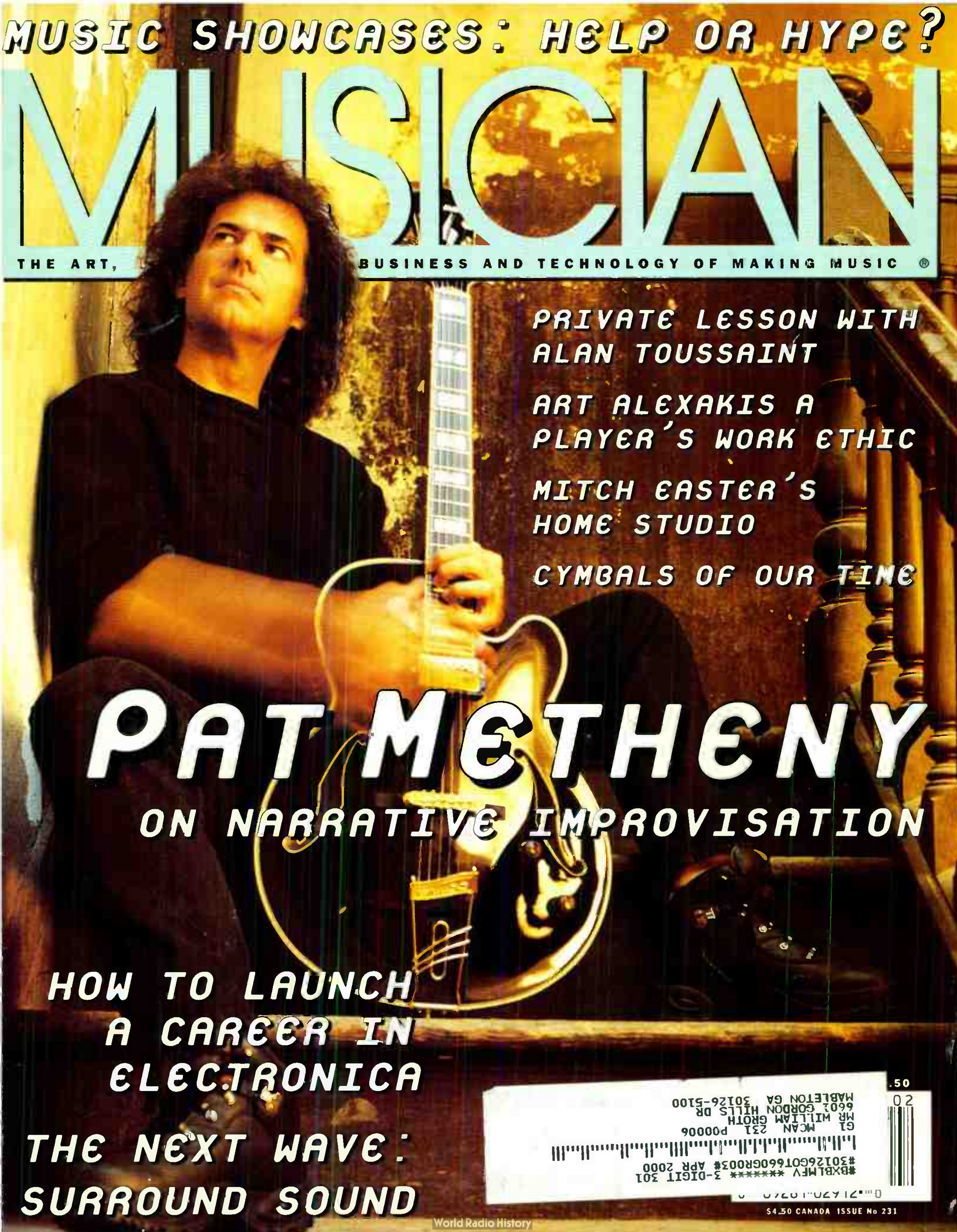


MUSIC SHOWCASES: HELP OR HYPE?
MUSICIAN
THE ART, BUSINESS AND TECHNOLOGY OF MAKING MUSIC ®
PRIVATE LESSON WITH ALAN TOUSSAINT
ART ALEXAKIS A PLAYER'S WORK ETHIC
MITCH EASTER'S HOME STUDIO
CYMBALS OF OUR TIME
PAT METHENY
ON NARRATIVE IMPROVISATION
HOW TO LAUNCH A CAREER IN ELECTRONICA
THE NEXT WAVE: SURROUND SOUND
.50
02
$4.50 CANADA ISSUE No 231

When you buy an FR Series M•1400, you get a ballsy, ultra-reliable, high-current power amp. Plus a few hundred bucks worth of important extras.

M•1400 AMP

FR means Fast Recovery. Fast Recovery means that the M•1400 can be driven right out past the edge of clipping... into nastily low impedances... and still sound good. Minimal negative feedback and special circuitry we shamelessly borrowed from digital switching technology are used to accelerate transient recovery when the M•1400 is running "at red line." It makes a difference that you can hear.

M•1400	4Ω bridge	8Ω bridge	2Ω load	4Ω load	8Ω load
at 1% THD	1400 W	960 W	700+700 W	480+480 W	280+280 W
at rated power*	1260 W	850 W	630+630 W	425+425 W	250+250 W
THD at rated power*	0.05%	0.025%	0.05%	0.025%	0.012%

Detented gain controls calibrated in volts AND dBu.

Full five-LED stereo level display PLUS signal present indicator instead of just two chintzy LEDs.

Top LEDs light when protection circuits are engaged.

Short Circuit LEDs (a Mackie exclusive) warn you of wiring or voice coil short circuits BEFORE you crank up your system.

Temperature status LEDs (previously only found on far more expensive amp models).

Right out of the box, the M•1400 is ready to improve your sound reinforcement system with tighter bass and better constant directivity horn performance. Because we've built in THREE critical electronic system enhancements that others leave out or charge extra for. And, signal processing aside, the M•1400 is also the gutsiest, no-compromise power amp in its price range. Call today for full information.

Fixed line cord won't vibrate out when the amp is placed close to a PA cabinet.

Neutrik® Speakon® connectors plus **multi-way binding posts.**

T-Design cooling for enhanced reliability. Unlike amps that just waft air through their entire chassis, the M•1400 delivers massive air flow only where it's needed — on the output devices — keeping dust, smoke, and other contamination out of the amp's main electronics. Via a huge front manifold 1, the M•1400's demand-sensitive fan 2 concentrates cool air into two highly efficient heat sink tunnels 3 and out the SIDES of the amp. The short air path maintains **constant gradient cooling.**

Inside: expensive, state-of-the-art TO-3PBL case power transistors with perforated emitters for maximum gain linearity. (Some amps use cheap, 20-year-old-technology metal TO-2 transistors... possibly due to lack of robust cooling resources.)

*20Hz to 20kHZ

Male AND female XLR inputs let you use either gender of plug on the cable from the mixer — and they allow one input to power multiple amps so you don't have to wire up special "splitter" cables.

Built-in low-cut filters for tighter bass and more system output. PA cabinets can only reproduce bass down to what's called their **tuned frequency.** Below that, you just get distortion and potential woofer damage. The solution is to chop off everything below the tuned frequency with a low-cut filter (equalizers — even ⅓-octave equalizers — can't do the job). We're not the only amp maker to advocate low-cut filters. But we ARE the only ones who don't charge extra or force you into a couple of pre-set cut-off frequencies. Our low cut filter's variable from 5Hz to 170Hz to fit your system's size.

Built-in subwoofer filter. Power your subwoofer with an M•1400 and you've saved the $250 to $400 cost of an outboard electronic crossover (or the expense and hassle of "optional" plug-in cards). You get an 18dB per octave, linear-phase, uniform-time-delay design that's switchable between 63Hz and 125Hz. Since clipping elimination is undesirable when driving a subwoofer, that M•1400 feature is automatically disengaged when you switch to subwoofer mode (a critical detail not found on many comparably-priced amps with inconvenient plug-in subwoofer cards).

Both ¼" TRS & XLR inputs.

Constant directivity HF horn compensation. "CD" horns dramatically improve high-end dispersion. But to make them work right, you have to add special equalization. Until now, that's meant hard-to-find, harder-to-adjust speaker modules (or using a graphic equalizer...which simply doesn't work). The M•1400's separate left & right CD horn adjustments are continuously adjustable from 2kHz to 6kHz.

Below: a few of the 400+ folks who work at Mackie Designs in Woodinville, WA, 20 miles northeast of Seattle

MACKIE

All products made in Woodinville USA by certified Mackoids

U.S. toll-free 800/898-3211 • Outside the U.S. 206/487-4333

www.mackie.com • e-mail: sales@mackie.com • NASDAQ: MKIE

© 1997 All Rights Reserved Mackie Designs Inc.

World Radio History

DEAR QUANTEGY,

LATELY, WHEN I SMASH MY GUITAR ON STAGE, I NOTICE A SHARP PAIN IN MY WRIST. COULD THIS BE CARPAL TUNNEL SYNDROME?

NILES T.
LONDON

Dear Niles,

Sounds like it. From now on, try smashing your guitar with a side-to-side motion, rather than over-the-top. It requires a lot less wrist action.

(Hint: Practice this technique when busting up hotel rooms.)

Regards,

music legends place their careers in our capable hands. In fact, of the over 10,000 albums ... 90% of those that went gold were recorded on Quantegy tape (formerly known as Ampex). ... for the big names, we now make it in small formats like DAT. Answers to your every music question.

Questions? Fax: 800.345.5919 or visit www.quantegy.com

World Radio History

World Radio History

contents

Musician Magazine/February 1998/Issue no. 231

Departments

FRONTMAN: EVERCLEAR'S ART ALEXAKIS
Talent isn't enough. by michael gelfand

SIDEMAN: CAROL KAYE
Just one of the boys. by baker rorick

WORKING MUSICIAN
Advice from the pros on industry networking, getting your songs to the right artists, finding radio airplay, putting out your DIY releases, and figuring out how often to gig.

PRIVATE LESSON: ALLEN TOUSSAINT
Secrets of the New Orleans groove. by robert l. doerschuk

SONGWRITING: BIRTH OF A SONG PART 1
Hitmaking composers Phil Galdston and Gordon Chambers pull music from thin air. by robert L doerschuk

RECORDS
Talkin' tracks with Metallica, Pat DiNizio, Kenny Wayne Shepherd, and more. Plus an in-studio encounter with the Jesus Lizard.

BACKSIDE
A young singer/songwriter takes it s-l-o-w. by lee feldman

PRODUCT AND AD INDEX
Also letters, 8; classifieds, 92.

Feature Section

THE MUSICIAN INTERVIEW: PAT METHENY
An improvisational master says: Make your playing tell a story. by mac randall

HEADLINES: THE TRUTH ABOUT MUSIC SHOWCASES
How to win a slot at SxSW, CMJ, and the other high-profile festivals. by sam cannon

BUSINESS: HOW TO BREAK INTO DANCE MUSIC
Crystal Method, Space Time Continuum, Photek, and other post-techno icons explain how to boot up a career in electronica. by alan di perna

Products & Applications

HOME STUDIO: MITCH EASTER
A major producer packs high-tech punch into a down-home space. by michael gelfand
26

FAST FORWARD
New gear from Yamaha, Taylor, AKG, ART, E-mu, and Tech 21.

EDITOR'S PICK: STEINBERG'S REBIRTH
Classic Roland sounds in an affordable software package. by david korn
67

STUDIO TECHNIQUES: SURROUND SOUND
What you need to know about the next revolution in production. by brent butterworth

POWER USERS: MC HAMMER
Advice on Internet music marketing with Liquid Audio. by brent butterworth
74

TECHNOLOGY: CYMBALS OF DISTINCTION
A connoisseur's review of the best in crash and ride. by chip stern

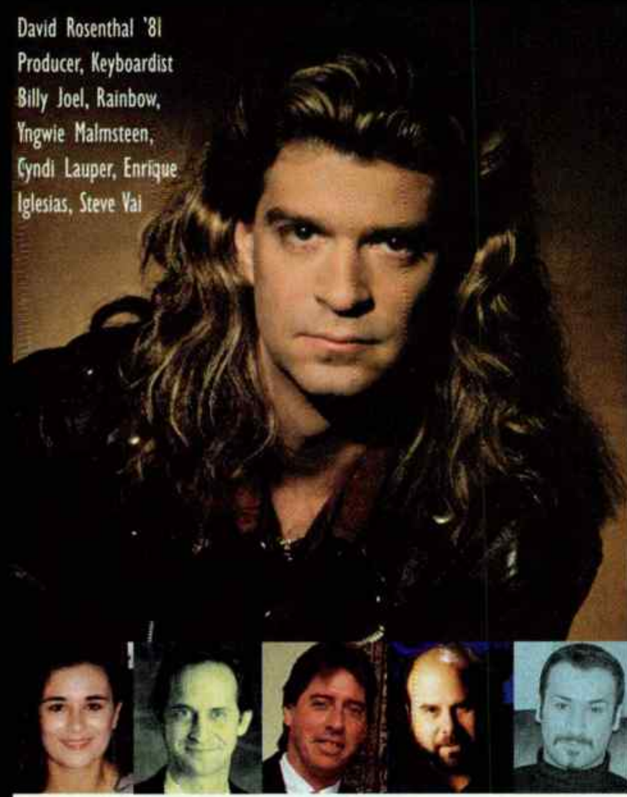
Cover photos: Jay Strauss; Contents photo: Mitch Easter by Lisa Pearl

World Radio History

JOBS!

THAT'S WHAT YOU'RE THINKING...

WHERE ARE THE JOBS IN MUSIC?



For Every Successful Recording Artist, There Are Producers, Composers, Engineers, Songwriters, Teachers, Personal Managers, Promoters, Booking Agents, and Record Company Executives.

Angela Piva '86
Engineer, Producer
Naughty by Nature, Mary J. Blige, Zhane

David Grossman '79
Vice President of Television Music for Paramount/Viacom

Alan Silvestri '70
Film & Television Composer
Forrest Gump, Back to the Future

Scott Gershin '84
Sound FX Designer
Braveheart, Air Force One

Panos Panay '94
Agent
Ted Kurland Associates

While many of our graduates become popular performers, many more of them go on to careers in every area of the music-making business, all over the world.

From production and publishing to promoting and performing, Berklee has state-of-the-art facilities and offers over 650 courses in 12 majors... next subject?

Call 1.800.421.0084 (within U.S.A.) 1.617.266.1400 (outside U.S.A.)

Name • Male ❑ Female ❑
Address •
City • State • Zip/Postal Code •
Country • Phone •
Principal Instrument (including voice) •

A MUSG

Berklee College of Music
1140 Boylston Street Boston, MA 02215-3693, U.S.A.
E-mail: admissions@berklee.edu

Berklee...*the art and the business of music*

www.berklee.edu

MUSICIAN

ROBERT L. DOERSCHUK
editor

MARK ROWLAND
executive editor

MICHAEL GELFAND
senior editors

HOWARD MASSEY
technology editor

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

ROBIN LEE MALIK
art director

ANDREA ROTONDO HOSPIDOR
production manager

MARK CLEMENS
assistant art director

BERENO HILBERTS
general manager

LYNDA H. BUCKLEY
marketing and promotions manager

GARY KRASNER
eastern advertising manager
(561) 470-5756

GREGG HURWITZ
western advertising manager
(213) 525-2215

CHRIS PATON
office manager

JOAN MASELLA
circulation director

MARY BETH HEINIS
circulation assistant

KARA DIOGUARDI
(800) 223 7524
classified

KAREN OERTLEY
group publisher

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

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

GORDON BAIRD
SAM HOLDSWORTH
founders

Billboard Music Group

HOWARD LANDER
president

MUSICIAN (USPS 431-910) is published monthly by BPI COMMUNICATIONS, INC., 1515 Broadway, New York, NY 10036. © 1996 by BPI COMMUNICATIONS, INC., all rights reserved. Periodicals postage paid at NEW YORK, NY and additional mailing offices. POSTMASTER: Send address changes to MUSICIAN, PO BOX 1923, MARION, OH 43305. Subscriptions are $19.97 per year, $34.97 for two years, $52.97 for three years. Canada and foreign add $12 per year, U.S. funds only. ISSN# 0733-52-53. Subscription orders can be sent to MUSICIAN, PO BOX 1923, MARION, OH 43305. For subscriber services and information call 1-800-745-8922 in the continental U.S. and 614-382-3322 elsewhere. Current and back issues are available on microfilm from University Microfilms Intl., 300 N. Zeeb Road, Ann Arbor, MI 48106. Chairman Gerald S. Hobbs, President and CEO John B. Babcock Jr., Executive Vice Presidents Robert J. Dowling, Martin R. Feely, Howard Lander, Senior VP/General Counsel Georgina Challis, Senior Vice Presidents Paul Curran, Mark Dacey, Ann Haire, Rosalee Lovett, Vice President Glenn Heffernan. All titles, logos, trademarks, service marks, copyrights and other intellectual property rights are used under license from VNU Business Press Syndication International BV. Attention Retailers: To carry *Musician* in your store, call Eastern News Distributors Customer Service at 1-800-221-3148, or write: *Musician* Dealer Dept., c/o Eastern News Distributors, 1 Media Way, 12406 Rte. 250, Milan, OH 44846-9705.

PRINTED IN U.S.A.

World Radio History

I will play music

Nothing but music

Way back then it was cool
to play the blues
When hip-hop was be-bop
you know, straight ahead.
When a young musician
had visions of Oscar an' McCoy
settin' it out so smoothly-
kind of like Jordan taking flight,
but in the key of B flat.
Dreaming of being a student
in the Miles Davis
"turn my back to you"
original school of funk
Having knowledge of the old
keeps you prepared for the new.
Get ready for the DA-38

TASCAM®
CHANGES EVERYTHING

DA-38 The Digital Multitrack built with the musician in mind

TEAC and TASCAM are registered trademarks of TEAC Corporation ©1997 TEAC Corporation

TEAC America, Inc., 7733 Telegraph Road, Montebello, CA 90640 (213) 726-0303 • TEAC CANADA LTD., 340 Brunel Road, Mississauga, Ontario L4Z 2C2 CANADA (905) 890-8008 • TEAC MEXICO, S.A. de C.V., Privada de Corina #18, Colonia del Carmen Coyoacan, MEXICO D.F. 04100 011 (525) 658-1943

letters

keith richards

It's generally accepted that Keith Richards is a gifted songwriter and musician. What is *not* acknowledged, though, is that he is one of music's most knowledgeable and articulate musicologists and critics. He was in fine form for *Musician*'s Nov. '97 interview.

Though what Richards said may not be unique, no one has ever said it with such clarity and impact: "A couple of notes from an acoustic piano or a real guitar will open up a track, just like a flower." His opinions on the business of music and the interpersonal relations within a band were equally insightful. And his Jimmy Reed comment was outrageously right on, yet so typically Keith, expressed with love and respect.

This guy could have been a great teacher. I learn something from him every time, and your interview was a great example.

nancy maas
beverly hills, CA

Keith Richards' comments concerning his disgust with the infantile state of rap music are quite apropos. But I would have preferred that he had given a better example. If any rap musician were able to come up with a tune as timeless as "Mary Had a Little Lamb" the genre might be mildly listenable.

fred tuttle
astoria, NY

billy joel

You've got to respect someone who speaks his mind and chooses to do what he feels rather than what is expected of him. But add Billy Joel (Frontman, Nov. '97) to the list of bitter musicians who blame anyone and everyone for their own loss of sales and airplay even though they haven't put out new quality material in years.

True, there hasn't been good radio since the late Seventies, and MTV has ruined this industry completely. But if there was a four-minute spot somewhere—VH1, your local Top Forty station, or even college radio—where something good could be programmed, I'm sure the *last* thing they'd play is some pseudo-classical bullshit by Billy Joel.

sal nunziato
new york, NY

For almost twenty years I worked at various AM and FM radio stations, and I agree with Billy Joel that the owners, accountants, and, most of all, the hired-gun, half-brain consultants are the problem. Billy's quote "I'm sick of these fuckin' rabbis and priests. Fuck 'em!" should be pasted over every billboard of every tunnel-vision, narrow-casting, common-denominator, boring radio station in the country.

paul curreri
PaulinOC@aol.com

As hard as it is to swallow Billy Joel's gripe with radio formats (where I come from, no one gets more airplay than Billy Joel), he's absolutely right. Outside of the non-commercial stations, formats are deadlocked. Working as I do with an independent label, it's increasingly frustrating to know that an artist I may be working for and really believe in (like Amy Rigby) doesn't stand a chance competing for air time with the likes of Fleetwood Mac or the Rolling Stones—or Billy Joel, for that matter. Thank God for college radio and commercial specialty shows. If it weren't for people like Vin Scelsa, Bruce Warren, and Chris Douridas, there would be no sign of creative programming on the dial.

scott kuchler
coordinator, radio promotions
koch records group

When Billy Joel—one of pop's undersung and overpaid heroes—lays into Pierre Boulez, he goes too far. Serialism was one of the twentieth century's great achievements, a blow against musical orthodoxy with profound and lasting meaning, whether or not it was accepted in mainstream circles. Pick on somebody your own size, you big softy.

Josef Woodard
Joeinfo@aol.com

Billy Joel's mastery of the "F" word is very impressive. Perhaps if he put some of that emotion into a song he would have a hit. It's not rock radio's fault that Billy wrote "We Didn't Start the Fire."

keith berlin
program director, KBOY-FM
medford, OR

As a songwriter, I find it hard to fathom why Billy Joel, who will probably be remembered as one of the most important songwriters of his generation, would demean the body of work that made him. Does he think there is no art to popular music? If the guy wants to write music with no words he should just do it and stop talking so much.

raymy krumrei
no address given

a rat, uh

Apologies to Larry Ciancia, whose name we misspelled in our Jan. '98 Sideman story, and to Trey Gunn for misprinting his email address in our Dec. '97 Letters column. You can reach him at Trey@aol.com. Also, contrary to an assertion in the same issue's analog synth roundtable, Matt Sharp is still very much a member of the Rentals. Finally, we printed the wrong phone number for Sonic Foundry in that now notorious Dec. '97 Musician*; the correct numbers are (608) 256-3133 and (800) 577-6642.*

Send letters to: *Musician*, 1515 Broadway, New York, NY 10036. Email:editors@musicianmag.com

From the Editor

A little less than a year ago I made another pilgrimage to Austin, Texas, for the South By Southwest festivities. For three nights I prowled up and down Sixth Street and beyond, checking out the bands: Treble Charger and Thin Lizard Dawn at Babe's, Slobberbone at the Driskill Hotel, Brave Combo at La Zona Rosa, Dale Watson at the Speakeasy, Rosie Flores and the Derailers at Antone's, Elysian Fields at Bob Popular, the Jazz Passengers at Liberty Lunch, Mark Eitzel and Mary Lou Lord doing sets on the convention floor. . . . For a music junkie, this was about as close to heaven as you could get.

Yet something was missing. Unlike the early days of the festival, you have to look far and wide through today's multi-band spectaculars to find a really great unsigned artist—or *any* unsigned artist, for that matter. The festivals have changed: The focus is on showcasing bands at label events. That's certainly cool, but the sense of adventure, of stumbling across some unknown group before the A&R herd takes notice, is far more rare.

So are showcases still worth the effort for new bands? We asked frequent contributor Sam Cannon to look into this question. His conclusion is that the big festivals can still launch careers—but only for bands that have the inside skinny on how to get themselves noticed. To learn what it takes to get noticed, check out Sam's report in this month's Headlines feature. . . . And maybe I'll catch your set in Austin next year.

—Robert L. Doerschuk, editor

World Radio History

it's been called
a techno synth
a retro analog synth
a sound modeling dsp synth...

forget labels.

"The architecture of this baby is extremely impressive. I was especially thrilled that you could have models interacting with other models in this synth; I haven't seen this before. This is going to be a killer sound-design tool, and I think it was easily the most innovative and exciting product at the show."

–EM

"My first impression, regardless of the nature of the sounds I selected, was one of class...the Z1 sounded good.

In the context of its competitors, it is well-specified, and a great value. ...More importantly, the Z1 passes the essential test—it makes me want to play."

–SOUND ON SOUND

It carries the quirky responsiveness of a 30-year-old analog board.

It also boasts more advanced digital sound-modeling technology than any

"next big thing" keyboard...ever. It is at once vintage and futuristic.

It responds.

It expresses.

It throbs, quacks, thunks and chirps.

It feels natural. What's more, it feels right.

Its synth repertoire is shamelessly vast,

while its modeled sounds are frighteningly realistic and organic.

Thanks to its abundant realtime control, you can tweak,

blend, distort and create on the fly.

And the polyphonic arpeggiator...don't even get us started.

Z1 is the most evocative, expressive, well-conceived synthesizer we've ever created.

Z1
MULTI OSCILLATOR SYNTHESIZER

You should play it. KORG®

© 1997 Korg USA, 316 South Service Road, Melville, NY 11747. Z1 is a trademark of Korg. For the Korg dealer nearest you: (800) 335-0800 • www.korg.com • Tech support: (516) 333-8737

World Radio History

SELECT THIS

YOUR OVERDRIVE CHANNEL

The Selector® switches your guitar from one channel to the other (or both) or one amp to another (or both). OR it switches between two guitars on one amp. Any way you do it, the Selector is silent — no pops, no crackles, no glitches when you switch. The circuit is so good we got a patent on it. That's why you find Selectors (and 1X4 rack-mount Selectors) in the rigs of some of the loudest professional guitar players on tour today. Rugged, reliable, and silent — all at a reasonable price.

Call toll free 888.733.4396 for the name of a dealer that sells the full Whirlwind range.

whirlwind™

World Radio History

Art Alexakis

frontman

During the sessions for So Much For The Afterglow *(Capitol), you spent a couple of weeks playing these songs as a solo performer. How did that experience shape what's on the record?*

It was an acid test. It was a challenge for me . . . I wanted to see how these songs—and the older songs—would appeal to people in a stripped-down way. And the response was extremely strong. I had hoped for a lot, and [the response] surpassed it.

How was it without the band?

It was interesting to get out from behind the band, so that I wasn't hiding behind big loud guitars. I mean, you're *naked* out there, man. I used to busk for a living, but that was ten years ago, and that's a long time. So it brought me back. I think it made me a better performer. It's made me more self-reliant and taught me how to focus.

You've been the songwriter and producer for both Everclear records. To what degree have [drummer] Greg [Eklund] and [bassist] Craig [Montoya] contributed in terms of songwriting and arrangements?

They don't write songs. At least they haven't for Everclear. They haven't submitted any songs, but they know they can. They're reminded. For this record they got more involved in singing, more involved in doing parts and the tonal aspects of getting different sounds down. I pushed them to be more involved in what they're putting into the microphone. From an arrangement perspective, the songs are pretty much done when I bring them to the band, so they'll come up with their parts. I'll tweak something, or they'll make me rethink something. It's fairly collaborative at that point. Then we go from there, which is the way most bands do it.

To a certain degree, but that's a more dictatorial approach than some artists take . . .

I *do* have the last word, but they trust me. They've learned from me, because I've been doing it a lot longer. Everyone knows where they sit in the band.

So, how do you explain your band's success?

We're workhorses. Look at the last three years of our touring, look at the dates we did. Lesser bands would pale to even consider doing 200 shows a year for three years. That's not even counting the in-store performances or radio shows we'll do on the day of a show. We work our asses off, and that was the one thing I wanted coming into this band. "You've got to hang with me. We've got to do it all. Even when we don't want to. We've got to make the record on our terms, and then we've got to get out there and play for people."

A lot of bands go, "That never worked for us." Fuck you. You sat on your ass and waited for people to come *find* you. Screw that—get out there. Get off your butt and get out there and play. Play free shows, play at parties, play wherever. Take opening slots for bands for no money. Sell your car to get money to go on the road. We've done that. If you believe in yourself and you're good, do what it takes to get out there, because if you're good, people will respond to it. But they just have to be exposed to it.—***Michael Gelfand***

"Get off your butt, get out there, and play."

www.jblpro.com
© Copyright 1997 JBL Professional

World Radio History

working musician

Jack Mortensbak

I Write the Songs

As far as aspiring musicians go, there can't be a more thankless job than that of the songwriter. Even the worst bands get an occasional chance to play at some half-baked keg party or talent show, but songwriters struggling to get their songs to performers who can make them hits face a far more isolated and lopsided battle.

New York-based songwriter ***Billy Mann*** has managed to nurture a rather successful career shopping his songs, having successfully written material for Chaka Khan, Celine Dion, and Grover Washington, Jr., among others, but he says that it's growing increasingly difficult for aspiring songwriters trying to break into the scene. "Songwriting can be a club, and the people in the club don't want you to come in," says Mann.

The window of opportunity for songwriters gets smaller every year, he says, because the number of song-dependent artists is decreasing as well. "If you look at who's big on the charts, not a lot of them need outside songs," he says. "A lot of the projects for artists who don't write their own songs are generally the creation of producers who find a singer and either write all the songs themselves, with the singer, or with one of their own writers."

So how should you proceed? The first step, says Mann, is to become a member

Self-Labeled With Love

It's happened to all of us: You work for "the Man," and the Man—interested only in a fat bottom line—scraps you 'cause you're costing him money. In the record industry, that's called "getting dropped," and with label cutbacks a regular occurrence, bands are "dropping" like flies.One way to avoid the scourge is to sidestep labels and do it yourself. After getting fed up with sour propositions from majors, Ani DiFranco and Fugazi's Ian MacKaye (two of the most successful examples of the DIY ethic in today's pop music) set up their own labels. Others, like Loreena McKennitt, established their own labels but still benefit from major channel distribution.

Jimmie's Chicken Shack

"The main ingredient in doing it yourself is ass-busting," says vocalist/guitarist Jimi Haha of ***Jimmie's Chicken Shack***. Having released two self-made cassettes with some success, JCS convinced their manufacturer to front them the money to consolidate those two cassettes on one CD, which they sold for $5 at shows and in funky retail places like skate shops. "It sounded like shit but we put it out so people could hold onto something. And with such a cheap price, we sold twice as many." With hustle, *Two For One Special* (Fowl Records) sold 6,000 units, and their next CD, the live set *Giving Something Back* (Fowl Records) sold 10,000. JCS brought those figures to the majors and signed with A&M.

U.K. pop sensation ***Baby Bird***, a.k.a. Steven Jones, also has considerable experience releasing his own records. Before being fingered by the U.K. press as a songwriting prodigy, Jones issued four albums and a hits collection—all in one year—on his own Baby Bird Recordings before signing with a major. "My manager went down to London with four-track demos, but every record company threw him out," says Jones. "They told us we couldn't put out four-tracks, that we should write proper songs."

Jones released his first five albums in batches of 1,000, making them collectibles since he's hit the pop charts with regularity. "The [one] thing about releasing your own stuff is you don't have proper distribution," he says. "I don't want to flood the market with five CDs in one year, but it's a pity more people couldn't hear my music." Because of his successful solo flight, Baby Bird has since signed a contract with Atlantic that has some built-in flexibility: Jones can maintain his own label and release up to 17,000 total copies of whatever he wishes. "We still design the covers, pick the singles, and do our parallel projects, only now it's 24-track."

Baby Bird

Tired of indie label let-downs, ***Princess Superstar's*** Concetta Kirschner risked everything and started her own imprint, A Big Rich Major Label, to circumvent them. "I'm totally in debt," she says, "but it's worth it because I feel like things are gonna get done." Her first self-released album, aptly titled *CEO*, only ended up costing her $15,000. "I got a loan from a venture capital group, I worked with a producer on spec who recorded it for free, and a photographer friend really cut his rates for me." Kirschner, who has since been courted by majors, only wants what's best for her. "If I sell 10,000 records, that's $70,000 for the distributor, and it helps me recoup my expenses. If I sell 10,000 on a major, I go into debt and get dropped."—***Bob Gulla***

World Radio History

a new SYMBOL of freedom
Freedom of choice: different styles, different finishes and semi-custom options at no extra cost
Freedom to stand out and be noticed. Freedom to have your own customized guitar with Sperzel®, Seymour Duncan®, Wilkinson® and Warmoth® parts at a humble-as-pie price. Freedom to play exactly what you want, exactly how you want. Freedom you can only get from Pacifica USA, custom-crafted entirely in the USA by Yamaha.
Pacifica
exactly what you want
Pacifica
YAMAHA
Guitar Department, P.O. Box 6600
Buena Park, CA
(800)879 1131
www.YAMAHA GUITARS.com
World Radio History

of ASCAP, BMI, or SESAC. "They're invaluable," he says. "You can utilize their writer-relations people, and you don't have to have a platinum record on the wall to use their services. That's their job. They can help you brainstorm, and if you play them your song and ask how to get it to a particular artist, they'll tell you how or give you ideas on who else might do well with it and how to get to them."

Being a skilled performer yourself and creating a solid-sounding demo are really important too, he says, but even if you're stoked with songwriting chops and a perfectly recorded song, it might not matter because getting your song to a top recording artist often boils down to politics—"an artist really loving a song, or a record company, or a manager," says Mann. If you've got a song with any particular artist in mind, call their label and find out the names of their A&R rep, producer, and manager. Then go to your songwriting society, tell them the contacts you've discovered, play them your song, and ask them for help, he says. "The hardest thing is getting your foot in the door. That comes down to the people that are really motivated and willing to do the work. As we know from the Spice Girls, sometimes the people that don't have the talent but are willing to do the work can get there. I don't know if they have the talent, but I respect the fact that they do the work."

—Michael Gelfand

Cold

To Gig *or Not* to Gig

It's a question bands on the way up are never sure how to answer: Should we play every show possible or be more selective? You could land a nightly gig at the sleaziest joint in town and play to no one but a bunch of beer-soaked bums who look like they could've been extras in *Blue Velvet* (which might actually be appealing, depending upon your band's music), or you could choose to save your band's public performances for those critical occasions when *all* of your A&R contacts promise to attend—an occurrence that's as likely as a

Jack Mortensbak

Radio Daze

Wondering how to get a song on the radio? Well, you can take it through the normal channels, through high-priced, high-powered radio promoters and keep your fingers crossed, or you can be somewhat more creative and do what the New Hampshire-based trio ***Sonic Joyride*** is doing. With the help of radio promoter Lee Arnold, they decided to take their music to their audience. "Why not let the [radio] listeners 'win' them?" asks Arnold rhetorically.

That's right. Radio stations across the country have been given the opportunity to give away free front yard concerts by Sonic Joyride to anyone who wins them. "Pull into somebody's driveway and throw a party in the front yard," Arnold exclaims.

World Radio History

three-legged horse winning the Kentucky Derby. Never.

Every band has a rationale that dictates how often they should play out, but no one can ever really know for sure whether their effort—or lack thereof—will pay off. ***Train*** guitarist Jimmy Stafford explains that when his band first started playing together in San Francisco, they would play coffee houses five times a week, sometimes up to three shows a night. "Especially at first, it's really important just to get your name seen in the papers," he says. And the other benefits of playing out so often? "We developed a lot quicker than if we were playing in some town like Los Angeles, where you would play one show a month," he says. "That's [only] twelve shows a year; we were doing twelve shows every six weeks. So as a band, we got better a lot quicker."

Cold, on the other hand, had never played a gig together before they hit the studio. Luckily, each of the members had gigged together in other incarnations, and it was that collective experience that saved their bacon, says frontman Scoot Ward. "The first show we played was a month after the recording, but we had all played together in other bands before. So, it wasn't like it was brand new," he says.—***David Farinella***

Train

Nitin Vadukul

Jack Mortensbak

Schmooze or Lose

Remember when your parents used to prod you along certain career paths with words like "networking" and "contacts"? Well, if you're a musician seeking a record contract, you should have been listening. Need proof? Take the case of the Grand Prize winner of ***Musician's 1997 Best Unsigned Band Competition***, New York's ***Market***, whose DJ, Jimmy Connolly, can attest to the fact that a major label record deal is as much a result of being savvy about networking as it is about playing good music.

After burning 75 CDs of their EP on a home computer and sending them out to record labels, Market received little in the way of serious interest from labels. It wasn't until the band's friend—a booking agent—played their EP for her roommate—a music writer—that things picked up. After checking out Market's live show, the music writer gave the band's EP a positive review, and soon after that the phone started ringing with calls from A&R reps.

During a trip to L.A., the same friend put Market in touch with a colleague at her company's L.A. office, who in turn put the band in contact with A&R rep Ben Gordon at Interscope (an old college roommate). The next thing they knew, the band was in the Interscope office playing their EP for the label staffers. When they got back to their hotel, there was a message from Gordon asking if the band could meet him for dinner that night. The rest is history: Market signed with Interscope a few months later.—***Chris Paton***

"Of course, there has to be airplay for [the contest] to mean anything."

"If WBCN in Boston gives us airplay," says Joyride guitarist Chris Hobler, "and the average guy on the street has heard of us around town, the contest really makes sense. Of course, if they haven't been playing our record, that's another story."

"You have to approach radio differently with this band," says Arnold, who has recently succeeded with new bands like Creed, Days of the New, and Third Eye Blind. "You have to get them to join in on the vibe; it's an indie record, a cool band, and they'll come play in your driveway! Why not take a shot?"

This is actually part two of Sonic Joyride's ambitious promotional and marketing plan. Part one featured the band criss-crossing the country in their fully-equipped, custom-welded tour bus retro-fitted with a performing stage, a 16-track recording studio, and a 2000-watt sound system. On it, they played anywhere off the beaten path: in stadium parking lots, at factories on lunch hours, at bizarre tourist spots like the World's Largest Swedish Coffeepot and the World's Largest Ball of Twine. They even donated a bus-top concert to the highest bidder at an auction in helping to raise money for a man with a rare blood disease. "Yeah, [the gimmick] gets a little tiring," says Hobler, "but we really enjoy the way people respond to us. It's grassroots promotion by definition, and it seems to be working."—***Bob Gulla***

World Radio History

Second Line Swing

by robert l. doerschuk

Piano Legend Allen Toussaint Ponders the New Orleans Groove

Sitting erect at the piano, Allen Toussaint shakes his head. As usual, he's dressed impeccably, the picture of dignity in a sober three-piece suit. He has the look of a church deacon, warm yet reserved, with a hint of humor in his eyes. It's hard to imagine this gentleman as the author of R&B mainstays like "Mother in Law," "Ride Your Pony," "Fortune Teller," and "Working in the Coal Mine," or as a seventeen-year-old piano whiz ghosting parts for Fats Domino, or as perhaps the most revered pianist/A&R scout/record executive/producer produced by that most musical of towns.

Yet that's what he is, all that and more—and even *he* can't put his finger on why Crescent City players sound the way they do.

"Only way I can explain it is for you to take a trip," he says in his velvety whisper. "You can put some of it on paper, but if you really want to have it in your heart and not just your head, you need to actually go down and check it out. There's something about getting there and going, 'Oh, yes. Now I see what this

World Radio History

© "Sweet Georgia Brown" by Ben Bernie, Maceo Pinkard, Kenneth Casey. © 1925 (renewed) Warner Bros. Inc. All rights reserved. Used by permission.

place looks like; it looks just like it sounds.'"

He puts his hands on the keys and plays . . . a polka! "I know the mechanics, and I know what polka seems to represent," he says. "But when you hear one of those guys from Poland play. . . ." His voice trails off. "Well, it's as serious as that."

When pressed—gently—Toussaint will point to the second-line rhythm of the city's marching bands as the heartbeat of the style. "Back in the day, many drummers didn't bring any cymbals to the studio; only the sock cymbal. But there was a lot of activity on the snare. Fats Domino used that a lot, on things like 'I'm Walkin'.'" He articulates a sixteenth-note pattern, starting with a short roll: "Brr-*ak*-a-took-a-*tak*-a-took-a-*bok*-a-took-a-*tak*-a-took-a."

He smiles. "That's like [the Professor Longhair classic] 'Tipitina,' with those rolls and the snare poppin'. It doesn't get more New Orleans than 'Fess. He played that junko blues with such a wonderful kind of authority. And Fats Domino; he's an interesting man. His music seems so simple. You can describe the formula to a six-year-old. It's supposed to be nothing but triplets. But when he plays it"—and here his voice softens with wonder—"*it's just not the same.*"

For a few seconds he's still—then suddenly he laughs quietly and begins improvising on "Sweet Georgia Brown" [*see Ex. 1*]. And it's all there: the rolling left-hand figure, with its tripping syncopation; the melodic filigree, reminiscent of curlicued wrought-iron balconies. This is New Orleans, seductive and enigmatic.

A few minutes later, we switch positions, and with Toussaint standing respectfully to one side, I try my hand at playing a chorus or two in the style. "I love that!" he exclaims when I've finished. "Thanks," I reply. "So did it sound like New Orleans?" With grave courtesy, he answers, "No, not at all. But that's what makes new stuff come along. It's like when slaves used to imitate Strauss waltzes and other things that happened in the big house; playing on what they heard, they'd invent something new. The person trying hard to play a particular thing might wind up with something else—and you fall in love with that. That's evolution."

S2/Paul Sumners

World Radio History

Shure. Microphones that have launched thousands of careers.

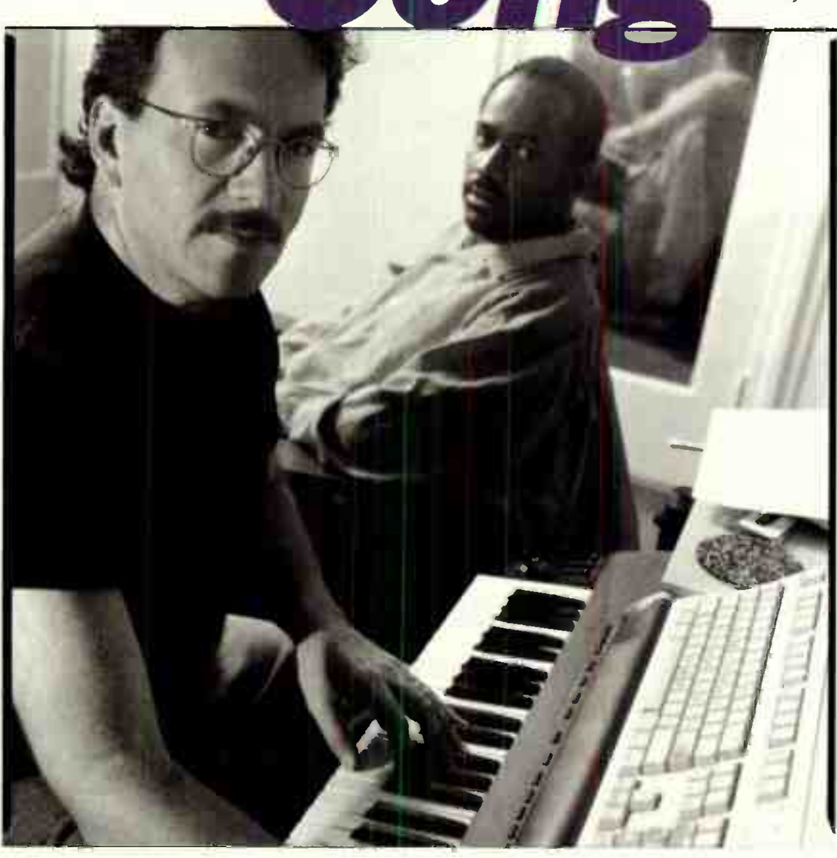
SHURE®

www.shure.com

World Radio History

songwriting

Birth of a Song



Two hitmaking composers show how they find music in the silence of collaboration.

By Robert L. Doerschuk

So here's where it happens: an apartment on New York's Upper West Side, only a block or two from the house where George Gershwin once lived. Phil Galdston, one of the more respected songwriters in pop music, does his work in this room. There's no evidence of rock star debauchery. Rather, the items on display testify to a life of relative stability: family photos, pictures of the Beatles, an assortment of baseballs. The tools of Galdston's trade line the far wall: synth, sample, and effects modules, a Roland D-70, a TASCAM M-3500 mixer, an Alesis ADAT. Compared with some Home Studio photos run in *Musician*, it's a rather organized setup, the kind of place you'd expect from a master craftsman, to whom discipline, not chaos, is the key to creativity.

That, plus talent, is Galdston in a nutshell. He's the kind of pro who can write on demand and come up with a product that works commercially and artistically. His catalog includes Vanessa Williams' "Save the Best for Last" and "The Sweetest Days," and Aaron Neville's "I Owe You One," along with material for Celine Dion, Cher, and other major acts, generally in collaboration with lyricists or co-composers. It's this ability to sit down with someone and quickly produce a song that draws us to his studio. His collaborator on the day of our visit is another successful composer: Gordon Chambers, whose credits include Anita Baker's "I Apologize," Brownstone's "If You Love Me," and CeCe Peniston's "Movin' On." They've agreed to let us watch as they get together to write on this sunny afternoon.

The vibe is relaxed. Both guys have their shoes off. Gordon sits in a rocking chair a few feet away from Phil, who perches on a stool in front of his keyboard. They'll begin working in a few minutes, but first we wanted to get to know them a little better—and to get a little closer to the skill of drawing from the fountain of creativity.

You began writing together two-and-a-half years ago. Describe that first time.

Galdston: It was in late June or July of '96. I started to play as we were talking. My hands just fell into place on the keys, and Gordon started singing something. But then we both stopped and said, "Let's not let this thing get too far before we put a name on it." That's an issue for both of us.

You need to have a working title.

Galdston: Yeah. It may be temporary, but at least get it on there. So I said, "What's this thing called?" In very short order, going through his book, he said, "I want to write a song called 'In a Perfect World.'" And I said, "That's amazing! So do I!"

Chambers: I'd wanted to explore that title for years. It was such synchronicity. That's the essence of collaboration. A lot of it isn't even about music. It's about liking the person you work with. When you like each other, it blesses the music.

I remember reading that Gilbert and Sullivan didn't like each other that much at all.

Galdston: You hear about that, or that Bacharach and David were just talking on the

Melanie Weiner

World Radio History

phone when they worked because they didn't want to be in the same room. But what Gordon says is true. It's about sitting in a room and talking about everything *but* the song. If you can do that, it's gonna be a better song, because you're talking about what you believe.

When I've tried to write songs, it's more like filling in the structure: verse, chorus, and so on. It's almost like doing a crossword puzzle. Your approach seems much more intuitive, much more trusting of the process.

Galdston: The writers I admire are those who can combine the poetry with the structural quality. Articles like this story in *The New York Times* about "where have all the great songwriters gone?" praise the mechanics of the song—but that's exactly what post-Dylan or post-Smokey Robinson songwriters *aren't* so concerned with. We're pursuing something that doesn't point so self-consciously to the craft. I don't talk about rhyme scheme with Gordon. We don't have to talk about it. We just do it.

Chambers: Good songwriting doesn't feel awkward. An A&R person said something to me about a year ago: "A song can say whatever, but it has to feel good." The great songs don't just have great craft; it's a feeling.

Tori Amos once told me that she could never write on command. She has to wait for the "spirits" to begin talking through her.

Galdston: Well, let's ask Tori about that when and if she's not in a position to make records. Then she'll have to decide whether music is important enough to come out of her in a way whereby she can communicate her thoughts through other composers. Did you ever read the Beatles session book? Just read through the years 1965 and '66. Those guys were creating the most brilliant pop music ever written, and they were working sixteen hours a day. Somehow the combination of what Tori's talking about and what I'm saying was experienced by them, through the most demanding situations.

Chambers: I used to think that I could only write songs when that spirit came to me, in the shower or wherever, once a week or so. But now that my income depends on my being prolific, forcing myself to work in this way lets me have the best of both worlds, where I can get the inspiration at all times and control it. It's like going to the gym: The more you go, the better you do your exercises.

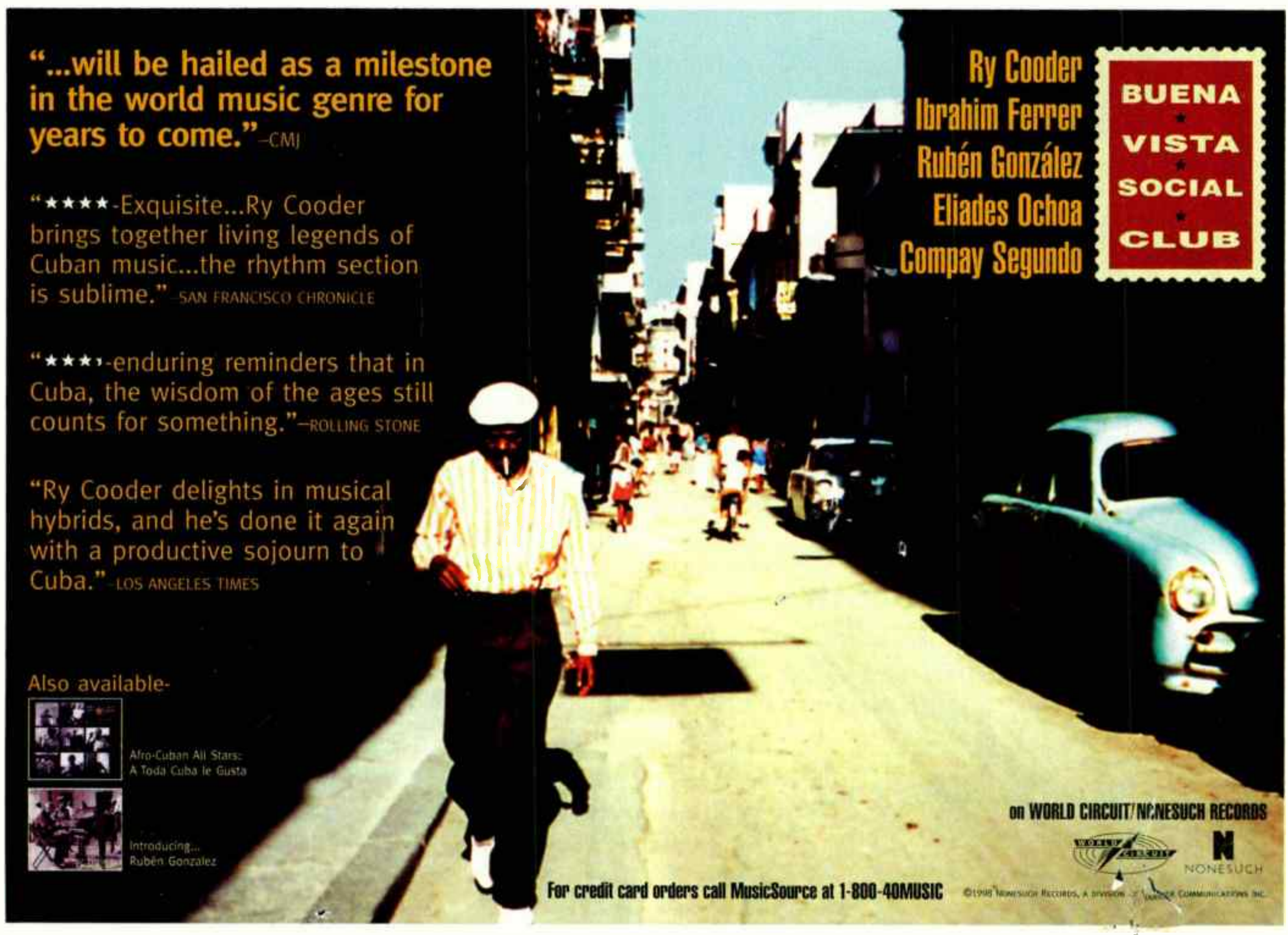
Galdston: And when you're exhausted, you find wells of strength you didn't even know you had.

What about success? Do you try to make your songs commercial?

Chambers: Not really. The business begins with us, but it certainly doesn't end with us.

Galdston: As soon as you realize that, then you've crossed the second biggest hurdle of writing songs. The first one is, do you need to have this coming out of you? The second one is, once it's come out of you, as my friend John Sebastian says, then the fun's over. The rest of the road can be interesting, can be challenging, can be thrilling, but it's never the same fun as the writing itself.

In our next issue we'll watch Galdston and Chambers take a song from inception to demo.



World Radio History

ACTIVATE
YOUR SPACE

Introducing the new model 1029A. It's our latest active nearfield monitoring system that has all the integrity and performance you'd expect from a Genelec. It's accurate, features amazing dynamics, and can deliver big SPL's from a plug n' play, rugged aluminum enclosure. Best of all, the 1029A is *surprisingly affordable*. Then, there's our new 1091A, a matching, active subwoofer specifically designed to be the 1029's perfect bottom-end sonic companion.

And because Genelec has 20 years of active monitor design and manufacturing, you can be sure what you hear represents the audio truth. So, regardless of your Space, large or small – or your professional persuasion – broadcaster or rock n' roll, this Genelec active monitor system will let you hear the trees – even if you're not in the forest.

The Whole Truth And Nothing But The Truth.

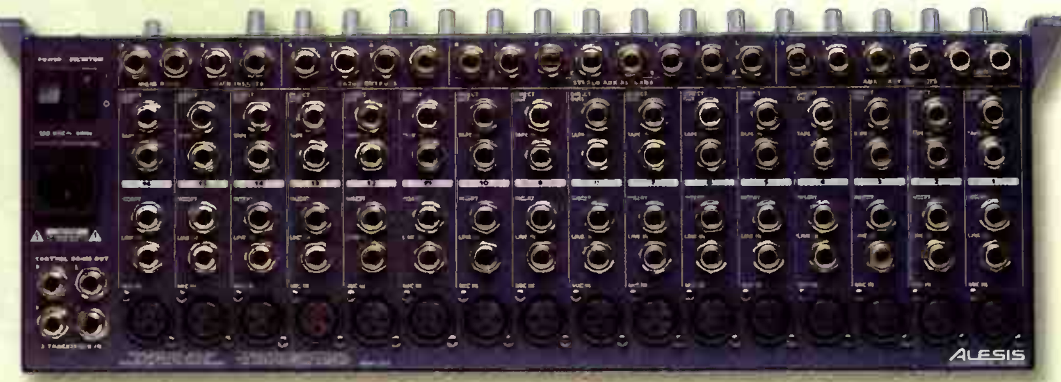
In the U.S: please contact: Genelec Inc. 39 Union Avenue, Sudbury, MA. 01776 Phone 508/440-7520 Fax 508/440-7521
International enquiries: Genelec, Olvitie 5,FIN-74100 Iisalmi, Finland, Phone +358-17-813311, Fax +358-17-812267 Web: http://www.genelec.com

GENELEC IS A REGISTERED TRADEMARK OF GENELEC OY.

World Radio History

The Recording Console That

The Studio 32's inline design gives you balanced XLR mic inputs and balanced 1/4" TRS line inputs, channel inserts, tape inputs and direct outputs on each channel. Four group outputs, six aux sends (four pre-fader and two post-fader), phantom power for every channel and separate control room outputs are also provided. And since all of these connections are on the rear panel, your studio stays neat and professional-looking.



World Radio History

Looks Sixteen but Acts Thirty-two

The world of small-format consoles seems to be suffering an identity crisis. After all, most of them look alike...and also act alike.

Where can you turn to get the advantages you need?

Introducing the Alesis Studio 32™ Recording Console with Inline Monitoring

The Studio 32 offers 16 hybrid/discrete mic preamps that combine extremely low-noise performance (-129dB E.I.N.) with a wide 60dB range, making them perfect for driving digital recorders. In fact, the Studio 32 offers a wider dynamic range than all of the currently-available "affordable" digital consoles (and it's a whole lot less expensive).

Audio sources in your studio multiply quickly. Instruments, miked drums, vocals, and stereo signals from synth modules keep adding up. Fortunately, the Studio 32 has twice as many inputs as an average 16-channel mixer, so simultaneous recording or mixdown of multiple sources–live or in the studio–is no problem.

It's the world's most affordable 16-channel console that offers inline monitoring capability. Inline monitoring means that each channel can send signals to a recorder and receive signals coming back from tape...*at the same time.* So, unlike your average mixer, the Studio 32 can hook up with sixteen tracks of ADAT® (or any other recorder), instead of just eight. That's *double* the tracks you can access.

Other stuff that makes the Studio 32 stand out from the crowd: fully-parametric midrange EQ and super high-quality mic preamps that are more comparable with the consoles you see on magazine covers than on other compact mixers. 40 inputs available at mixdown...again, twice as many as most other small consoles. All at a price so low that you can afford to get that second ADAT (now that you can use it).

▲
Above: a 16-track digital recording studio that can fit into a corner of your living room. Centered around the Studio 32 and a pair of ADATs, this setup is a professional-quality, low cost solution for serious recording.

The Studio 32's EQ section provides more than just high- and low-shelving EQ. You'll also find a fully-parametric midrange EQ with individual gain, frequency sweep and bandwidth (Q) controls.

The Alesis Studio 32. The console that acts a lot bigger than it looks. At your Alesis Dealer now.

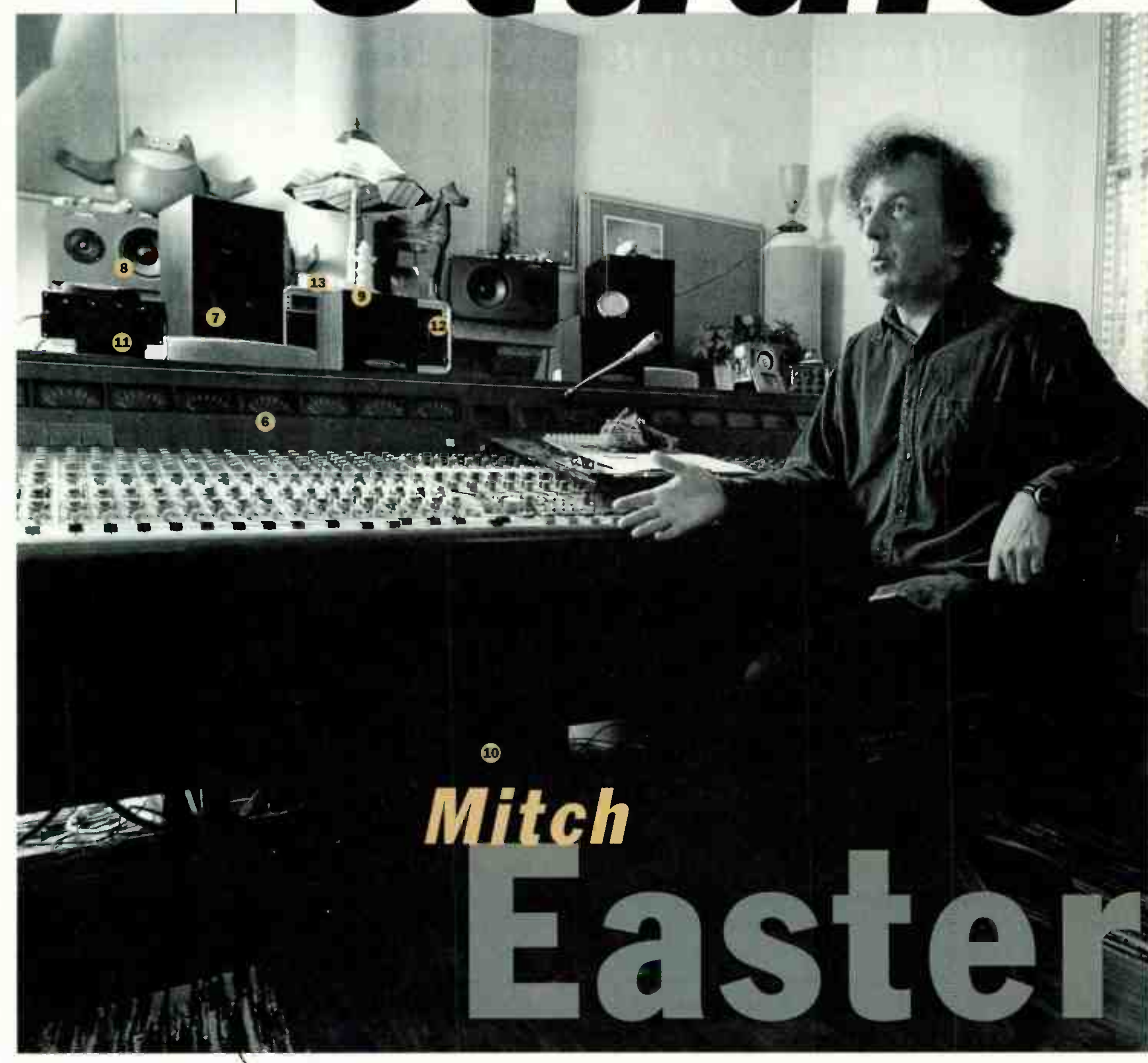
For more information on the Studio 32, see your Authorized Alesis Dealer or call 800-5-ALESIS.

® Alesis and ADAT are registered trademarks; Studio 32 is a trademark of Alesis Corporation.

Alesis Corporation
1633 26th Street Santa Monica CA 90404 800-5-ALESIS alecorp@alesis1.usa.com www.alesis.com

World Radio History

home studio



Mitch Easter

World Radio History

by michael gelfand
photographs by
lisa pearl

If the folks who make Wheaties ever decide to put the smiling mugs of home studio heroes on their cereal boxes, the first face we'd likely see would be Mitch Easter's. Throughout the Eighties and Nineties, Easter's Drive-In Studios (located in his parents' garage) was *the* hip studio below the Mason-Dixon line—it's where R.E.M. recorded their first two records, along with Easter's own band at the time, Let's Active, and a slew of the indie-faithful seeking the sound of Athens, Georgia. When the time came to give his parents some peace, Easter picked up his sizable collection of gear and moved it—temporarily, he thought—to his own two-story house, which is located roughly ten miles away on the outskirts of Kernersville, North Carolina. And there it's remained, giving birth to Fidelitorium Recordings.

The studio is setup all over the house without any defined zone where "home" ends and "studio" begins. "What used to be the sitting room is now the control room because the thought of taking the console upstairs is too daunting," says Easter. "That's where it stays." For the most part, tracks are cut upstairs in two rooms and a hallway. "These old houses have big hallways, and the ceilings

t.c. electronic
ULTIMATE SOUND MACHINES
HOME STUDIO PRESENTED BY T.C. ELECTRONIC

World Radio History

are almost twelve feet high, so there's a fair amount of volume in the rooms even though they're not big," he explains. The sitting room across from the control room serves as the vocal and guitar overdub room; that's where you'll find a Baldwin electric harpsichord (1), a **Magnatone Model 210** guitar amp (2), a concert photo of Jimi Hendrix from a show Easter went to in eighth grade (3), a **Fender Pro Junior** (4), and a Fifties **Gibson RTV-79** stereo guitar amp (5). Easter keeps a Hammond CV organ, an old Roland Juno 60 synth, a fairly new Korg Prophecy, and a Vox Supercontinental organ tucked away in a back hallway (not shown). "I don't have a real piano, because I just don't have the room. It's a shame, though. It would be nice to have one, and when I finally build my imaginary new studio, I'll get one."

In part, he doesn't have the room because of the "mountain" of amps, guitars and basses (not shown): vintage amps include Orange, Matamps ("what Orange was called before it was Orange"), Ampeg, Fender, Marshall, and a Hohner Orgaphon; a short list of guitars and basses includes obscure models from Vox, Gibson, Heritage, Paul Reed Smith, Fender, and Ampeg.

As Easter runs through the list of gear stashed throughout the house, you start to wonder how he keeps track of it all. As it turns out, there are probably a few things he's misplaced, but not his beloved Chamberlin (not shown). "In some ways, I feel as though the entire studio revolves around my Chamberlin. People *love* that thing," he says. "Everybody that comes down ends up using it, whether they know what it is or not. When they hear it, they go, 'We've got to use this,' and when they hear it in the track, it has this amazing way of always working. Even if the machine isn't working too well, the sound always works. I think that's because those are real sounds in there. I mean, they're samples, but they're not looped in anyway, so the string samples have a texture to them that's more detailed then most samplers. When people hear that it sounds much closer to having someone come in and play the [string] parts, it gets them excited. I don't know, but I feel that if I didn't have the Chamberlin, the studio could just close down."

Easter's faith in his Chamberlin is noble, but his engineering talents are what have kept bands coming into Fidelitorium. He still admits to having a certain fondness for the less sophisticated recording techniques he used back at Drive-In and even earlier during highschool, but his recording methodology has evolved since then. "When I first started out, I had this cavalier attitude about it all, like if you were supposed to do this, I'd do something else. When you're a kid you think that's really cool, but at the same time, there's something good about that, and it was a necessity, too, because the first stuff I was doing was with Chris Stamey's TEAC, a couple of AKG D200 mics, and an Echoplex. That was it. We never had a mixer in the first year of recording, so the only way to get sounds was to produce them in the first place, and that trained me to think that way, which is still a good way to work, instead of assuming that you're gonna be able to get something out of the console's EQ.

"The thing is, when you start working on multitrack [equipment] for the first time, it's a little bit intimidating and a bit different," he says. "When I first got my proper tape recorder and proper console, I got worse results for a while because my old hanging-by-a-thread techniques weren't really necessary anymore. It was actually harder to get any life and personality into the sounds, and I had to relearn how to do that with better equipment. I'm pretty happy with the sounds I'm getting now, and I owe plenty of that to the equipment I'm using now, which is good sounding stuff. But it's weird how things will evolve over the years; I'm doing things *completely* differently than I did ten years ago, and I'm much happier about what I'm doing now. I've got a much more minimalist approach to recording, and I'm getting more interesting sounds."

Easter's new method begins with a Seventies **53 Series Neve** console (6) he bought from the BBC. "It's got a lot of life in it, so I can just come out of the mic preamps and go to tape and I get this big sound, which is what I was always looking for." Sitting on top of the console are a selection of monitors: **Genelec 1030As** (7), **Alesis Monitor Ones** (8), and **Auratones** (9) (employed throughout the Seventies and Eighties to mimic the frequency response of a car stereo) are used for balancing vocal tracks. "They're a nice alternative," says Easter. "Get rid of all that pesky high and low end for a minute and just listen to what's going on." A **Genelec 1092** subwoofer (10) resides under the console. In front of the Monitor Ones are two four-band passive EQs (11) taken from a Sixties CBS custom console. Three early-model **ADATs** (12) sit snuggly in **SKB** rack cases (13) and are used for backup purposes or when bands don't want to use the **MCI JH24** 24-track tape machine and MCI two-track machine (both not shown); control units for the MCI machines sit on the console (14), while the **Alesis BRC** unit (15) sits below the window.

The rack sitting upon cinder blocks contains sporadically used gear, including a **Grommes** tube mixer (16), a **Lexicon 200** reverb unit (17), an **Evantide H3000 UltraHarmonizer** (18), a **CBS Laboratories ArtMax 4450** stereophonic level-controller (19) ("good for that radio sound or for running a sub mix of instruments to generate sonic density"), two **Universal Audio 175** compressors (20), and a Sixties **Gates Sta-Level** radio station compressor (21). The "Producer's Desk"—two racks built into the Neve console (not visible)—holds the day-in, day-out components: six Neve 3314s compressors, a Urei 1178 stereo compressor, a dbx 1162 stereo compressor, two of the Empirical Labs Distressor compressors, a Dolby 740 EQ, a Mutronix Mutator ("this English thing that's like the filter section out of a synthesizer"), a bunch of Effectron digital delays, Drawmer noise gates, a Symetrix 511 noise filter, a Peavey Valveverb tube-based spring-reverb unit, an old Biamp 210 graphic EQ, a Lexicon M93 Primetime, and a Dolby A301 noise-reduction unit.

Easter's microphones (not shown) include AKG 414s, Neumann KM84s, some old Electro Voice CS15 condenser mics, a Sixties Neumann Gassel UM57 tube condenser mic. "My new mic, which I'm extremely excited about, is the Lomo 19A19, which is an old Russian-made condenser mic that's starting to turn up now. It was made in '74. I got it from my friend Gene Holder who works in Jolly Rodger studios [in Hoboken, New Jersey] who gets them from these Russian guys." Easter also uses a Milab VIP-50 condenser mic, a Coles STC 4038 ribbon mic, and various mics from Bang & Olufsen.

Drummers tend to bring in their own kits for recording, but just in case, Easter has held onto a venerable '64 Slingerland "teenage combo" set consisting of a 20" bass drum, a 16" floor tom, a 14" snare, and a 12" rack. "The important thing," he notes, "is that they're red-sparkle and they really sound great." Of course they do.

World Radio History

World Radio History

World Radio History

Pat Metheny

Keeps the Story Going

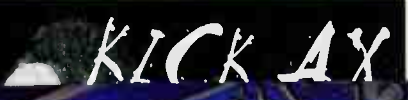
A Master of Improv Stresses The Importance of Narrative

There was a time when the playing of Pat Metheny made me want to put down the guitar forever. That was nearly eight years ago, when I saw him play a gig at the Hatch Shell in Boston with Herbie Hancock, Dave Holland, and Jack DeJohnette. Maybe it was the camaraderie between the players, maybe the tunes, maybe the locale—an outdoor stage by the Charles River on a beautiful summer day—maybe just chance, but the brilliance of the ideas Metheny brought forth at that concert, the ingenuity in every new permutation of a phrase, and the speed and effortlessness with which the notes flowed from his fingers were simply awe-inspiring. I had been playing for almost a decade then, but that day I seriously considered forgetting all about it. Why bother? I thought. This guy's on another level, a level that I—and most other people—will never reach.

By Mac Randall • Photos by Jay Strauss

Call 1-800-4-GIBSON for a free brochure "How to Buy an Electric Guitar." Visit us @ http://www.gibson.com 641 Massman Drive • Nashville, TN 37210

World Radio History



My initial reaction to the show didn't last Bailey), or with his regular group with Lyle

PUTS MAKING A GREAT SOUNDING GUITAR AMP WITHOUT USING TUBES INTO THE REALM OF POSSIBILITY,

DOESN'T IT?

Line 6, TubeTone, AxSys, Flextone, Floor Board, and the Line 6 and TubeTone logos are trademarks of Fast Forward Designs, Inc. All prices are U.S. suggested retail. Astronaut Photo: NASA

World Radio History

LET'S FACE IT...

What was once thought impossible, new technologies have made reality.

Space Travel, Cellphones, Sheep Cloning, Personal Computers, Seedless Watermelons.

As musicians, the way we create, record and listen to music has been changed forever by the Technology Revolution. The power of digital technology and software-driven products are part of our everyday lives. Drum machines, samplers, CD's, ADAT's, digital effects processing and computer workstations brought the revolution to our project studios and rehearsal rooms.

JOIN THE TUBETONE REVOLUTION

And with the TUBETONE™ MODELING PROCESS, Line 6 brings the revolution to the world of guitar amplification.

TubeTone uses a 100% digital software technology to physically model the sonic properties of tubes and emulate the tone generating circuitry of classic amplifiers.

BECAUSE IT'S 1998 AND SOFTWARE CAN.

Now, the dream of an affordable amplifier system that provides true tonal flexibility without sacrificing the revered musical tone, natural response and organic "feel" of tubes is a reality. The power of TubeTone's revolutionary software technology offers guitarists an escape from a world of compromises. Beyond the limits of tube, solid state or hybrid designs.

THE CRITICALLY ACCLAIMED AXSYS 212 contains TubeTone Amp Models based on twelve world-renowned classic amplifiers. Along with a half dozen speaker cabinet simulators, the AxSys 212 also includes models of the most sought after effect stomp boxes and the full compliment of digital effects. An out-of-this-world value at $1099 retail. Add the Floor Board foot controller ($299 retail) and you've got all the necessary ingredients for a complete guitar amplifier rig in a programmable 100 W stereo 2X12 combo.

THE NEW FLEXTONE SERIES features TubeTone Amp Models and digital effects arranged on separate rotary knob selectors for ease of use. Just dial up an Amp Model, add some effects and store the combination in one of the Flextone's four programmable channels. Starting at $799 retail, the three Flextone combo models are Floor Board compatible for expanded features and programmability.

Take A SMALL STEP and plug in at your Line 6 dealer.

You'll experience THE GIANT LEAP in responsive tone, true flexibility and unsurpassed value the new TubeTone Technology brings to the AxSys 212 & new FlexTone series guitar systems.

YOU NEED TO KNOW MORE...

Call our Info Request Line
Toll Free 1-888-400-9530

11260 Playa Court
Culver City, CA 90230

World Radio History

I don't hear the bebop language as being a possibility, I tend to lose interest. That pretty much eliminates most of the avant-garde, virtually all so-called jazz/rock, and weirdly, many so-called bebop players.

But using bebop licks in a jazz/rock or avant-garde context can sound wrong if you don't choose your spots correctly.

I totally agree. There's nothing more dumb-sounding. But that's not really what I mean. In fact, I'm using the term "bebop" in a way that I probably shouldn't. It's more an understanding of a *narrative* way of playing that is rooted in the incredible developments that have happened within the linear improvisational world over the last fifty years. It's like language fluency. In order for you and I to have this conversation, we're doing all this complex stuff in our subconscious, putting together verbs and nouns and adjectives, but we're not thinking about it too much. We're both talking about a subject that we know something about, and we may occasionally throw in terms that somebody from that office building across the street isn't going to understand. [As a player] I like being around musicians with whom I can use all kinds of slang and innuendo and asides while telling a narrative story, and having all those references be appreciated and responded to. That setting has nothing to do with idiom. That has to do with a shared language skill, or a shared understanding that's based on a million cultural details. The process of getting to that level of fluency is very difficult, much more difficult than even most musicians realize, and it's certainly a life-long task. To get to that level of fluency without understanding the language as defined through the works of Charlie Parker and John Coltrane is almost impossible.

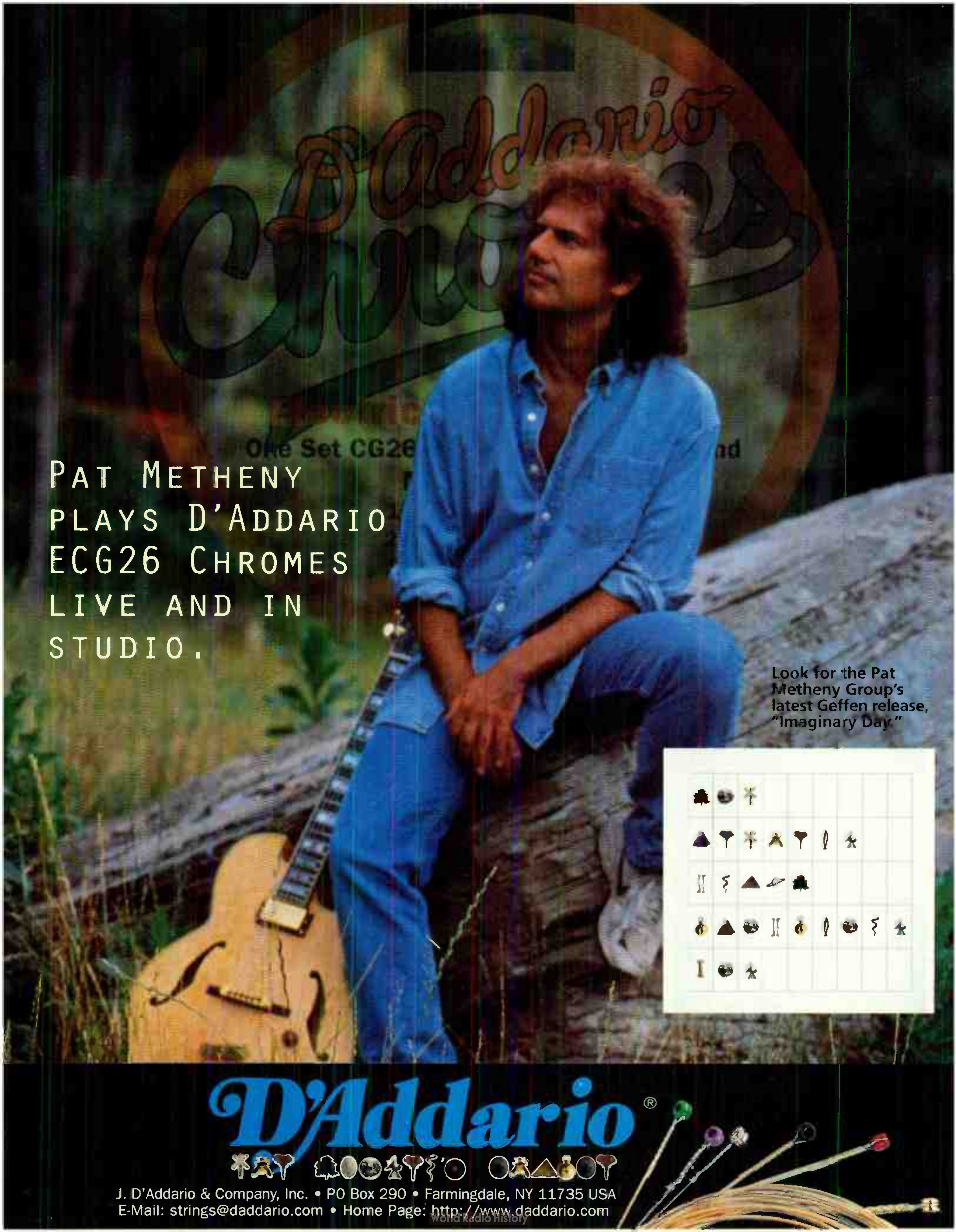
Your regular group seems to achieve that aim on just about every record. The scope of Imaginary Day *is practically cinematic, a soundtrack to an imaginary film, if you will, covering four continents.*

People often talk about that cinematic quality. We don't really sit down and think about it that way. This record is connected to a couple other records, though—*As Falls Wichita* would be one, *Secret Story* would be another—where we wanted—I'll use that word again—the narrative shape of the record to have the feeling of progression. We wanted to try to get the feeling of the whole record to have the sense of moving through time.

One of the standout tracks on the new album, "The Roots of Coincidence," features some pretty twisted harmonic movement, starting out centering on Cm, then going down a half-step to Bm, then up to Ebm, then venturing through F, Dbmaj7, Bb, Gbmaj7, and so on. How did that sequence come about?

All the stuff you mentioned came very quickly, about five minutes. I just heard it. And I was a little afraid to play it for Lyle [*laughs*], but he immediately said, "That's exactly what this record is." We *have* entered a different kind of harmonic vocabulary now through bands like Nirvana. The guitar players are still basically playing in

World Radio History



World Radio History

kinda hard to even figure what's going on sometimes. But putting that aside, the lyrical beauty of his playing, and also his consistency, being able to play tunes night after night and play different every night—of all the guys I've played with, I don't think anybody's been more creative as a melodic improviser.

You mentioned the importance of phrasing. That seems to be the key to your playing.

That's the area where most horn players have a hard time with guitar players. Their phrasing just doesn't feel that good to them. So many guitar players, if they were trumpet players, they'd be tonguing every note; it would be *ta-ta-ta-ta-ta.* You can't sell a line with that kind of phrasing. With somebody like Paul Chambers or Clifford [Brown] or Joe Henderson, there's so many details in the way that they phrase, and so many guitar players don't even think about that. They're just going along, and what happens down here [*holds up left and right hands*] is like, "Well, that's just what I gotta do to get it out."

Your sense of phrasing is in some ways remarkably similar to Ornette's. Both of you get the most out of a simple melodic idea: repeating it with different accents, introducing a related counterphrase, twisting it, turning it around harmonically or rhythmically, working it for all it's got.

You just hit it on the head. That is development in a linear or—that word again—narrative way of playing. When I think of the best improvisers I've been around, Ornette would be right at the top, but also Gary Burton, Sonny Rollins, Herbie, Paul Bley, Charlie [Haden]. All of those guys have one thing in common, which is, every idea that they have, they let it be itself, to its natural conclusion. So many improvisers that I hear, especially younger guys, it's almost like soundbites: They play this, then it's over, then they play that, then that. The best solos that I've played, it's really one idea. You take that one idea and you find a way of going with it to the end. I always encourage musicians to think more about that, because that's something that non-musicians can respond to, a style that expands on single ideas so that anyone, musician or not, can follow the line.

And you also tailor your approach to fit the context. The duo record you did with Haden, for example, is quiet, with lots of space, and so your solos are more economical. On "Our Spanish Love Song," you keep playing the same note, whereas in a more complex setting you might have repeated a fuller phrase instead.

Sometimes reduction is an entry point into development. People tend to think development means expansion. But not always. Sonny Rollins is a great example of that; he'll just keep reducing things down to an essential point. It's also useful to find common notes, common tones that can connect things throughout a piece. On the tag of "Our Spanish Love Song," there's a point where it keeps coming back to the same note. I can't say that I intended to echo that [in the solo], but it can be effective.

You were a guitar instructor at Berklee before you'd even turned twenty. How did that come about, and what was it like?

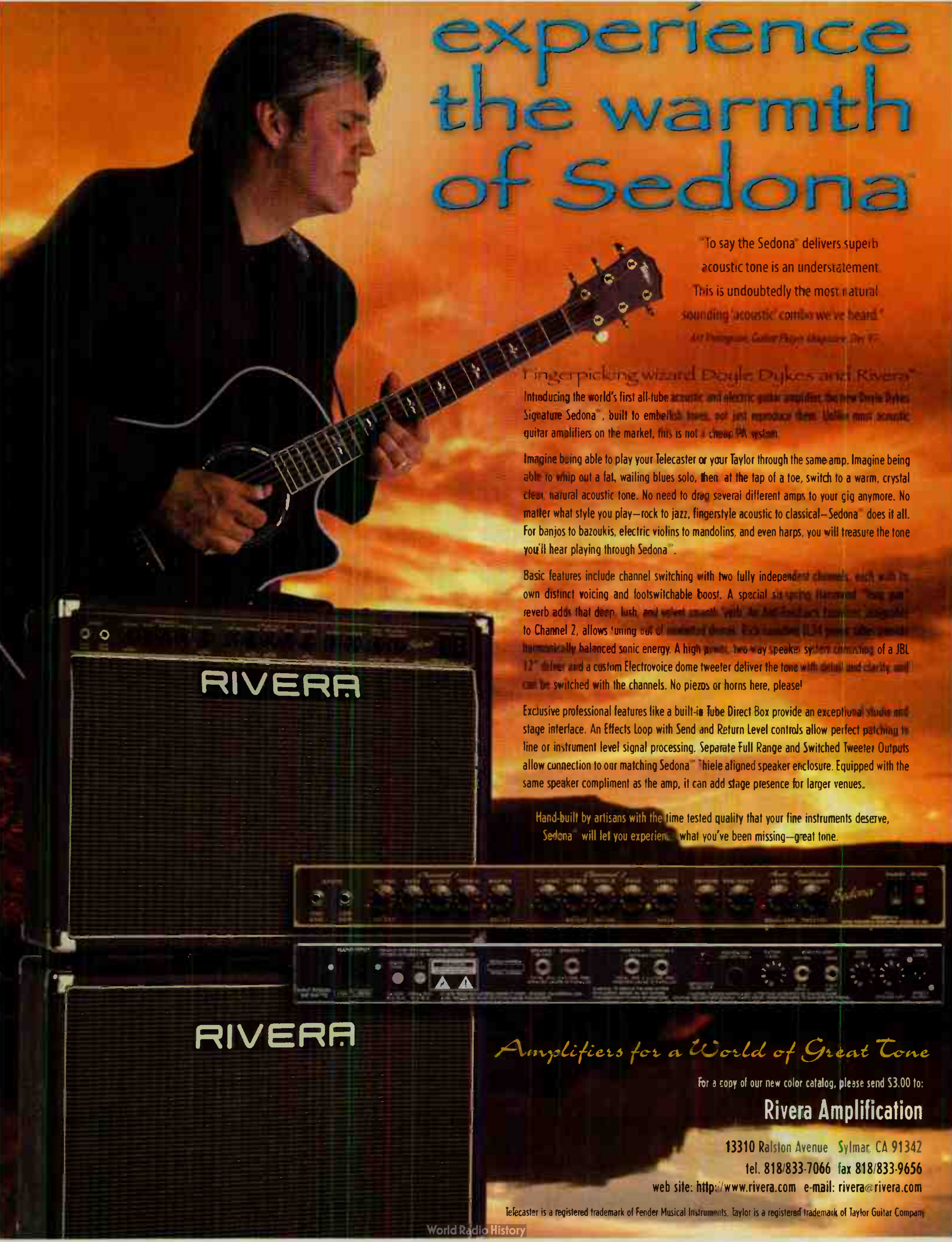
Well, I also taught at the University of Miami for a year before that. That was the only time in my life that I've done serious teaching. Basically, I had just finished faking my way through high school, and the dean of the University of Miami had heard me playing in a club in Kansas City on a business trip and offered me a full scholarship. So I went down there. And included in this full scholarship, I had to go to history class and everything, and within one week... [*shakes head*]. I was basically uneducated; I hadn't taken a book home since I was about twelve, because I was practicing twenty hours a day! I knew that there was no chance of me bluffing my way through this, so within one semester, I dropped out. When I announced that I was dropping out, they offered me this job to teach there, because I'd had a lot of experience; by that time, I'd played for four years around Kansas City, and I was already playing around Miami a lot with Jaco. During that year, I went back to the Midwest to play at the Wichita Jazz Festival. Gary Burton was there, and it was arranged that we'd play together. Gary took note of me, I guess, and offered me a job teaching at Berklee, 'cause he knew I was already teaching at Miami. And within a month or two of moving to Boston, he checked me out and expanded his group to include me.

The teaching part of it was a little weird, because my job was to teach the top thirty of the eight hundred guitar students, many of whom were as much as five years older than me. But once I started doing gigs, it wasn't that weird, because those people then got to hear the way I played. Of the guys that were around at that time, some have gone on to do well; Mike Stern was kind of my star student. But I never felt like I was that great a teacher. Whatever I was working on, that's what we worked on. You know, "Okay, let's do common tones." But it worked most of the time.

Would you be more confident in your abilities now if you were teaching again?

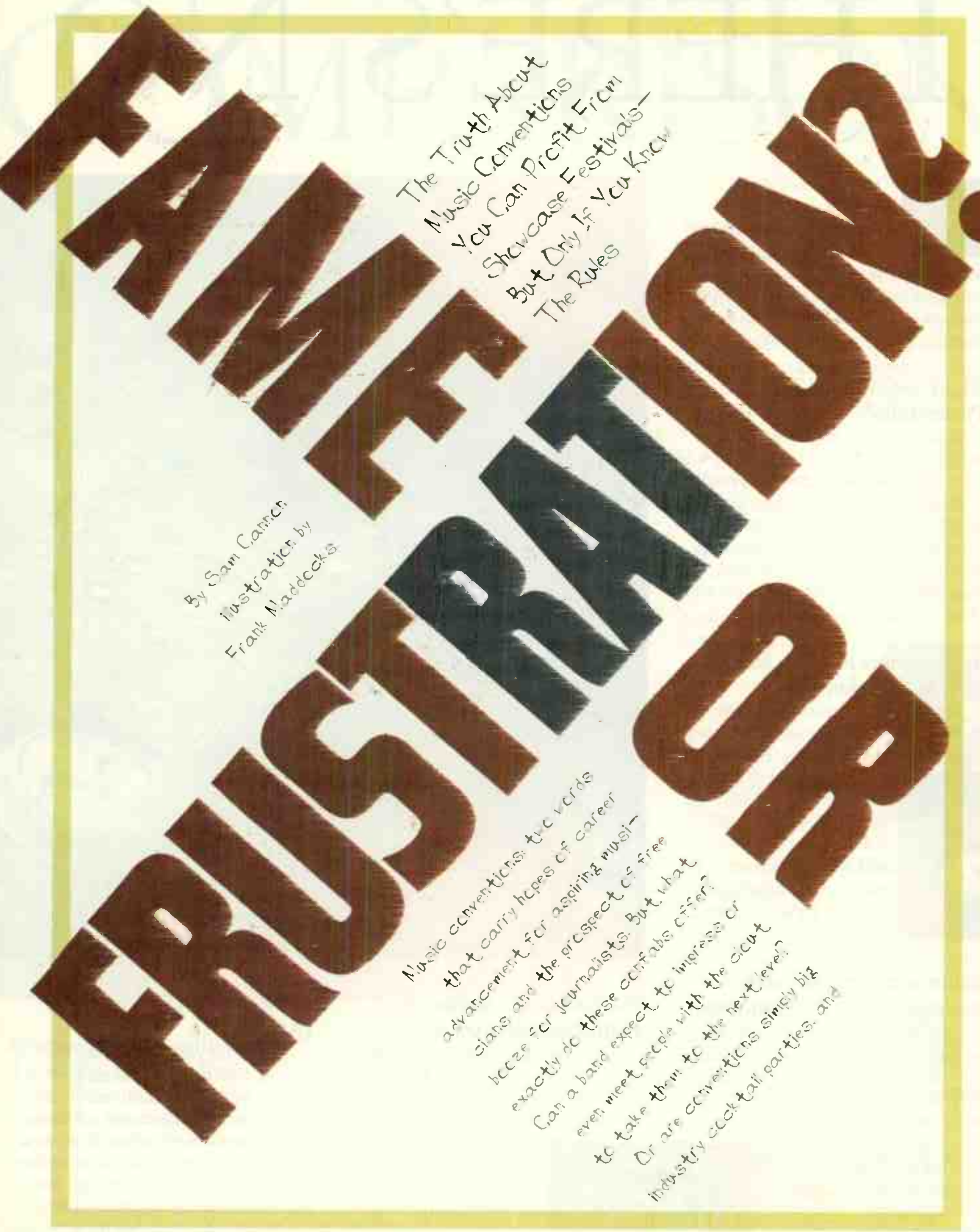
Oh, I'd be much more confident about doing it now. At that time, I was very dogmatic, as 19- and 20-year-olds tend to be. I had very, very strong opinions about a bunch of stuff that I've since modified drastically. But on the other hand, it probably didn't hurt anybody too much to hear me rant about how you *had* to be able to play "Falling Grace" using only chord tones. Now I could hear somebody play "Falling Grace" and do some really hip free stuff over it and I'd probably say, "Yeah,

World Radio History



World Radio History

World Radio History



World Radio History

BYOC—bring your own record contract? As usual, the answers lie somewhere in that gray area between yes and no.

WHAT'S OUT THERE

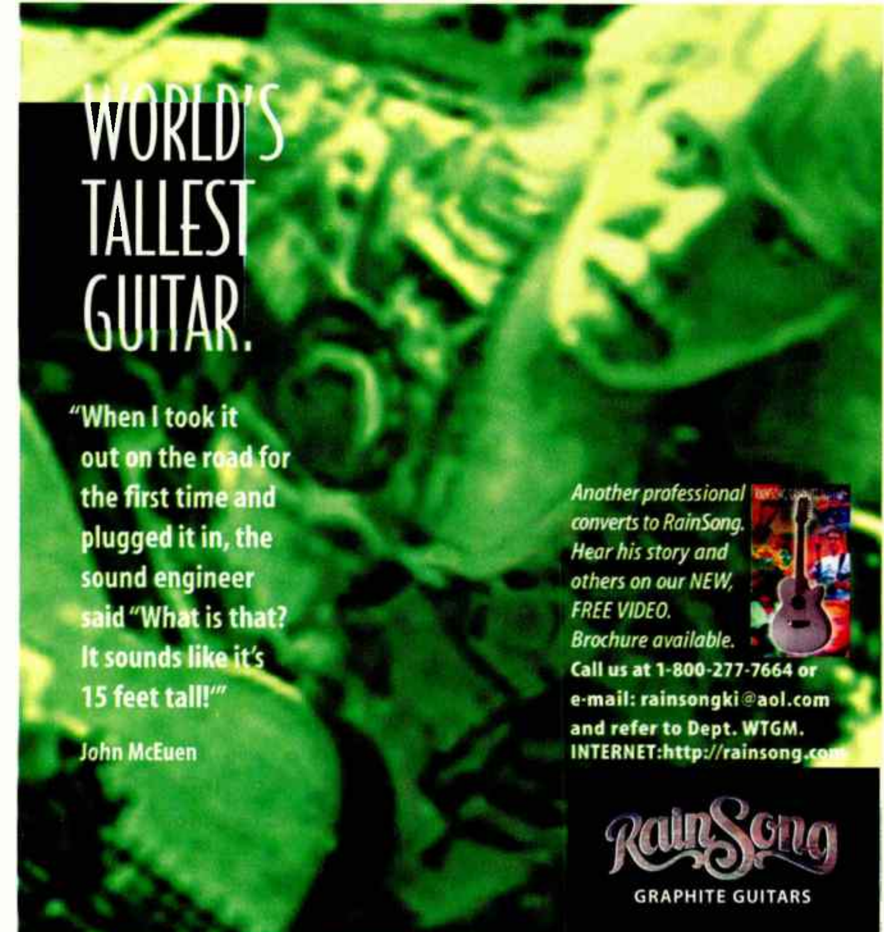
From modest beginnings, the *College Music Journal*'s MusicMarathon and MusicFest (CMJ) in New York City, and South-By-Southwest's Music Festival in Austin (SXSW) have grown into huge gatherings, each of which draws close to nine thousand participants and showcases more then eight hundred acts. CMJ has even added film to its repertoire, and SXSW has broadened its conference to a week and a half of film, music, and interactive media.

More regional "niche" conventions range from Portland's NXNW (a SXSW affiliate) and Toronto's NXNE to forums that focus on genres like metal (L.A.'s F MusicFest) and electronica (Miami's Winter Music Conference). These often function as minor-league proving grounds by which labels and bands determine their next step.

GAVIN's radio convention boasts a better registrant-to-performer ratio than any of these fests, and indeed, from the perspective of sheer numbers, a non-music convention could put you in front of more people than would ever sit still for a performance at a music gathering. But CMJ and SXSW carry more cred and a higher profile by dint of their competitive bookings (with three submissions for each acceptance).

Perhaps even more significant is their reputation for being where the action is. At convention time, these venues swarm with badge-wearing music geeks, musicians, and Tumi-toting industry players.

But while tales of miracle signings abound—Hanson at SXSW, the Verve Pipe at Nashville's eX-travaganza—results are usually much more modest. "This isn't the lottery," warns Brent Grulke, creative director of SXSW. "We're not a mystical place where everyone gets discovered."



MODEST RESULTS

Your band may not get signed at the bar during a music convention, but you *can* take definite steps toward your career goals.

Richard Williams, president of the rural Tennessee label Spongebath Records, sent out some four-track demos which Matt Mahaffey, a budding producer and Middle Tennessee State University student, had recorded in his dorm room. When feedback proved positive, Williams suggested to that Mahaffey put a band together for the upcoming Nashville Entertainment Association's eX-travaganza. "I was reluctant to do it," Mahaffey remembers. "Growing up, watching showcases, I'd seen no one really give a shit. But twelve major labels responded when Richard sent out my tape. It would've been stupid not to play eX-travaganza." Mahaffey's band, Self, ultimately signed to Zoo Entertainment, toured the country, performed on MTV's *Road Rules*, and sold more than forty thousand copies of their debut; as we went to press, we learned that the band has signed a deal with Dreamworks. The lesson for Mahaffey? "I'm glad I didn't let my doubts get the better of me."

Other bands play for the sheer thrill of it. "There are usually pretty good bills," explains singer Matt Suggs of Butterglory. "We played New Music Seminar in the summer of 1994; it was our first show in New York. Polvo, Portastatic, Magnetic Fields, Squirrel Nut Zippers, and us at Tramps. We played for a lot of people who wouldn't have come out otherwise. That's been our intention with every gig: to play in front of people with bands we like. We never treat conventions like they're just these industry things."

Yet "industry things" they are. "More than just A&R people come to these events," says Roland Swenson, managing director of SXSW. "There are talent buyers from clubs around the country, lawyers, managers, talent agents, booking agents, international distribution companies, support staff of all kinds. You never know who's in the room."

That proved true for Ozone Troop, a St. Louis-based electronic duo consisting of Paul Davis and Joseph Beuckman. After their CMJ performance, a video producer

World Radio History

A Prankster View Of Showcase Gigs Or, How I Scammed NXNE

By William Maki

This is all a bit embarrassing. It's a bit like stepping in dog-doo and ending up on the evening news. But it's all true, including the names. For about ten years now, I've been part of a group of ten or twelve people who've been playing music together in various combinations and under various names. Since the North By Northeast music festival came to Toronto, we've been entering our latest stuff: demo tapes, an indie CD, different songs. And for the second year in a row, we've submitted two entries: our latest and greatest, which is somehow never considered suitable for the event—and a "joke" submission, something you really don't think even merits a rejection letter, *which makes the cut!*

Last year, it was a calypso version of the old *Hockey Night in Canada* theme, which we called "The Ballad of Tim Horton." And this year we qualified as a band called "Thruster!" The story of this band dates back to the day our singer, B.J., ran into a producer/engineer who had made a couple of albums we recognized. (He should probably remain nameless.) This producer asked for a demo tape of recent material, but at that time we didn't have anything to give him.

So one frosty Friday night last winter, B.J. corralled four of us to go down to our smelly rehearsal studio with a portable cassette deck. I was elected to play bass and record the proceedings. This particular combination of people hadn't played together for months, and a lot of the material was new. No matter: A few hours later I had a cassette demo for Mr. Semi-Famous Producer. I gave the tape to B.J. and kind of forgot about it.

Some time later I got a message from our guitar player, saying, "Don't look now, but the Thruster! tape got into North By Northeast."

Apparently the producer took a pass on the tape, so B.J. impulsively submitted it to the festival. His attitude was, "It only cost ten bucks to apply, so poop on them if they can't take a joke."

Here we'd gone into digital studios, fiddled with songs 'til the cows came home—and the cruddy Thruster! cassette got into the festival! I had to ask, "What song did he submit?"

"'There's a Party in Your Pussy and Everybody's Comin'."

"You've got to be kidding."

"Nope," he said. "Thursday, June 12. Be [*cont'd on page 53*]

SHOWCASE CONNECTIONS

So you say you want to play a showcase? Start by contacting the festival of your choice on this list. Ask for application materials and relevant information. Practice like crazy. And cross your fingers—not, of course, while practicing.

Chicago's New Music Festival
Where: Chicago, IL
When: July '98
Phone: (312) 341-9112
Fax: (312) 408-1847
Website: www.indiefest.org/
Application Deadline: TBA

College Music Journal Music Marathon and MusicFest (CMJ)
Where: New York, NY
When: Sept. '98
Phone: (516) 466-6000
Fax: (516) 466-7159
email: cmj@cmjmusic.com
Website: www.cmj.com/
Application Deadline: June 30, '98

Intel New York Music Festival
Where: New York, NY
When: July 15-19, '98
Phone: (212) 777-6817
Fax: (212) 777-6885
email: comments@thegig.com
Website: www.thegig.com
Application Deadline: early '98 (on-line only)

Midwest Regional Music Festival (MRMF)
Where: St. Louis, MO
When: Sept. '98
Phone: (314) 615-6666
Fax: (314) 615-6655
email: mrmf@rftstl.com
Website: www.mtix.com/mrmf
Application Deadline: mid-Aug. '98

NeA eX-travaganza
Where: Nashville, TN
When: Feb. 18-21, '98
Phone: (615) 327-4308
Fax: (615) 320-0701
email: nea@isdn.net
Website: www.extravaganza.org
Application Deadline: past

NEMO Music Showcase & Conference
Where: Boston, MA
When: Jan. 15-17, '98
Phone: (617) 338-3144
Fax: (617) 338-4510
email: cavery@ultranet.com
Website: www.nemo98.com
Application Deadline: past

North by Northeast Music Festival (NXNE)
Where: Toronto, Ontario, Canada
When: June 11-13, '98
Phone: (416) 469-0986
Fax: (416) 469-0576
email: inquire@nxne.com
Website: www.nxne.com/
Application Deadline: Feb. 2, '98

North-by-Northwest Music & Media Conference (NXNW)
Where: Portland, OR
When: Oct. '98
Phone: (512) 467-7979
Fax: (512) 451-0754
email: nxnw@nxnw.com
Website: www.nxnw.com/
Application Deadline: by media nomination only

Philadelphia Music Conference
Where: Philadelphia, PA
When: Nov. '98
Phone: (215) 587-9550
Fax: (215) 587-9552
email: info@gopmc.com
Website: www.gopmc.com
Application Deadline: varies by genre

Route 1 South
Where: Richmond, VA
When: summer '98
Phone: (804) 648-0364
Website: www.cvaweb.com/route1south
Application Deadline: TBA

South-by-Southwest Music Festival (SXSW)
Where: Austin, TX
When: March 18-22, '98
Phone: (512) 467-7979
Fax: (512) 451-0751
email: sxsw@sxsw.com
Website: www.sxsw.com
Application Deadline: past

Undercurrents
Where: Cleveland, OH
When: May 14-16, '98
Phone: (216) 397-9921
Website: www.undercurrents.com
Application Deadline: TBA

Winter Music Conference
Where: Miami, FL
When: March '98
Phone: (954) 563-4444
Fax: (954) 563-6889
email: wmcconfab@aol.com
Website: www.wmcon.com
Application Deadline: TBA

World Radio History

asked for their phone number. A few weeks later they were writing music for an American Express commercial. "It paid for all of our travel expenses and then some," beams Davis. "That justified the entire trip."

BUILDING A BUZZ

"Developing a buzz about your band is the most frustrating thing," says veteran singer/songwriter Jerry Joseph. "The thing about the music industry is that someone will only think something's good if someone else does. Getting one A&R person interested in you doesn't get you anywhere; think of all the people he has to convince to get you signed."

The key to building a buzz and thus making a greater impact at a music convention is to get your local media and audience excited about you first. "One of the six criteria we use in selecting showcase acts is 'career establishment,'" says SXSW's Grulke. ("Artistry," "originality," "songwriting," "performance," and "technical ability" round out the list.) "We want a band that's working. That's why we often will ask local media about a particular applicant, to see if they're for real."

"It's pretty hard to make a big splash from a standing-still position," adds Roland Swenson. "You have to be running before you get there. Bands should already have a network of A&R people they're approaching. It's important to talk up your shows in advance."

MAKING A PLAN

Balancing expectations with reality is half the battle. To make each convention excursion profitable, musicians must scheme their moves wisely, then be ready to act on the fly.

"Be ready to talk yourself up," suggests CMJ founder Robert K. Haber. "A lot of it goes back to basic marketing. If you have something unique, flaunt it. You have to think about a logo and business cards. Make it easy for people to contact you. Print up a one-sheet to go with your tape. Distribute flyers and stickers. If you have the money, take out a classified. As much great music as there is, you have a lot of competition. Attend the panels: We give out four thousand badges to musicians, and only 25 percent of them attend, and that's a shame because there are contacts to be made there. Hit college radio stations in town, tell them you're here, visit the fanzines and college 'zines."

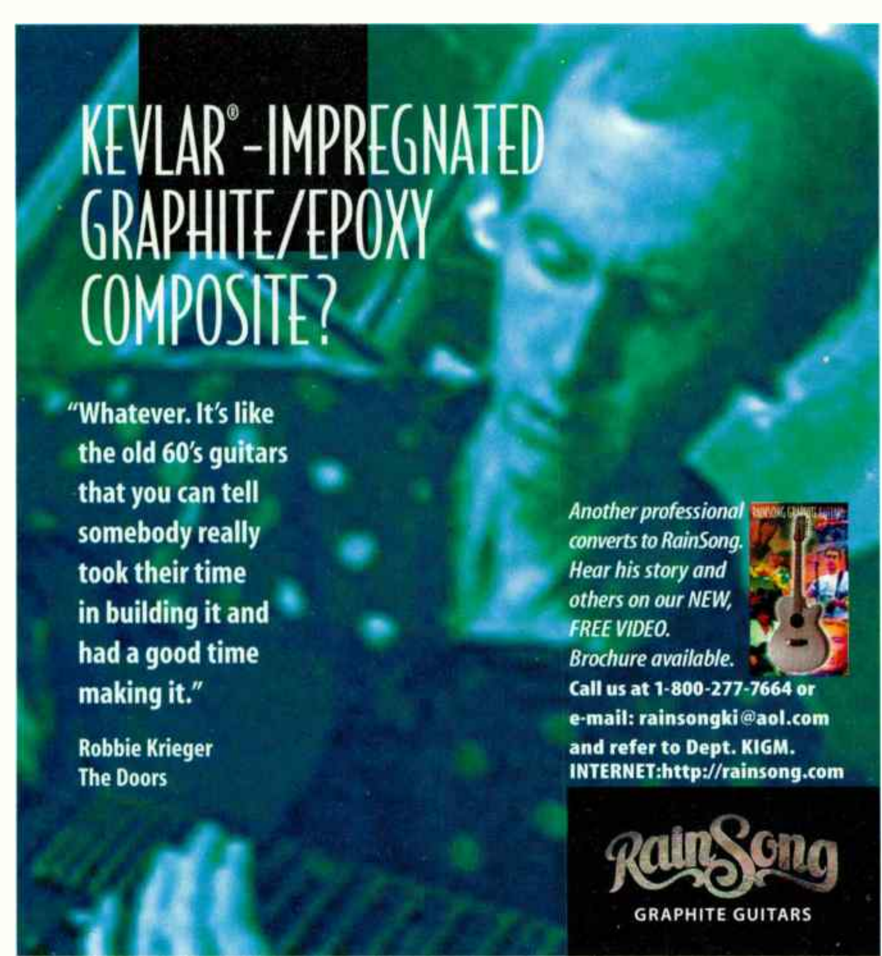
"The acts most likely to benefit are those who have done the work in advance," Mahaffey notes. This means figuring out which conventions are most likely to yield results for you. Joseph suggests playing a few regional conferences before getting lost in the shuffle of national events. "If I were managing a band who was building from the ground up, I'd make them play a NXNW or a Philadelphia Music Conference first," he says. "*Then* I'd let them get beat up in New York City."

Don't get discouraged, says Tugboat Annie's Jon Sulkow. "We may only have had thirty people at our show, but we're already seeing the benefits of having played. We got on the CMJ sampler [a compilation CD that gets packaged with the convention's consumer and trade publications]. We got added press and radio support. We have added incentive now for our first national tour."

"The industry expects CMJ to showcase the diamonds in the rough," Haber contends. "A lot of the less-than-appealing time slots and out-of-the-way venues are turning out to be where the A&R folks are. They're looking for the anti-A&R situation. It's surprising where some real heavies have turned up."

Still, a band needs to know its limitations, and many do not; that's the reason SXSW began levying a $10 application fee. "We were getting tapes that were like, 'My daughter can sing, isn't she great?'" Grulke explains. He's only half-joking. Unless you've laid the groundwork necessary to make an impact, your music convention experience could turn into not much more than an unpaid vacation.

Contributors: *Sam Cannon edits* Grid *magazine in Salt Lake City.*



World Radio History

[cont'd from page 53] there or be square. Besides, we should practice at least once."

To make matters worse, there was some curiosity from the publicity materials. I looked in the papers on the day of the gig, and the *Toronto Star* was recommending us as one of the four picks of the evening, while the *Toronto Sun* called us "the rudest band in the whole North By Northeast festival."

The gig itself was fairly uneventful. We blasted (or Thrusted) through our set at breakneck speed. The singer ejaculated some silly string and whipped cream at the audience. And that was about it. The crowd was okay with our first two songs, "Heavyweight Champion of Love" and "He's Dead Jim" (the high concept being Motörhead as guests on a *Star Trek* episode). Then we played "Party in Your Pussy" and it cleared the room.

I am a bit alarmed by all this. There are lots of really great bands out there, making no money and getting no recognition. There are lots of bands that suck too, and some of them are getting rich. If they were any other product, you'd probably flush it down the porcelain bowl.

As far as I can guess, the only reason we got noticed by North By Northeast is that we used the words "weenie" and "pussy" in our songs, which were otherwise pretty unredeeming, at least in comparison to the music we really care about.

"And let that be a lesson to you," says B.J.

Contributors: William Maki is bassist and main songwriter with the Xband, a garage jazz/funk group based in Toronto, Canada. Now thirty-something, Maki has been tinkering with music since his early teens, in spite of a university degree and any well-meaning advice.

Contributors: William Maki is bassist and main songwriter with the Xband, a garage jazz/funk group based in Toronto, Canada. Now thirty-something, Maki has been tinkering with music since his early teens, in spite of a university degree and any well-meaning advice.

Contributors: William Maki is bassist and main songwriter with the Xband, a garage jazz/funk group based in Toronto, Canada. Now thirty-something, Maki has been tinkering with music since his early teens, in spite of a university degree and any well-meaning advice.

COMING NEXT MONTH

On the road with ska-core's latest platinum seller, the Mighty Mighty Bosstones.

The pros and cons of life as a street musician with tips from Jonathan Richman, Patty Rothberg, Gordon Dano of the Violent Femmes, and others.
Scoring a gig with a major touring act.

A private lesson with Bill Bruford.

Plus Victoria Williams, Future Sound of London in their home studio, making a record with 16 Horsepower . . . and lots more!

take a trip to a place you've never been before

pat metheny group *imaginary day*

the new recording from the only group in history to win 7 consecutive grammy® awards.

tour 1997-1998:
1/29 Atlanta, GA
2/11 Phoenix, AZ
2/12 San Diego, CA
2/13 Los Angeles, CA
2/14-15 San Francisco, CA
2/18 Vancouver, BC
2/19 Seattle, WA
2/20 Portland, OR

tours/information: 1-800-653-3155
or visit the PMG Listener Network at
www.patmethenygroup.com
© 1997 Warner Bros. Records Inc.

World Radio History

All You Need to Know to Launch Your Career in Post-Techno/Ambient Music

THE ECONOMICS OF ELECTRONICA

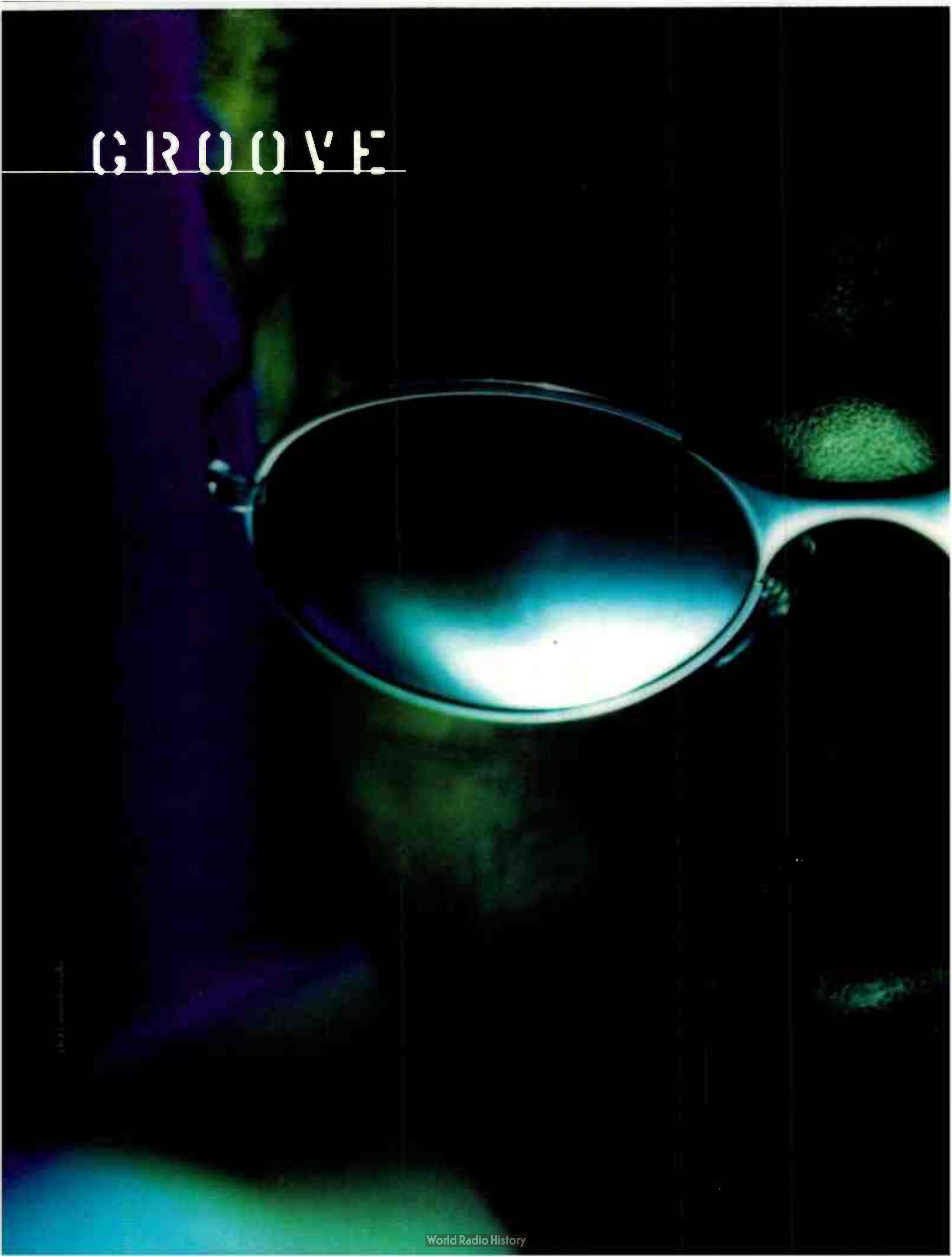
By Alan di Perna

Electronic pop has been with us since the late Sixties. From time to time it bubbles up to the mainstream, but usually resubmerges as quickly as it came up. Today's electronica boom—spearheaded by the chart successes of the Chemical Brothers and Prodigy—gains extra urgency from the fact that the major record labels are eyeing it as the successor to grunge, the next nexus of youth cult style. But that's happened before, too. • So if you're an artist interested in "breaking into" electronica, you've got a lot of homework to do. First, there's a daunting panoply of contemporary styles to assimilate: jungle/drum & bass, breakbeat, ambient, acid house, acid jazz, and trip-hop, just to scratch the surface. The nomenclature changes continually—as does the music, at a much faster pace than rock has in decades. • Still, most artists working in the medium can place themselves somewhere

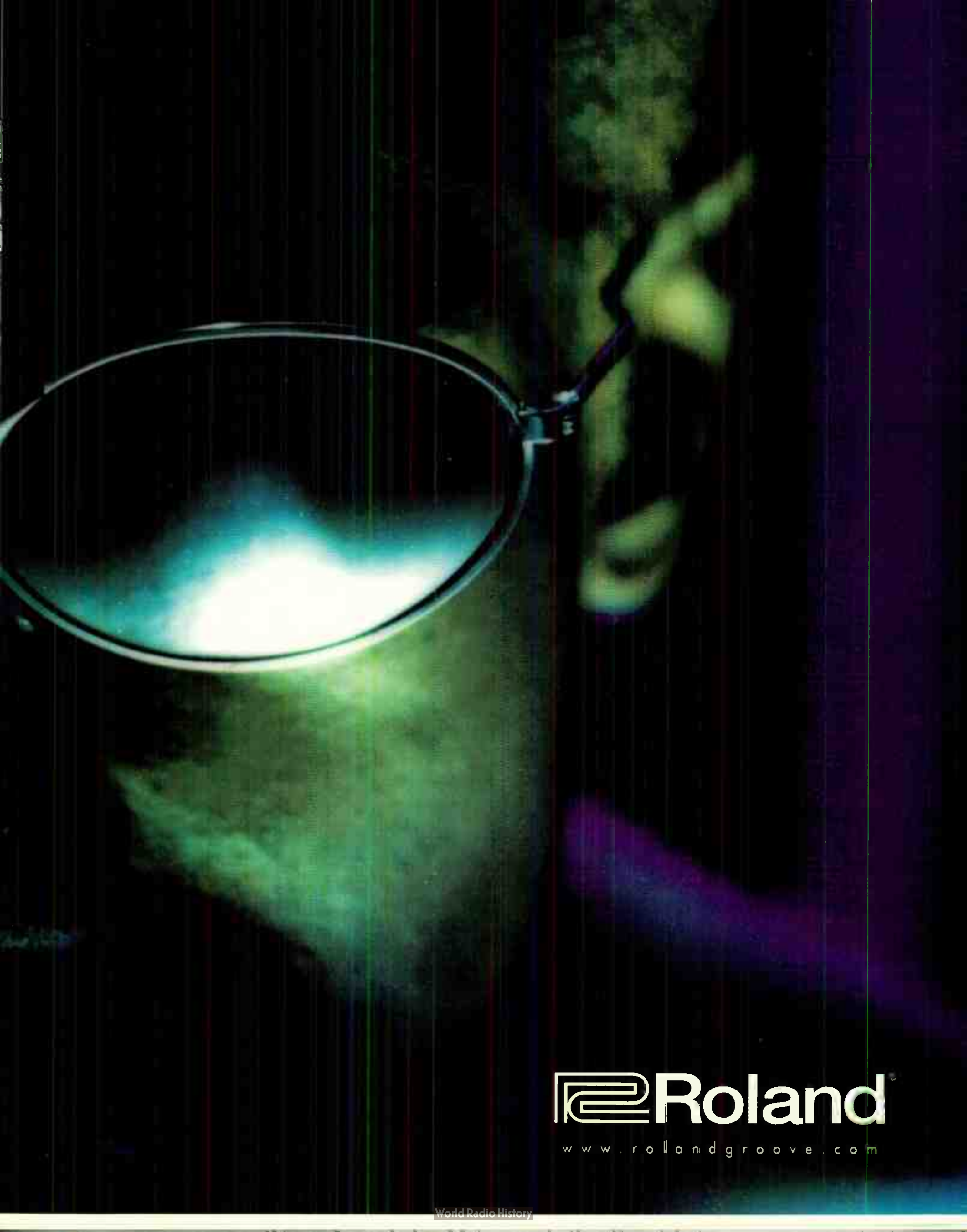
Illustration by Ben Fishman

World Radio History

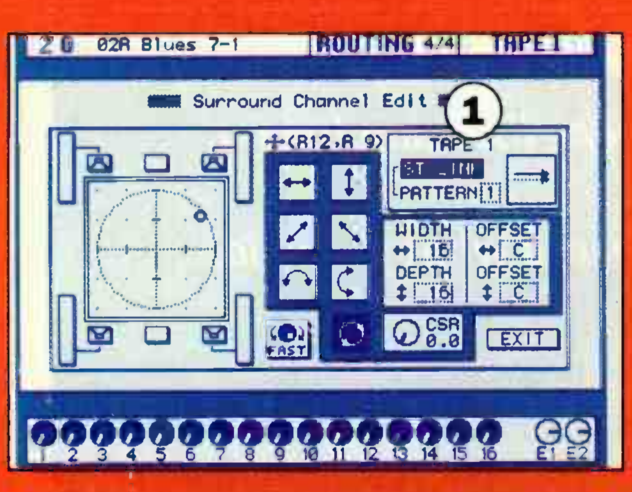
World Radio History



World Radio History



World Radio History



fast forwar

1 Yamaha 02R Version 2.0

It's not often when a mixer can be reborn with a software upgrade, but that's exactly what the new version 2.0 software does for the Yamaha 02R digital mixer (our October 1996 Editor's Pick). Pop in these two ROMs ($199) and turbo-charge your 02R. New features include surround sound functions on every channel, the ability to output high-resolution 24-bit digital audio, analog bus outputs (via the aux sends) and MIDI-remote functions that add transport controls (using MIDI Machine Control) and enable the 02R to be used as a control surface for any connected device (templates are provided for Digidesign Pro Tools and slaved Yamaha ProMix 01 or 03D mixers, as well as for General MIDI and Yamaha XG control). ***Yamaha Corporation of America, 6600 Orangethorpe Ave., Buena Park, CA 90620; voice (714) 522-9011.***

2 Taylor Cujo

Mention the name Cujo to any Stephen King fan and terrible thoughts of a rabid St. Bernard—not to mention terrifying acting, as well—fill their head, but hopefully that will change with Taylor's limited edition run of 250 Cujo acoustic guitars ($3,498). So what's with the Cujo moniker? Well, they ain't made of dogwood—rather, the body wood comes from the giant black walnut tree that appeared in the '83 movie of the same name. Both the Cujo-10 (a Sitka spruce-top dreadnought) and the Cujo-14 (a cedar-top grand auditorium) feature killer custom Cujo inlays, tortoiseshell binding, and rosette and peghead inlays complemented by reconstituted red spiny oyster. Various design options are available. Canine spittle not included. ***Taylor Guitars, 1940 Gillespie Way, El Cajon, CA 92020; voice (619) 258-1207.***

3 Tech 21 Acoustic DI

Anyone who's tried plugging their acoustic guitar directly into a mixing board is probably familiar with the shortcomings of that godforsaken piezo sound, but Tech 21's come to the rescue with their Acoustic DI ($225). In addition to the tube mic emulation circuitry found in the SansAmp and Bass DI, the Acoustic DI offers sweepable semi-parametric EQ controls (mid and mid-shift between 170 Hz–3,500 Hz ±16dB) and an effect loop, giving acoustic players all the sonic flexibility they deserve. Other features include controls for bass, treble, and blend, (which allows you to mix in—or out—your guitar's sound) a line input and both line and XLR outputs. The Acoustic DI is phantom-power operable but can be used with either a 9-volt battery or a 9-volt power supply. ***Tech 21, 1600 Broadway, New York, NY 10019; voice (212) 315-1116.***

World Radio History

4 ART Quadra/Fx

Inexpensive signal processors will come and go. but it's rare to find one that's as powerful and flexible as ART's Quadra/Fx ($299). Combining the strengths of a specialized DSP processor with proprietary software for precise control over its thirty effect algorithms, the fully programmable, MIDI-controllable Quadra/Fx is poised to sass up any home studio. Thanks to two totally independent stereo I/O channels, the Quadra/Fx can be utilized for twin stereo or four-channel discrete processing (along with CASCADE and STEREO DSP configurations), allowing you to arrange effects in order you please. The Quadra/Fx features a slew of standard effects, with adjustable parameters that'll let you tweak each effect to your heart's content. ▶ ***Applied Research and Technology, 215 Tremont St., Rochester, NY 14608; voice (716) 436-2720.***

5 E-mu Creation Studio

In the beginning there was . . . music? Well, maybe not, but if you've got a Windows PC and are thinking about using it for music applications, you'll hardly find a better bargain than E-mu Systems' Creation Studio ($325), which effectively turns your computer into a powerful desktop recording and sampling studio. It bundles together a Creative Labs AWE64 Gold sound card with four of today's most popular entry-level software products (Cakewalk Express SE, Sonic Foundry Sound Forge XP, Soundtrek Jammer Hit Session, and Creative's own Vienna SoundFont Editor). Also included is an additional 4 megabytes of SoundFont RAM (making for a total of 8 megabytes), and MIDI and S/PDIF digital output cables. ▶ ***E-mu Systems, Inc., 1600 Green Hills Road, Scotts Valley, CA 95067; voice (408) 438-1921.***

6 AKG Solidtube

If you've ever wanted to own a vintage tube microphone but found them to be priced beyond your means, today's your day. Drawing on the highly acclaimed design of their famous C12 microphone, AKG's new Solidtube mic ($1,195) offers much of what you've longed for in a tube mic at a price that won't force you to pawn your home studio. Featuring a large-diaphragm transducer and a single ECC 82 (12AX7) tube, the Solidtube combines the best aspects of solid state and vacuum tube technologies to deliver the reliable, warm signal you need. Other features include a 20-dB pre-attentuation pad, switchable bass filtering, a ground lift on the power supply, shock mounting, and a rather conspicuous but rugged flightcase that contains a complete set of accessories. ▶ ***AKG, 1449 Donelson Pike, Nashville, TN 37217; voice (615) 399-2199.***

World Radio History

NEED A NEW BRIDGE?

Announcing comprehensive, affordable, managed care dental insurance exclusively for currently affiliated BMI Songwriters, Composers and Publishers... from CIGNA Dental, a leading insurer with over 11,000,000 participants.

THE CIGNA DENTAL PLAN COVERS MOST PREVENTIVE PROCEDURES LIKE EXAMS, X-RAYS AND ROUTINE CLEANINGS AT NO CHARGE. OTHER PROCEDURES...FROM FILLINGS TO ORAL SURGERY AND ORTHODONTICS... ARE COVERED AT REDUCED PRICES. EVEN SPECIALIST CARE AND SECOND OPINIONS ARE COVERED. NO DEDUCTIBLES.

Full family dental protection is available from a network of over 12,000 dentists at rates made possible through the buying power of the music industry's largest affinity group...BMI Songwriters, Composers and Publishers.

To receive a comprehensive brochure on this CIGNA Dental Care plan and other medical, group term life, musical instrument and equipment protection, call

1-800-638-2610

On the Internet, point your browser to

http://bmi.com/insurance

Please have your Social Security or Federal tax ID number available for identification.

CIGNA Dental is Available in Most States.

BMI is not an insurer, sponsor, administrator, employer, party of interest or fiduciary in any way in connection with any insurance.

World Radio History

editor's pick

BORN Again

by david korn

Steinberg's ReBirth combines classic analog sounds, modern convenience, and affordability.

For those of you with dirty minds, the phrase "physical modeling from Sweden" might conjure images of tall blondes with funny accents. Sorry, gang, we're talking here about technology that goes beyond sampling, where the characteristics of an instrument are reproduced by emulating its behavior rather than simply taking snapshots of its sound.

The first modeling-based commercial synthesizers were the Yamaha VL1 and Korg WaveDrum, each of which was dedicated to a particular class of acoustic instruments (brass in the case of the VL, percussion instruments in the case of the WaveDrum). These were followed by instruments like the Clavia Nord Lead and the Korg Prophecy, both of which use modeling to emulate analog synthesis. To be sure, there's an irony in seeing the latest technology applied to reviving an apparently obsolete technique for generating sound. Accordingly, a Swedish company named Propellerhead (distributed in the U.S. by Steinberg) has come up with a program named ReBirth, which reproduces in software two classic analog tools which were discontinued more than ten years ago: the Roland TB-303 Bass Line and TR-808 drum machine.

Both of these devices have become collector's items in techno music circles and thus very expensive, with second-hand prices at $1,000 or more. The idea of getting two 303s and an 808 in a $199 piece of software that runs on both Macintosh and Windows platforms, complete with full MIDI control, seems almost too good to be true, but ReBirth delivers on its promise, and more.

editor's pick musician magazine

The TB-303 was a bass-oriented sequencer with a bare-bones sound generator: just one oscillator, resonating filter, and envelope generator. The famous "303 sound" is actually a result of the synthesizer's limitations, as well as the interaction between onboard sequencer and synthesizer. The sequencer's ACCENT function, for instance, affects the synth parameters in peculiar ways: When you increase the Accent level, the filter envelope is shortened, while the output level and filter frequency are raised. If you zero the ACCENT knob, level and frequency stay the same, but the envelope is still shortened. Even when the ENVELOPE CONTROL knob is at zero, the filter frequency is slightly modulated by the envelope. Happily, the clever programmers at Propellerhead were careful to reproduce these and other charming idiosyncrasies of the original machine.

The TR-808 was another early-Eighties all-analog classic which, unlike the 303, is recreated in ReBirth using samples. Still, the choice of the TR-808 for a techno composing tool over the more obvious TR-909 does seem questionable, since the 808 is used more widely in hip-hop. According to the developers, it was more in line with the all-analog concept; the 909 was an analog/sample hybrid. I always enjoyed the 808 sound and interface anyway, so I won't complain—and who knows, maybe there's a 909-emulating product on the horizon.

ReBirth provides all of its controls in a single window, with two modes of operation: PATTERN and

World Radio History

Nothing makes you feel more like kicking the dog than software that costs a week's pay and runs like a three-legged hound.

Well, we just put a smile on that old dog's face.

Introducing Cakewalk® Pro Audio™ 6.0

With new Cakewalk Pro Audio 6.0, recording and editing your music has been easier. The leading MIDI and digital audio workstation for Windows puts more cool tools and processing power in your hands than ever before:

- **CFX™ - Cakewalk Audio Effects**
  Hot new audio processing effects, including pitch-shifting, reverb, flange, chorus, delay, time compression and expansion. You can even convert monophonic audio into MIDI.

- **Audio Plug-ins**
  Support for Microsoft® DirectX™ audio plug-ins, the new standard for Windows audio processing. Run third-party plug-ins from companies like QSound, Waves, and Tracer without ever leaving Cakewalk.

- **Cakewalk® StudioWare™**
  Control your entire studio from Cakewalk; create custom control panels for any hardware combination that responds to MIDI. Version 6.0 includes StudioWare panels for popular hardware like the Roland VS-880™ and the Yamaha ProMix 01™.

Cakewalk Pro Audio 6.0 supports Windows 95™ sound cards and hard disk recorders, like Digidesign's Session 8™ and Audiomedia III™, Digital Audio Labs' CardD Plus™ and V8™, and Soundscape Digital Technology's SSHDR1™.

Lose Those Low-Down Blues

The power and price of Cakewalk Pro Audio 6.0 will make you feel like the sun's shinin' once again. So get on down to your favorite music store, pick it up, and shake those blues away.

VERSION 6.0 VERSION

CAKEWALK
MUSIC SOFTWARE
THE SOUND SOLUTION™

Download the 6.0 demo at www.cakewalk.com, or call 888-CAKEWALK.

Cakewalk is a registered trademark, and Cakewalk Pro Audio, Cakewalk StudioWare, CFX, The Sound Solution, Cakewalk Music Software and the Cakewalk Music Software logo are trademarks of Twelve Tone Systems, Inc. Other products mentioned are trademarks of their respective manufacturers.

World Radio History

Getting Started in Surround Sound

by Brent Butterworth

It's the hottest thing to hit recording since digital.

Check out the ads in any music magazine, and you'd think a revolution in recording comes along every six months. But the revolution brewing right now is more than just another funky reverb patch. In fact, it may completely change the way you record, the way you mix, and the way people listen to your music.

The revolution we're talking about is surround sound—a way of recording and reproducing music that lets you put sounds anywhere in the listener's room, not just across the front. Two companies—Dolby and DTS (Digital Theater Systems)—have created home digital surround-sound systems for movies, and they're now pushing the use of these systems to deliver music. Music in Dolby Digital is now available on laserdisc (LD) and digital versatile disc (DVD videos; DTS music can be found on CD and laserdisc, and should soon be available on DVD. (Both DTS and Dolby Digital are "5.1-channel" systems, the "5" being left, center, right, left rear, and right rear, the ".1" being a special subwoofer channel.)

The simplest method for producing music in surround sound is to record a performance straight to ADAT or DA-88 by hanging three mics up front to capture the direct sound from the instruments, and two more mics in the rear of the hall to catch reverberation and crowd noise. If you're recording multitrack, you can control this effect to a much greater degree. The Dolby Digital laserdisc of Eric Clapton's *Unplugged*, for example, places the background singers to your side, as if you were sitting onstage directly in front of Clapton. Alanis Morissette's *Jagged Little Pill Live* DVD gets even more creative: It starts with a recording of the first performance from her tour, which took place in a small club. The sound comes only from the front speakers. When the video cuts to a massive stage show in one of the big arenas she began playing after the album took off, the sound expands to include crowd noise and reverberation from the rear speakers.

If you're willing to push beyond the stage performance paradigm that most recording is based on, you can add some entirely new musical colors to your work. Alan Parsons' *On Air* DTS CD includes a song called "Blue Blue Sky," in which singer Eric Stewart and acoustic guitarist Ian Bairnson begin the song over in the left rear speaker. As the song continues, they move over to the right rear speaker, then to the right front, and finally into the center speaker, as if they were friends doing an impromptu show in your living room. Scheiner's mix of the cut "Seven Bridges Road" on the DTS CD of the Eagles' *Hell Freezes Over* gives each of the five members of the band his own speaker; it sounds as if they're singing all around you. Dishwalla's "Counting Blue Cars," from a Dolby Digital DVD sampler, isolates the background vocals in the rear channels, with synth sounds swirling all around the room; it's a shock when the background vocals come in on the chorus.

Sasha Eckes

World Radio History

Rolling Your Own

It's currently very difficult to create your own surround-sound release. In most cases you'll need the help of either Dolby or DTS. Both use digital compression, which is necessary to fit 5.1 channels of digital sound onto a CD, LD, or DVD. But DTS uses less compression than Dolby Digital and thus has a theoretical—if not always audible—advantage in sound quality. (If you'd like to work with DTS on a surround-sound release, call Rory Kaplan at [818] 706-3525.)

Dolby has decided to skip the CD entirely and go straight to DVD. Dolby Digital is the standard for DVD video and is thus incorporated into all DVD movies to date. The company is also pushing the idea of using DVD as a music-only format. (To date, about 100,000 people have bought DVD players.) You need a Dolby Digital decoder to listen to these recordings; standalone models start at $300, with full Dolby Digital receivers priced from $800. Dolby Digital can be found on many music video laserdiscs and DVDs. The company will help any artist who wants to produce in surround sound. "We'll either do it for them or refer them to a mastering house that has a Dolby Digital encoder," says John Kellogg, Dolby's general manager of multichannel music production. You can expect to eventually see Dolby Digital encoding done within computers and interfaced with music recording and editing software. (For help from Dolby on surround-sound projects, call [213] 845-1880.)

Many musicians are already capable of producing surround-sound recordings. "The bottom line is, all we need is a six-channel master," says David Del Grosso, director of marketing for DTS. To produce a six-channel master, you need at least a six-bus mixer and two eight-track recorders, speakers and amps for the center channel and the left and right rear channels, and a subwoofer. It's best to use the same monitor speakers all around. "Anything from five [Yamaha] NS-10s to five Genelecs will work," says Kellogg, "as long as the levels are balanced." Also, you should place each speaker at the same distance from the mixing engineer. Lay your tracks on one eight-track machine, and run each bus of the mixer into a separate channel of the second eight-track. Assign each of the tracks on the second machine to a certain channel (left, center, right, left rear, right rear, subwoofer) and connect the outputs of the second eight-track to the appropriate amps and speakers. Now you can mix each of the original tracks into each bus (and thus into each channel) as you wish, and you'll hear the results.

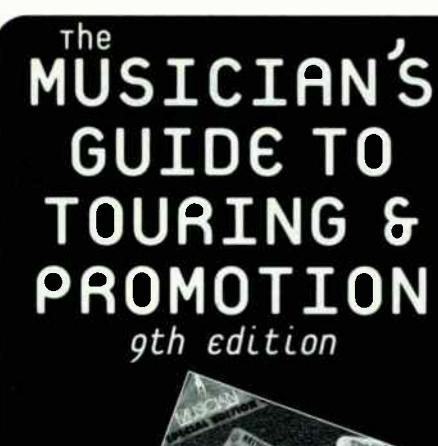
Using the subwoofer track, by the way, is optional. Whether you use it only for special effects or to handle all the bass duties—or just skip it—any Dolby Digital or DTS decoder will be able to direct the bass to the listener's speakers so that nothing is missed, even if the listener doesn't own a subwoofer.

When you're ready to release material in surround sound, the master tape you produce on this system will serve just fine. In fact, that's exactly what the post-production houses currently supply to Dolby and DTS. (DA-88 is the *de facto* standard for surround-sound production, although ADAT will work too.)

There's also the possibility of producing music in analog matrix surround, which can be recorded on stereo audio formats like DAT, CD, and cassette. (Analog matrix sound processes four-channel audio into two channels for release on stereo formats. This can be played back in stereo or, when run through a processor, in four-channel surround.) These recordings can be decoded through any Dolby Pro Logic receiver or processor, of which there are more than ten million in service. Dolby Surround matrix encoders are available at many post-production houses throughout the world. DMP Records has created some outstanding surround-sound recordings using a Circle Surround matrix encoder. Lexicon has shown prototypes of its Logic7 encoder, which encodes up to seven tracks (with four surround channels instead of two) onto a stereo recording. Circle Surround and Logic7 can approach, and in ways surpass, the performance of Dolby Digital and DTS when heard through the manufacturers' proprietary decoders. However, when matrix-encoded surround-sound material is heard on a Dolby Pro Logic processor, the channel separation is relatively poor, you can't place loud sounds in all channels at once, you get one surround channel instead of two, and the surround channels have no treble response above 7kHz.

With surround-sound systems already in millions of homes, the question is not whether you'll produce music in surround sound but whether you'll leave the creative decisions to producers and engineers or take command of the process yourself.

Contributors: *Brent Butterworth plays Chapman Stick with the New York-based jazz band Short Memory*.



VIP ACCESS TO OVER 4,000 KEY MUSIC INDUSTRY CONTACTS INCLUDING:

- Detailed city-by-city club/radio/record store/media directory
- cassette/CD duplicators & equipment manufacturers
- booking and A&R directory
- over 500 indie and major label distributors
- conference & showcase directory
- and much, much more!

And now we've made your access even easier with the musician's guide on floppy disk.

ORDER TODAY!

YES! Please send me:

Please send me_____ copies of the Guide (softcover version) at $10.95 each ($11.95 in Canada, $12.95 overseas).

Please send me_____ copies of the Guide (floppy disk version) at $39.95 each ($43.95 in Canada, $45.95 overseas).

PLUS: A *free* companion softcover version with my disk order.

Credit card orders may also call (212) 536-5248, 9am-5pm EST.

•IMPORTANT• Please circle format: PC (WIN) MAC

Name: ____________

Address: ____________

City, State, Zip ____________

Credit Card # ____________

(Circle one) Visa MC AmEx Exp. Date ________

Signature ____________

SEND CHECK/MONEY ORDER w/ ORDER FORM TO: Musician's Guide, 1515 Broadway, 14th floor, New York, NY 10036.
Prices include all shipping and handling. US Funds only.
Please allow 6 to 8 weeks for processing and handling.
AB8MCTG

World Radio History

Drive the Wide Open Road with Telex® UHF Wireless

PRO STAR by Telex®

If you've used a wireless recently you already know that the VHF landscape is pretty crowded. What with TV, radio, walkie-talkies, and other wireless users, it's hard to get a note in edgewise.

Not so with Telex ProStar® UHF systems. There are more available frequencies, less traffic and a cleaner signal in the UHF band. Until now, the problem for most wireless users has been the high cost of UHF systems.

The new Telex ProStar UHF has been specifically developed for musicians — with all the high performance benefits of UHF without the prohibitive cost. In fact, Telex ProStar UHF systems can be had for about the same price as competing VHF systems.

So you can get a lot more performance and flexibility, less hassle and interference, and not spend any extra cash. Sound like a breakthrough? It sure is. Demo a ProStar UHF system at your Telex dealer today.

Head Out on the Highway. And take ProStar UHF guitar and microphone systems with you.

Telex®

Headquarters: 9600 Aldrich Ave. So., Minneapolis, MN 55420 • Manufacturing: 8601 E. Cornhusker Hwy., Lincoln, NE 68505
Tel: (612) 887-5550 • Fax: (612) 884-0043 • e-mail pro.sound@telex.com • www.telex.com
© 1997 Telex Communications, Inc.

World Radio History

to compete with the guitar. With a bold bell sound and a bouncy stick response, the A. Custom Medium maintains its crystalline character through waves of electric guitar chords and when you step it up, builds to a roar.

Sabian 22" HH Signature Series Ed Thigpen Crystal Bell Ride. A light, hand-hammered cymbal with a big bell. The stick sound is sweet and even, without too much buildup, yet a good whack on the edge produces a resounding low-frequency crash that cuts out immediately because the Crystal Ride has a shallow, hammered lip that interrupts the radiation patterns as sound is transmitted from the bell to the edge, minimizing overtone buildup and deepening pitch. Though it's probably designed for acoustic jazz, its rich timbre and solid stick response complements electric guitars at fusion volume.

WHERE'S THE BEEF?

K. Zildjian 20" Custom Medium Ride. This high-pitched instrument has a dark tonal character, but with fast stick response and a focused attack it allows drummers to relax and play time at moderate to high volume without breaking their wrists on a heavy cymbal. Crash accents with the shoulder of the stick come out fat and warm but never build into a heavy overtone wash, because the cymbal is lathed on top and unlathed on the bottom.

Paiste 20" Signature Dark Full Ride. A rich, sparkling cymbal with a beautiful feel and a variety of expressive inflections that cut through well in moderate to high volumes. Though it has a relatively high profile and a big, broad articulate bell sound, the overall character of the cymbal is fairly warm and glassy. There's a lush, focused low-end response when played near the edge, and a crystalline stick sound when played closer to the bell.

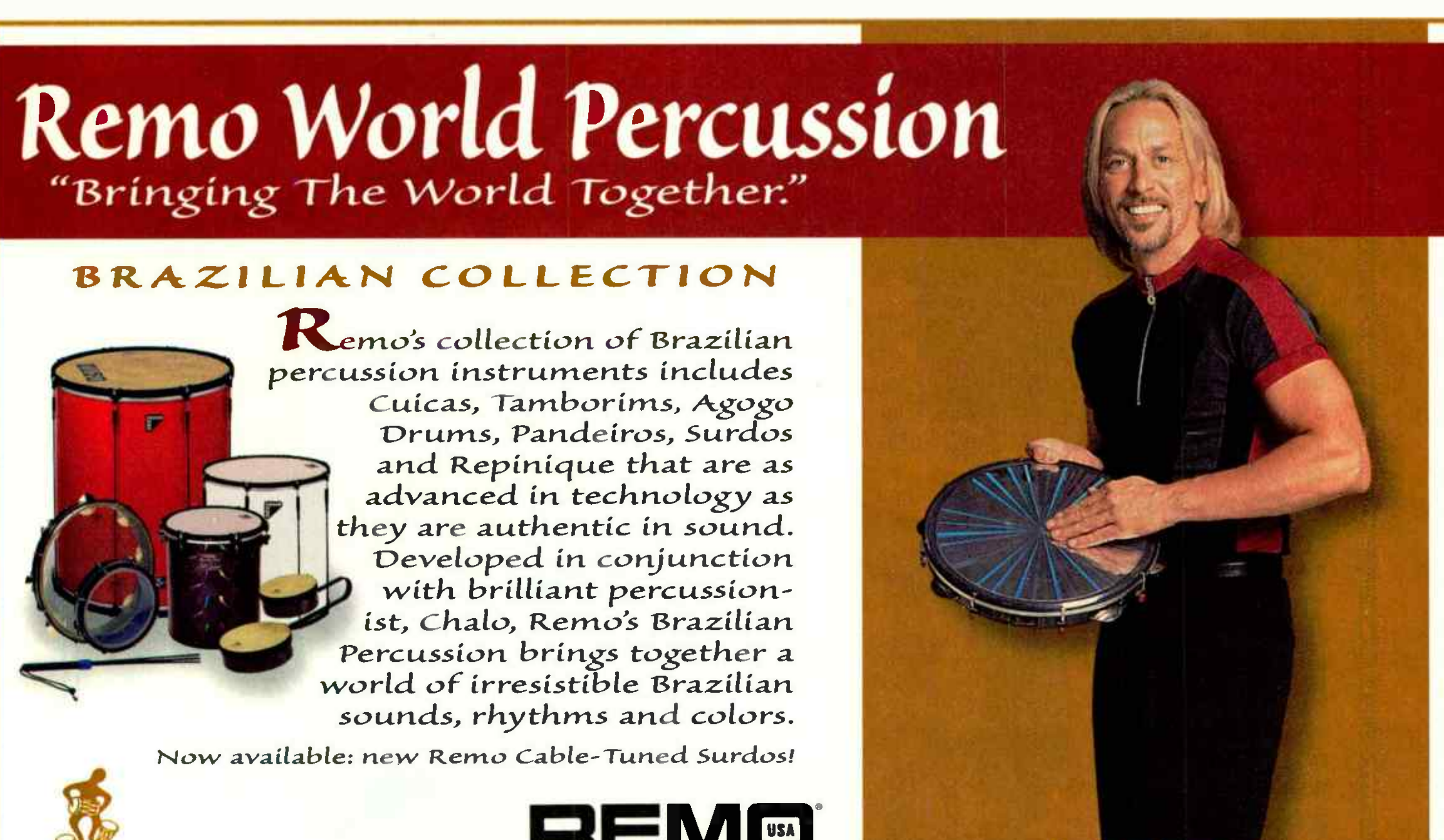
Sabian 21" HH Raw Bell Dry Ride. A medium-heavy ride cymbal with some warmth and character. It has a warm, relatively high-pitched ping sound and a dark, ringing undertone. The shallow bell is unlathed, allowing the drummer sharp, cutting accents similar to a cowbell.

Zildjian 22" Z Custom Power Ride. A heavy, Brilliant-finished ride cymbal with a medium profile and a high bell, specially machine-hammered to optimize its cutting power. Designed for heavy sticks, the Power Ride has a surprisingly warm tonal response for a cymbal with such massive reserves of sound.

AL DENTE

Paiste 22" Traditional Light Ride. This big chewy ride has a rough-hewn, hand-hammered surface that yields a smoky, low-pitched timbre. The dark mix of overtones gives way to an airy ride sound, and every spot on its playing surface provides a distinctive articulation. Ideal for acoustic situations that require a light stick and a supple touch.

K. Zildjian 20" Pre-Aged Light Dry Ride. Of all their post-modem designs, the Pre-Aged series is Zildjian's closest approximation to the sound and feel of the classic Turkish designs, though optimized for modem playing styles.



World Radio History

ARE YOU THE BEST UNSIGNED BAND?

MUSICIAN B.U.B.

BEST UNSIGNED BAND COMPETITION

Musician magazine, in association with Yamaha, Fostex and Atlantic Records, is proud to announce the 1998 Best Unsigned Band Competition. Open to unsigned artists and bands of all genres, this competition seeks to link the world's greatest undiscovered talent with music industry professionals and established artists. Here's your chance to get your music heard and maybe even get discovered! To enter, see the information below.

GRAND PRIZE $10,000 GEAR PACKAGE!

YAMAHA 03D DIGITAL MIXER WITH DIGITAL I/O CARD

YAMAHA P1600 AMPLIFIER

FOSTEX CR200 CD RECORDER

ENTRIES MUST BE POSTMARKED BY DECEMBER 31, 1997

YAMAHA MS10M STUDIO MONITORS

PRIZES AND JUDGES

YAMAHA RH5M HEADPHONES

FOSTEX D90 8-TRACK HARD DISK RECORDER/EDITOR

ART ALEXAKIS

ERIC JOHNSON

MOBY

HAVE YOUR MUSIC HEARD BY THE PROS

JOE PERRY

ANI DIFRANCO

KEB' MO'

FOR MORE INFORMATION, VISIT OUR WEBSITE AT http://www.musicianmag.com/bub

JUDGING

PRIZES

RULES

OFFICIAL ENTRY FORM

Band/Artist Name ______

Contact Name ______

Address ______

City, State, ZIP ______

Telephone ______

Email ______

REQUIRED MATERIALS

1. Completed entry form (or photocopy)
2. 2-Song Cassette (original material only)
3. Name/address of each musician in your band or who plays on the tape
4. Processing fee of $19.95 (check/money order payable to Musician magazine. US funds only)

Send to: Musician/B.U.B., 1515 Broadway, 15th Floor, New York, NY, 10036

ALL ENTRIES MUST BE POSTMARKED BY DECEMBER 31, 1997

FOR MORE INFORMATION AND ADDITIONAL ENTRY FORMS, CALL OUR TOLL-FREE HOTLINE AT

1-888-SONGS98

YAMAHA ATLANTIC FOSTEX

World Radio History

The Light Dry Ride has a tight, sparkling sound that never takes off on its own. Yet the metal is relaxed enough to offer slap-happy drummers a soft, dark, rounded crash sound that's ideal for multiple percussive accents.

Sabian 21" Jack DeJohnette Encore Ride. This Encore Ride is a controlled gas bomb, a warm, all-around cymbal with a soft, giving feel. It has a dark tonal character with a fairly extreme taper at the outer lip, resulting in a big, billowing crash that cuts away immediately, allowing drummers to alternate between multiple crash accents and a dry, focused attack.

Paiste 20" Signature Dry Crisp Ride. A nice, even stick response from top to bottom, with a warm midrange character and a shimmering, translucent tonal response. Its tight, sizzling ride sound never runs away, no matter how hard you tattoo the surface. The Dry Crisp Ride offers a focused crash sound with muted overtones, making this an excellent change of pace for drummers who like the tight feel of flats and mini-bells but want the cymbal to open up more.

20" K. Zildjian Custom Dark Ride. With a small, defined bell and tight, shallow lathing patterns on top and bottom, the Custom Dark Ride is a good match for fusion and rock drummers who want gassy tonal characteristics in a fairly high-pitched cymbal that can cut through at higher volumes.

Sabian 22" HH Duo Ride. Half lathed, half raw (top and bottom), this low-pitched, low-profile mini-bell design offers a penetrating, metallic attack without much high-end sibilance. The deep crash accents never quite spill over into the rounded ping sound, making the Duo Ride perfect for relaxed time playing and controlled rhythmic variations at moderate volume or as a change-of-pace ride sound in a larger setup.

Sabian 20" HH Sound Control High Bell Ride. A round, sparkling stick sound with a fat, resonant crash and a light, glassy bell sound. With its high profile and large bell, this medium-thin cymbal is a superb all-around crash ride because the Brilliant finish tones down midrange details while the Sound Control flange on the outer edge prevents overtone buildup.

FLAT RIDES

Paiste 20" Signature Flat Ride. From the folks who put the flat ride on the map comes this definitive instrument. Slightly higher in profile than the Sabian and Zildjian models, the Signature Flat Ride is a high-pitched, medium-weight cymbal with an even response, a penetrating ping, and shimmering crash accents as you slap away with the shoulder of the stick.

Zildjian 20" A. Custom Flat Top Ride. Zildjian's and Sabian's machine-hammered flat cymbals have traditionally been medium heavy designs, better suited to fusion and rock stylings (where drummers generally prefer a bell) than to jazz and vocal combos. But this thin, low-pitched cymbal offers a variety of shimmering ride sounds with a translucent wash of overtones, and is sharply tapered near the edge for short, billowing crash sounds.

Sabian 20" HH Signature Series Ed Thigpen Crystal Ride. This thin, hand-hammered, low-pitched flat ride has slightly more body than the A. Custom but a less obvious attack dynamic than the Paiste. Its soft feel yields a dark, slappy stick sound with a supple wash of overtones and short, splashy crash accents.

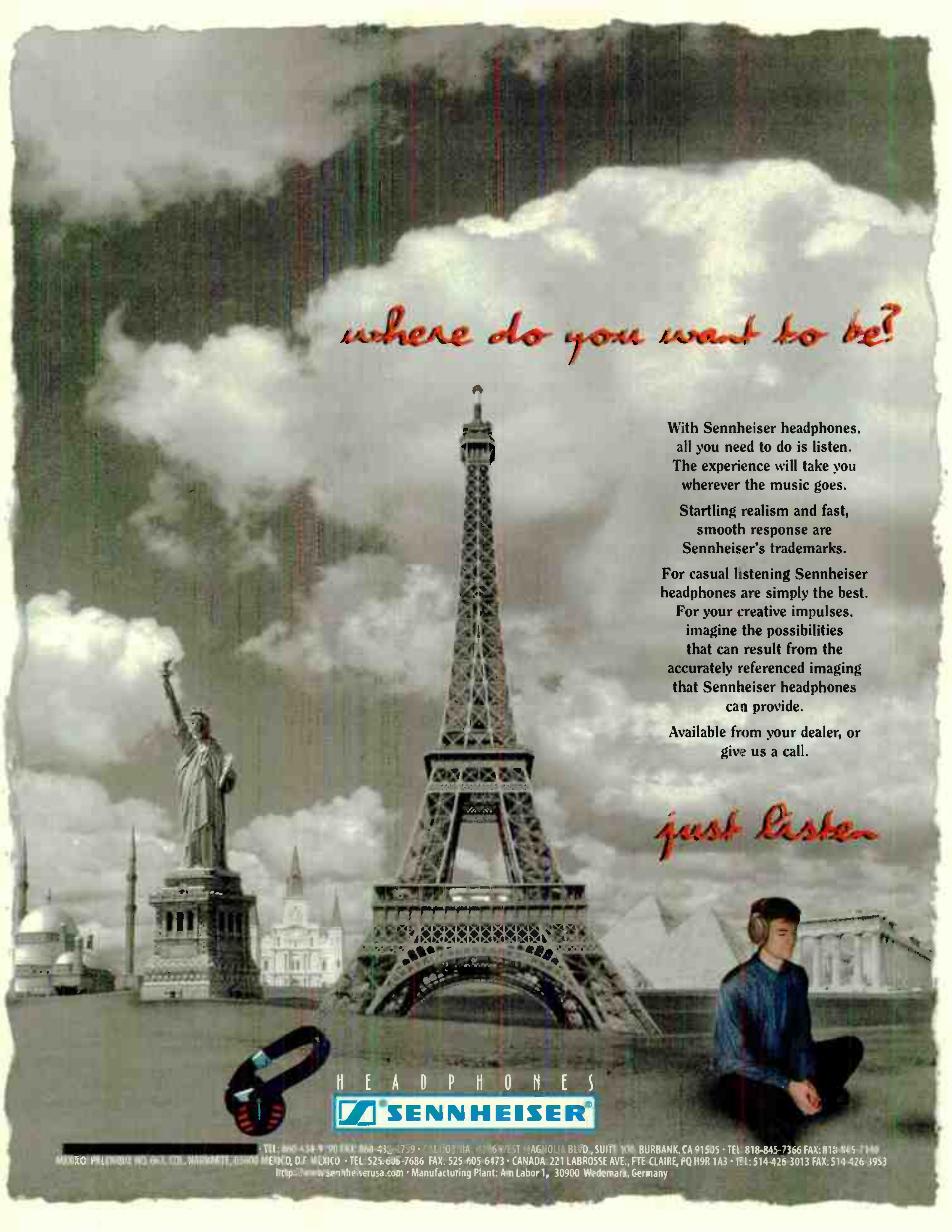
Yes, Lithium does cure the blues.

This Ultralife Lithium 9V battery lasts up to **4 times longer** than **any** alkaline.

If you rely on a wireless system when you perform, you know the hassle of changing batteries. And the worry of batteries dying during a gig. Not to mention the occasional quality problems of wireless sound. Well, chase those blues away. Ultralife Lithium batteries give you unprecedented performance security, plus a more stable audio signal for better sound quality. If alkaline batteries last 6-8 hours in your wireless mikes now, Ultralife Lithium could last up to 32 hours in those same mikes. Call us now to find out more.

1-800-332-5000
Extension 203
Fax 315-331-7800
www.ulbi.com

World Radio History



where do you want to be?
With Sennheiser headphones, all you need to do is listen. The experience will take you wherever the music goes.
Startling realism and fast, smooth response are Sennheiser's trademarks.
For casual listening Sennheiser headphones are simply the best. For your creative impulses, imagine the possibilities that can result from the accurately referenced imaging that Sennheiser headphones can provide.
Available from your dealer, or give us a call.
just listen
HEADPHONES
SENNHEISER
BURBANK, CA 91505 · TEL 818-845-7366
TEL 525-605-7686 FAX. 525 605 6473 · CANADA 221 LABROSSE AVE., PTE CLAIRE, PQ H9R 1A3 · TEL: 514-426 3013 FAX: 514 426 3953
sennheiserusa.com · Manufacturing Plant: Am Labor 1, 30900 Wedemark, Germany

Fly Classic™

Fly Concert™

Fly Deluxe™

Fly Artist™

NiteFly™

Parker. There's more than one way to Fly.

Luthier Ken Parker definitively answers the age-old question: Yes, man was undoubtedly meant to Fly.

Witness the ultralight, balanced perfection of the *Fly Deluxe*, which revolutionized the instrument and created the standard for combining electric and acoustic sounds. The gorgeous mahogany body and deep resonance of the *Classic*. The wonderfully solid, immediately familiar feel of the *NiteFly*. The butter-smooth, remarkably responsive solid sitka spruce bodies of the acoustic *Concert* and the electric/acoustic vibrato-equipped *Artist*.

With unsurpassed versatility and tone, the Parker family has set the world of guitar ablaze eliciting praise from musicians across countless genres and playing styles.

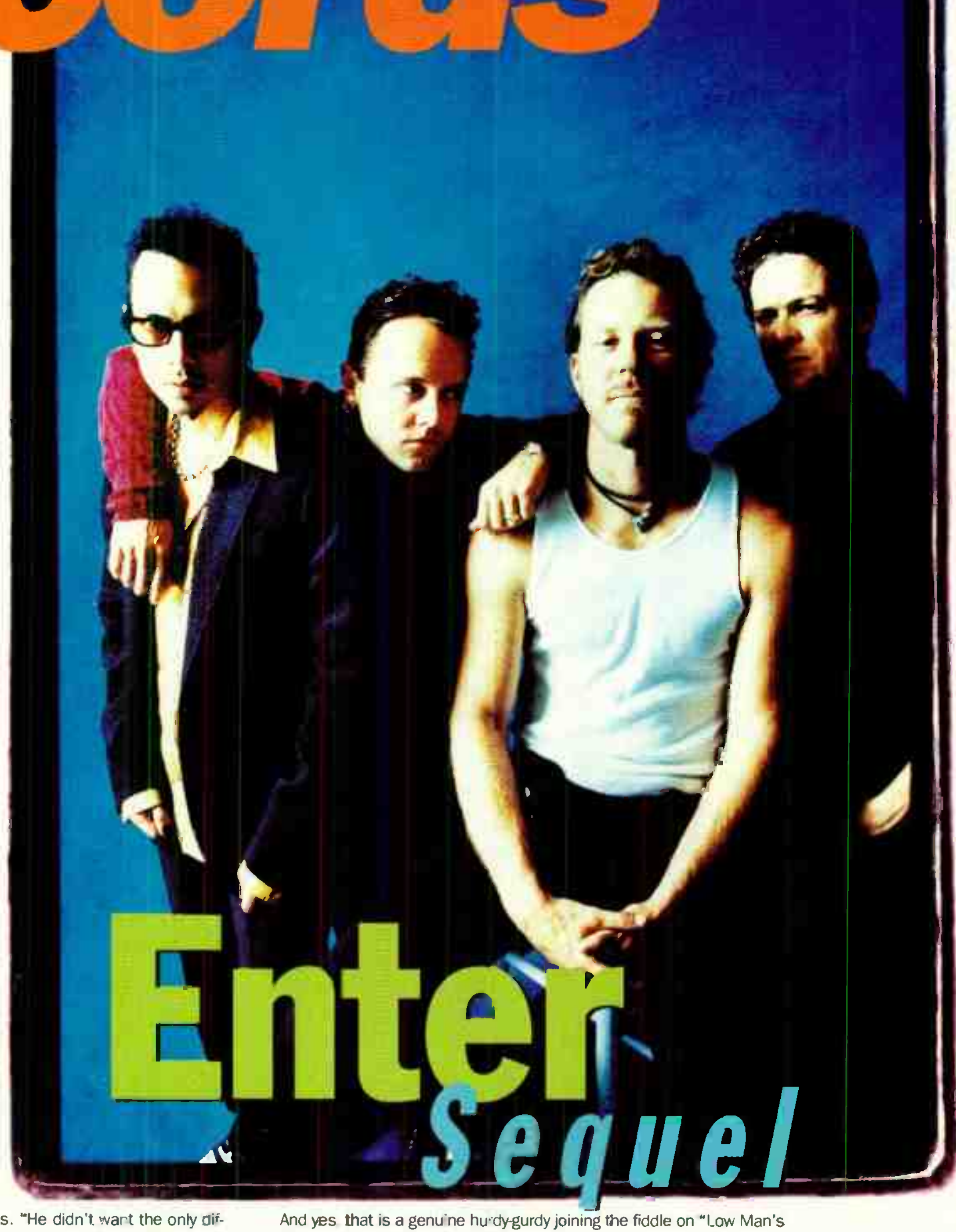
So if you've always dreamed of Flying, now is the time to visit your authorized Parker dealer.

For a Parker catalog, send $2.00 for shipping & handling to Parker Guitars, Dept. FM, 316 South Service Road, Melville, NY 11747-3201

©1997 Parker Guitars. Call for the name of your nearest Parker dealer: (800) 872-5674

World Radio History

records



Metallica

***Re-Load* (Elektra)**

Here's Lars Ulrich's explanation why Metallica's new album, *Re-Load*, sounds so damn good: "For us, the fine line between confidence and arrogance has never been thinner. We've never cared as little about wanting anything, other than to make ourselves happy. I don't think Metallica has ever been purer." Indeed, *Re-Load* crackles like a fireball. It's fueled by the thrill of selling more than 25 million CDs (the combined figure for their last two albums) and the energy brought straight to the studio after eighteen months of touring.

The basics for *Re-Load* were cut at the same time as *Load*, about two years ago, just before the band got drafted to headline Lollapalooza. "It was never planned that we'd go into the studio and write 27 songs," drummer Ulrich relates. "Strong material just kept coming." Nonetheless, releasing fourteen completed numbers as *Load* and then hitting the road prevented studio burnout. "I carried a DAT of the unfinished tracks in my bag for a year and a half," Ulrich continues, "but never analyzed them. So the month we spent finishing the album in San Francisco was a blur. We had the guitar coloring and the solos. James had to sing and write lyrics. We worked so quickly, it's the most instinctive stuff we've done. That gave us an edge and made it very pure."

The sound of "pure" Metallica is greasy, driving, full of fat grooves, lyric and rhythmic hooks, and sonic curveballs. And bigger than ever. Bob Rock's canny mix puts James Hetfield's throat out front, and from the opening snarl in "Fuel" his vocals are pumped with a new clarity—and distortion. "James felt a little trapped by writing lyrics with a verse, a B section, and a chorus," Ulrich recounts. "He didn't want the only difference in his vocal performances to be in the lyrics and melodies, so he experimented with different vocal sounds, mics, effects, and bullhorns."

That's not an unusual vocal effect on the "la-da-da" melody breaks of the single "The Memory Remains," however: It's Marianne Faithfull, making the first-ever guest appearance on a Metallica album. "One of my favorite movies is *Sunset Boulevard*," Ulrich explains. "When we started pushing the lyrics in that direction, the idea of having a middle-eight melody section without words came up. The song's about a character, and when we made a list of who had a voice seasoned enough to be that character, Marianne Faithfull was pretty much the only name on it."

And yes, that is a genuine hurdy-gurdy joining the fiddle on "Low Man's Lyric." Lars again: "Jim Martin, who used to be in Faith No More, was showing James a bunch of cool folk instruments. We decided to take the song in that direction. Up until six months ago, I thought 'hurdy-gurdy' was just a word Steven Tyler invented."

But the best sound on *Re-Load* is Hetfield's and Kirk Hammett's guitars, beautifully harmonized on "Devil's Dance" and "The Memory Remains," stacked and mixed to stun everywhere. "On *Load* Kirk became involved in recording basic tracks, but Kirk's rhythms were recorded with James' setup. For *Re-Load* we re-recorded Kirk's rhythms with his own live setup. Every song has James' rhythm on the left and Kirk's on the right. The

World Radio History

The Jesus Lizard

Punk Rock Grows Up

The Jesus Lizard are throwing around four-letter words again. After unleashing six one-syllable but dynamic records onto the world from esteemed indie-label Touch & Go and a live album, *Show* (Giant/Collision), the Jesus Lizard made their Capitol debut with *Shot*. Now with the band in the studio working on their follow-up, it's been suggested the new album's title be *Gill*, alluding to their producer of the past eight weeks. It is an appropriate suggestion, if not a serious one, considering that Andy Gill, former Gang of Four guitarist and now record producer, "has almost become like a fifth member of the band," as Lizard guitarist Duane Denison points out. This is a departure for the band, not only in terms of sound, but in the actual recording and pre-production process.

"We didn't want to make the same record," notes bassist David Sims, sitting in the lounge of Chicago Recording Company during the last week of mixing. Their previous goal was "to make a loud powerful record that captured how we sounded live," says Denison. For the Jesus Lizard, who are renowned for their passionate live performance, this is no small feat. "I felt we accomplished that, especially on *Goat* with Steve [Albini] and on *Shot* with Garth [Richardson]. We wanted to really make use of a studio and get more technologically involved and were able to do it financially with Capitol behind us."

The band hooked up with Gill while looking for producers to do two singles for Sub Pop Records. They made a wish list ranging from the likes of Barry Adamson and John Cale to Giorgio Moroder and Herbie Hancock. When budgets, scheduling, and reality were considered, they ended up with Cale, who did one of the singles, and Andy Gill. "His M.O. went really well with what we had been wanting to do for our next record," says Denison, visibly excited about how things had gone in the studio, despite the long days. "It's been a lot of fun," adds Gill, "though I wish we had a break in the middle." Gill was around before the songs were even done. Denison, describing the importance of Gill in the early stages, notes, "Him being a musician is major. He sat in on practices and we invited input on arrangements. This was a big step for us, one that takes a lot of trust. We really wanted a 'producer.'"

On listening to them mix their spaghetti-western–sounding song "Terremoto," it still sounds like the Jesus Lizard, but they're drinking their Budweisers out of bottles instead of plastic cups now. It is powerful and clear with a demanding presence, not studio slickness. As Gill describes it, "It's the perfect mixture of hi-fi and lo-fi." There is the signature Sims bass sound, run through the Traynor amp he uses for recording instead of the Gallien-Krueger he uses live; Sims says the GK "sounds too clean and bright in the studio." For distortion, Gill used ADA guitar preamps. "They're so controllable, you can really fine-tune the distortion, especially when you use it with an ADA micro-cabinet simulator (which simulates a 4x10 cabinet). It's interesting using stuff that was originally intended for other purposes."

For guitar, Gill gets a natural-sounding reverb by miking Genelec speakers in a stairwell. For vocals, he did a similar thing with the same speakers in the live room for a shorter, snappier sound. He also ran the vocals through headphones and miked those for vocal distortion. "We really worked on the vocals," says Gill. "David [Yow] has amazing expression and characterization, something I really wanted to pay attention to in a way that doesn't seem to have been done on previous records. In a way he's not a confident singer." That's hard to believe from Yow's now-famous habit of hurling himself into the audience at the first snare hit. "I wanted the full David Yow character coming out there, with the vocals audible enough so you could make out the words; I think David is an excellent lyricist."

They spent a lot of time with effects, but they are subtle touches like organ, piano, bowed guitar, some Nord synthesizer and various Roland sound modules; nothing garish. As Denison notes, it was time-consuming, trying stuff and going down the road to the end, only to toss it. But they came up with some creative accents, which he says, "were well worth the time and effort, something we were financially unable to do on Touch & Go."

With new drummer Jim Kimball on board (Mac McNeilly left the group earlier this year), the Jesus Lizard see this record as both a fresh start and a natural progression. Referring to the indie-scene backlash following their departure from Touch & Go, Denison says, "We all just wanted to rock out and not have to work, and we're good enough that we far exceeded anyone's expectations, including our own. I hope this record is taken more on musical merit and people are less concerned with what *label* it's on. I never bought a record because of the record company—I bought it for the music." The Jesus Lizard have always been serious about their musicianship, even in their punk rock (now called "alternative") beginnings, and this recording process has given them the latitude to explore their talents and sound without financial restriction. Punk rock is growing up, and the Jesus Lizard have been innovators from the get-go. This record seems to be a statement about focusing on what's important: How does it sound? Pretty damn good.—***Maureen Herman***

Brad Miller

World Radio History

nuances between them really stand out. And for the coloring, there were no rules or barriers." Hence flourishes like a Telecaster with a B-bender sent through a wah-wah on "The Unforgiven II."

Simply put, *Re-Load* captures one of rock's greatest bands at its peak. "When we said all 27 songs developed in those sessions had relevance and weight, I don't think anyone believed us," says Ulrich. "I don't want to say 'I told you so,' but . . ."
—Ted Drozdowski

Dominique Eade

When The Wind Was Cool (RCA Victor)

Dominique Eade is a superb musician whose skill and self-assurance enhance an already gorgeous voice. All of these qualities are apparent on her major-label debut, *When the Wind Was Cool*, a tribute album featuring the songs of Chris Connor and June Christy. The material is difficult, and the album makes use of ten musicians who appear with Eade in various configurations. It's an ambitious and sometimes labored project, the brainchild of executive producer Steve Backer, who proposed it "because the material hasn't really been dealt with by this generation of female vocalists. Chris had some sophisticated chops, and June had a great deal of pop crossover ability. Dominique encapsulates those two aspects in one person."

Eade embraced the concept; she selected most of the musicians, collaborated with producer Ben Sidran on the choice of tunes, and wrote five of the arrangements, all of which avoid the standard piano trio format. "We wanted to have dramatic, minimalist structures for each song," Sidran explains. "That adds drama and allows a voice as rich as Dominique's to come forward."

Minimalist or not, several arrangements suffer from a mix that fails to separate instruments with similar tonal qualities. On "Lullaby of Birdland," for instance, pianist Fred Hersch, guitarist Peter Leitch, and vibist Steve Nelson, fine musicians all, condemn themselves to treble hell simply by playing together at the same time. The piano sounds bright throughout the CD (a distraction on the otherwise lovely duet "When the Wind Was Green"), and the vibes sound dampered rather than ringing clear.

But "Moonray" and "The Wind" achieve their aims, the first featuring a flute, bass clarinet, vibes, bass, and frame drum quintet, the second creating a haunting, noirish tableau. On "Ridin' High" Eade nails the verse and zips through the tune in an impressive display of chops; she puts a humorous spin on "Tea for Two," a duet with bassist James Genus, by taking it near warp speed. Everyone sounds relaxed on "I'll Take Romance," which gives veteran saxophonist Benny Golson a little elbow room. But despite Eade's interpretive elegance, much of the other material doesn't sustain repeat-play interest. The medley "Come to the Party"/"Something Cool" is a blasé retro vehicle; "All About Ronnie," "Intrigue," and "Poor Little Rich Girl" just sound old-fashioned. Eade shows an affinity for "The Bad and Beautiful," but I heard the sound of musicians reading. Gordon Jenkins' beautiful "Goodbye" is subjected to a choppy arrangement that messes with the chord structure and sucks the emotional heft from the song.

Eade notes that "When the Wind Was Green" was "closer to me emotionally than some of the other stuff," which underscores this record's central problem: Its minimalist quest yields a curiously dispassionate artifact. "There are so many records that Dominique Eade can make," Ben Sidran points out. Better one with less script and more heart.
—Karen Bennett

Kenny Wayne Shepherd Band

Trouble Is . . . (Revolution)

Kenny Wayne Shepherd swears he's heard it all before—all the skeptical quips about a nineteen-year-old naïf playing the blues. After all, what does an unworldly teenager truly have to be sad about? His defense has become something of a credo: "Everyone has feelings and everyone gets upset. That's mainly what the blues is about: emotions and hard times. Somebody's crying, no matter how old? They've got the blues."

As you might expect, Shepherd's sophomore effort, *Trouble Is . . .*, puffs its chest out mightily, doing its best to be grown-up. Also naturally, clear influences echo through its beefy, bawdy tones: Trower, Stevie Ray, B. B. King. Try as it might, the set still comes off as embryonic, a style just starting to gel.

That said, *Trouble Is . . .* is still a fairly solid effort. Shepherd chooses wisely from his twenty-plus guitar collection: a '61 Strat for the growling Hendrix cover "I Don't Live Today," a Swiss-made custom model (originally intended for Buddy Guy) on the clucking "Blue on Black." But his secret weapon is gruff-throated vocalist Noah Hunt, who only trips up once, attempting a barking update of Dylan's subtly sinister "Everything is Broken." The rest of the time—particularly on "Blue on Black" and the room-to-breathe ballad "I Found Love (When I Found You)"—the guy hits soulful notes like a young Paul Rodgers, complementing Shepherd's muscular licks. Ex-Talking Head Jerry Harrison uses a light postmodern touch as producer, punching up the bass while leaving plenty of space for the guitarist's inevitable pyrotechnics.

But Shepherd is no fool. He knows his current limitations and he cleverly paired himself with pop-savvy songwriters like Danny Tate and cool cult figure Tonio K. And, like most tadpoles, he's developing legs and learning to swim at an alarming rate. *Trouble Is . . .* travels several strong miles down the artistic turnpike from his commercially potent but musically tentative debut, *Ledbetter Heights*. Its one hallmark quality is that it doesn't sound forced; it flows, fluid and friendly, the sound of a blues-o-phile coming to terms with his addiction and finding the voice to communicate it to others. Shepherd may not be at the top of the class quite yet, but in the words of his cartoon peers Beavis and Butt-head, "He scores, dude!"**—Tom Lanham**

Scanner

Delivery (Rawkus)

No theme is more seductive than alienation. From painters of bleak urban scenes to drugged-out balladeers, the modern artist returns to this bitter well again and again. Plenty of great, if depressing, work has resulted, but so has a certain predictability. I mean, how many monotone vocals can one listener take in a lifetime?

Yet there's still room in this gloom for innovation, as Robin Rimbaud proves on his latest album. Recorded under his pseudonym Scanner, *Delivery* qualifies for the electronica category by virtue of its orchestration. Its differences from the genre lie in the unusually sophisticated technique and vision Rimbaud brings to the table and in the source of his most important samples: real conversations, surreptitiously recorded over his radio scanner. Outrageous? Of course. An invasion of privacy? Absolutely. But you can't find a better metaphor for alienation than the articulation of petty concerns within a foreboding musical setting.

Actually, most of this album is sample-free. The dominant texture is strings—spare, elegant pads, drawn from Rimbaud's Roland JV-1080 and often juxtaposed against abrupt, heavily gated drums. Yet

kenny wayne shepherd

Mark Seliger

The Art, News and Technology of Making Music
US Fund only. Please include appropriate sales tax in OH, PA, MA, VA, CA, NY, NJ, TN, FL, DC. Allow 4-6 weeks for delivery.
World Radio History

SERVICES

1000 CD'S as low as $899.00*

Mastering From DAT Included

CD LABS will master your music and put it on CD's for the lowest prices in the industry!

We use the finest Master CD writers & software to guarantee you the best quality available. That's why we are the choice of studio professionals for CD mastering and replication.

DELUXE CD PACKAGES

500 CD's w/4 page/ 4 color inserts.......ONLY $1195
1000 CD's w/4 page/ 4 color inserts.....ONLY $1595

DELUXE CD/CASSETTE PACKAGES

500 ea.w/4 color inserts............ONLY $1895
1000 ea w/4 color inserts...........ONLY $2695

Prices include glass master, 2 color disc label, jewel boxes, assembly and shrink wrap.

All prices are based on customer supplied plate ready film for printing of the color inserts and label graphic imprint.

We have full graphic design service available including: consultation and design, film & proofs for as low as $345. Call for information if you need assistance on your graphics.

SPECIAL CD SHORT RUN COPYING PROGRAM. 10 TO 50 COPIES OF YOUR SUPPLIED CD AUDIO OR CD ROM FOR ONLY $8.99 EACH INCLUDING JEWEL BOX.

*BULK PACKED W/2 COLOR GRAPHIC ON DISC. ALSO 500 FOR ONLY $699.

CD LABS
The Sounds of Music

12517 CHANDLER BLVD., STE. 107
NO. HOLLYWOOD, CA. 91607
(818) 505-9581--(800) 4 CD LABS

The College Fund/UNCF
A mind is a terrible thing to waste.

SERVICES

T-SHIRTS

Real-time cassette duplication on high quality chrome tape: 100 20-minute tapes:$85; 100 50-minute tapes: $125
1000 Retail ready CDs from your master recording and camera ready art: $1750
Single CDs as low as $15

(888) MONKEY-5

World Radio History

SENNHEISER and E-MU SYSTEMS Invite you to:

SAMPLE THIS & WIN!

SENNHEISER and E-MU SYSTEMS, innovative product leaders in the field of audio technology, invite you to SAMPLE THIS! It's your chance to win a state-of-the-art studio microphone and digital sampling synthesizer - a total package worth over $5000! Ten Runners-Up prize winners will each receive a MUSICIAN T-shirt.

One Grand Prize winner selected at random from all submitted entries will receive the SENNHEISER MKH 80 - a variable-pattern condenser microphone with five switchable pick-up patterns, perfect for any sampling or recording application PLUS the E-MU e6400 EMULATOR - a professional sampler that offers the power, performance, superb sound quality, advanced synthesis, and ease-of-use that sets today's standards for modern sampling.

E-MU e6400 EMULATOR Product Features

- Standard MIDI file playback and 16 track scratch pad sequencer
- Expansion ports (three rear panel and one internal) - CD-ROM's
- 128x oversampling sigma/delta conversion - MB sound RAM
- Voice polyphony (expandable to 128) - 6th order Z-plane filters (21 types)
- Load while play - Onboard Graphic Waveform editing - SoundSprint
- Balanced analog outputs - Stereo phase locked time compression
- Digital re-sampling - 50-pin SCSI port - UNDO

SENNHEISER MKH 80 Product Features

- Switchable pre-attenuation, roll-off filter and treble emphasis
- Transformerless and fully floating balanced output
- Wide flat frequency response
- LED for on-axis alignment
- Extended low frequency response
- Wide dynamic range
- Exceptionally low inherent self-noise
- Hermatite-anodized light metal casing

Be creative with your recording & sampling techniques and check out the SENNHEISER COOL SOUNDS CONTEST on the SENNHEISER website ( ). E-Mail your custom audio samples for your chance to win more great products from SENNHEISER!

MUSICIAN

Just complete the coupon below and send today for your chance to win!

____ YES! Enter me in the Sennheiser/E-mu "Sample This" Sweepstakes and start/renew my subscription to Musician right away! I'll get one year of Musician (12 issues) for only $19.97. ____ Payment enclosed ____ Bill me

____ No, I don't want to (or already do) subscribe to Musician. Just enter me in the Sweepstakes.

Name: ____________________

Address: ____________________

City: ____________ State: ______ Zip: ______

Phone (____) ____________________

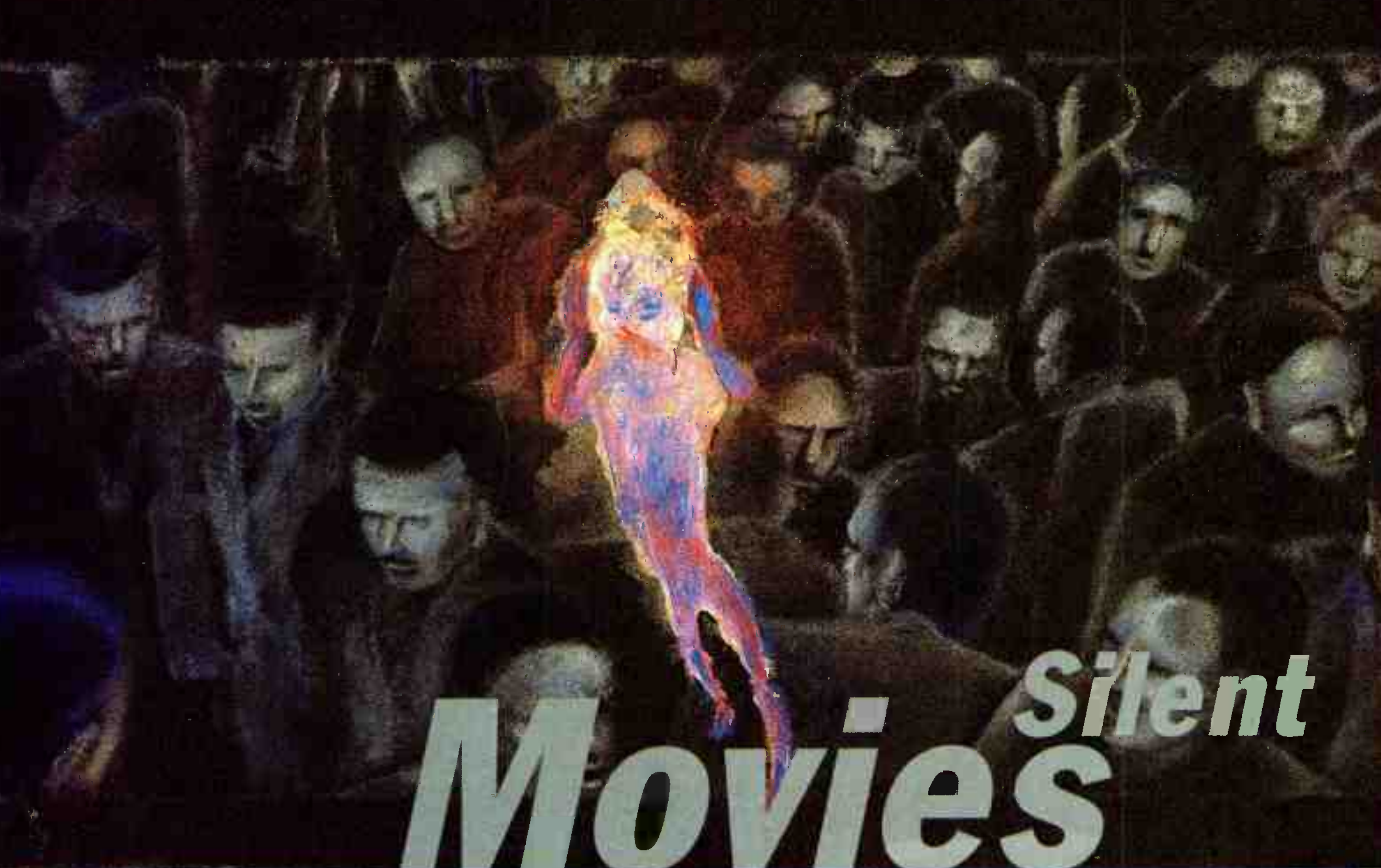
For subscriptions outside the U.S., postage is $12 additional per year. US funds only please.

Please allow 6-8 weeks for delivery of first issue.

Send to: MUSICIAN Sennheiser/E-mu Sweepstakes
1515 Broadway, 11th Floor, New York, NY 10036

AL7SNS

World Radio History



Silent Movies

One good thing about living in New York is that nobody cares about you. Maybe that's the way it is everywhere, I don't know. But there is something great about walking down the street looking at all these people who don't look back at you. They all have movies running through their heads, subject matter unknown. Millions of them play silently, simultaneously, all over the city. (Except for the schizophrenics—their movies have sound.)

Sometimes I walk slowly down crowded streets and avenues. I mean *really* slowly; people pass by like I'm a ghost. After a few minutes, I feel like I'm living out of time. The movie playing in *my* head—how I'm going to be so famous that everyone who dislikes me will be permanently embarrassed (for example)—begins to fade. I start to feel good. I'm now walking slowly enough so that I can see minute variations in the mortar between bricks. After twenty feet (twenty seconds) or so, I might look straight ahead. An abandoned plastic bag is spinning in an interesting pattern, like a human trying to fly. I cross the street and an old lady not much higher than her walker passes me on the left. The determination it takes just to live a life becomes clear for a moment.

Walking under the awning of an upscale building, I look to my right and see a doorman. Walking at a normal pace, his world wouldn't even register. Now, I realize that this shadowed, plant-lined entryway might be his domain for 25 years. In the glaring sunlight, an Andean woman hands me a discount coupon sheet. A new life in North America. The moments widen; everything seems more equal and three-dimensional.

I can't say for sure that this helps songwriting. But, to quote the ancient sages "it can't hurt." Looking at new things can help to guard against self-absorption, which can be deadly in songwriting. Why should anyone care about you? (I was once introduced to a woman by a friend. He said to her, "You know, Lee is a pianist." She said, "Listen. I've got my own problems.") Slowing down and *looking* is also a way to practice discovery. To me, the best artists are the ones whose works have the sound—or look—of some kind of discovery. The discovery doesn't have to be explainable; it can be just a feeling, or a new energy.

Once, at the end of a day which was part of an endless stream of days working in huge buildings, living in the dismal present and waiting for a barely-hoped-for future, I was riding down in the elevator with two suit-wearers, one in his fifties, the other in his late twenties. Young suit-wearer: "How was your day?" Older suit-wearer: "You know, it's never *great*." One advantage of being an artist is that you can at least entertain the possibility that a day *can* be great, or at least worthy of observation. While our silent movies are continually running the world exists, whether we see it or not. To transform that world into art, it might help to take a long, slow look at it first.—***Lee Feldman***

backside

Contributors: *Lee Feldman is a pianist, singer, and songwriter in Brooklyn, New York. His debut album,* Living It All Wrong, *was released on Pure/Mercury last October.*

Taeseung Kahng

Writing songs can be as easy—or as hard—as walking and listening.

World Radio History

In the beginning, all guitars were made in much the same way.

Maple and mahogany met rosewood or ebony, and so it was.

The necks proved too weak to stand up to the stress of strings, so the truss rod was born, and it was good. Except that one guitar sounded rather like the next.

Gone was the vibrant, individual tone. Gone was, well, the individual.

Much time passed, and the land was abundant with, shall we say, similar things. Enter Genesis. An entirely new way to think about guitar.

A central graphite section inside the neck carries all the string tension.

We can now choose neck wood for tone, not just strength. Soma, cedar, alder and soft maple each bring unique character to the tone of the guitar.

Dial in just the right amount of bow in the neck to suit your individual touch and technique with our new neck-relief system.

Beautiful? Yes. Innovative? Certainly. Wicked? You be the judge. Experience Genesis.

A new sound is born.

genesis by MODULUS

Modulus Guitars
8 Digital Drive Suite 101 Novato CA 94949
(415) 884-2300 fax: (415) 884-2373 www.modulusguitars.com

Modulus is committed to the use of independently certified, ecologically sustainable woods in all its instruments.

World Radio History

SENNHEISER
defining sound

We've been listening to you.
We've heard what you said.

Now come and hear the results.

Welcome to a dynamic revolution. Sennheiser's Evolution Series introduces completely new standards of microphone performance at remarkably affordable prices.

Meeting every possible requirement – from vocals to acoustic instruments, percussion and instrument amplification – the Evolution Series has been created after extensive research into the needs of today's musician. These remarkable microphones represent our state-of-the-art response to your explicit demands for superior performance, reliability and value. Evolution combines Sennheiser's immense experience in microphone design with the latest advances in manufacturing and material technologies.

- Amazing SPL in excess of 150dB on all models.
- Outstanding feedback rejection.
- Advanced shock-mount design minimizes handling noise.
- Rugged road-proof construction.
- Designed and built in Germany.

...and they sound great !

Dynamic microphones will never be the same. Visit your Sennheiser dealer and experience the Evolution revolution.

Sennheiser Electronic Corporation, 1 Enterprise Drive, PO Box 987, Old Lyme, CT 06371. Tel: 860-434-9190. Fax: 860-434-1759. Web: http://www.sennheiserusa.com
Sennheiser Mexico: Av. Xola 613, PH6, Col. Del Valle 03100, Mexico, DF. Tel: (525) 639-0956. Fax: (525) 639-9482. **Sennheiser Canada:** 221 Labrosse Ave, Pte-Claire, PQ H9R 1A3. Tel: 514-426-3013. Fax: 514-426-3953.

World Radio History