Studio enjoys sound growth

Many local groups go through the 'Mill'

By John Logia special writer

special writor

For the better part of the last decade, dozens upon dozens of local bands have descended into a basement in Livonia to record demos, tapes, LPs and CDs. Through the years, Dave Feeny's studio, The Tempermill, has grown from a hoby into a career. And as the studio became busier, it became clear that the noise fillering up from the basement into the family's living space was becoming too constant to ginore. "I was just so busy, I was literally doing 16:18 bours a day, seven days a week. Sometimes we'd do basteally 48 hours straight." Feeny saled. Sensing that his family's patience was nearing its limits, Feeny executive decided to move the studio. In mid-March, he wilf open a Tempermill in Ferndale, about a mile south of 1-586.

He has secured the use of a large building that used to house several

oi 1-596.

He has secured the use of a large building that used to house several chiropractors, and whenever he isn't recording with bands in Livonia, Feeny is making extensive renovations to help the building conform to his vision.

his vision.
"It's going to be this fantastically high-tech two-inch tape, 24-track studio," he said. "Actually, there will be two studios, and they'll have two separate control rooms, a 16-track control room and a 24-track control room... all in the same building, with saunas, jacuzzis, tennis, walley-ball. It's going to be cool."

FEENY IS probably kidding about the tennis and walleyball, but the building seems big enough to house both. He said the studies will take up 3,000 feet of space, leaving blir room for a kitchen and other creature comforts.

And while Feeny's limited plumbing skills will probably preclude installation of that jacuzzi for a while, be did teach himself enough to install a toilet and shower in the building.

Self-teaching is how most of the Skills Feeny uses were developed.

In 1981, he was a member of a band called Blue Food which never

quite made it out of the basement. But Feeny bought a four-track recorder to use with that band and
when the band dissolved. Feeny
started experimenting.
"I started doing synthesizer stuff
with a really cheesy drum machine,
just because you could. You didn't
have to have any micrephones. All
you had to do was plug ererything in.
You could do basically whole songs
and plug the guitar right into the
tapedeck."
In 1982, Feeny Joired a band
called Novelty in Romance. He and
the singer were both Interested in
recording, and they decided to attend a recording workshop in Chillicolle, Olito, for a six-week stretch.

ARMED WITH this training, he decided to head for the professional studios.

"I thought I didn't have enough stuff to have my own studio, although I had been recording friends. And I had some friends in Florida. So I went and stayed with them for a month and knocked on doors of different studios in Florida. So I went studios, in Florida. So I went studios in Florida. So I went studios in Florida. So I went studios in Sweep Boors, and was willing to relicate, and start from serateh, and it didn't work out at all.

Feeny was in line bettind innumerable out-of-work mulcitans, friends of friends and other appring studio return to Michigan
After a while Feeny was able to

personnel, so he eventually decided to return to Michigan
After a while Feory was able to buy an eight-track recorder and a new mixing board, but he regarded recording as a bobby until the sterted seeing the competition. "In 1933, 1 Joinout the Hysteric Narcottes, and we do some recording at some other studies. I kind of got a feel for whit else was outhere, and I thought Well, I'm not really that far from that," he said. Feory recorded an increasing number of bands on a casual basis while maintaining is day Job at a steel processing plant. In 1966, after saving up a substitatial amount of money, he quit his Job and bought a 16-track recorder-ie named the studio Tempermill afer a stamp which



Dave Feeny of Livonia hammers away in the new Tempermill Studio in Ferndale. The original Tempermill, recording home for many local bands, was in the basement of his Livonia

home.

appeared with numbing regularity or rolls of tempered steel used at the plant, and began advertising.

"It was kind of slow at first, but all of the money that I got for recording, I would just put back into equipment," he said.

THE TEMPERMILL'S low rates (Feen's ads routinely characterized the hourly rate as "twenty skins.") made it the studio of choice for many aspiring local bands.

In the past few years Feeny has recorded CDs for Hippodrome and Shouting Club, and LPs and tapes for Missionary Stew, Feisty Cadavers, Heresy, the Sensitive Big Guys and many, many other bands.

The studio also came in handy when Feeny's current band, the Orange Roughles, started working on their recently released debut album.

While the old studio had its charms, Feeny probably won't miss the relatively diminutive rooms and jury-rigged complex of carpeted walls and wiring.

walls and wiring.

THE NEW Tempermill will definitely be more conductive to recording. It will feature equipment on carts to facilitate movement between the two studios. In addition, the control will not be the only one growth of the conductive that the control will not be the only one growth of the conductive that the condu

IN CONCERT

Yesterday's Children
 Yesterday's Children will perform
 Monday, Feb. 19, at the Blind Pig. 208 S.
First, Ann Arbor. For Information, call
 996-8555.

Mission Impossible Mission Impossible will perform Mon-day, Feb. 19, at Rick's Cafe, 611 Church, Ann Arbor. For information, call 996-2747.

Laughing Hyenas
 Laughing Hyenas will perform on Tuesday, Feb. 20, at the Blind Pig. 208 S. First, Ann Arbor. For information, call 996-8555.

Sense of Smell will perform on Tuesday, Feb. 20, at Rick's Cafe, 61 Church, Ann Arbor. For information, call 996-2747.

• The Look

The Look will perform on Wednesday,
Friday and Saturday, Feb. 21, 23-24, at
Jaggers, 3481 Elizabeth Lake Road,
Waterford. For information, call 6811700.

Terrance Simien
 Terrance Simien and the Mailet Play-toys will perform on Wednesday, Feb. 21, at the Bland Pig. 208 S. First, Ann Arbor. For information, call 996-8555

Knaves
 Knaves will perform on Wednesday,
 Feb. 21, at Rick's Cafe, 611 Church, Ann
 Arbor. For information, call 996-2747.

• Virus B-23
Virus B-23 will perform along with guests, Naming Mary, on Wednesday, Feb. 21, at Club Heidelberg, 215 N. Main, Ann Arbor. For information, call 663-

Ouler Drive
Outer Drive will perform Thursday,
Feb 22, at the Wasting Room Lounge,
3216 Carpenter, Hamtramek, For infor-mation, call 89/1997, The group will also perform on Saturday, Feb 24, at Cross Street Station, 511 W. Cross, Ypsilanti. For information, call 485-5050.

• Trinidad Steel
Trinidad Tripoli Steel Band will perform on Thursday, Feb. 22, at Rick's Cafe, 511 Church, Ann Arbor. For information, call 995-2747.

Abraham Nixon
 Abraham Nixon will perform Thusday, Feb. 22, with guests, Homewreckers, at Club Heidelberg, 215 N. Main, Ann Arbor, For information, call 663-7758.

• The Voice

The Voice will perform on Thursday,
Feb. 22, at the Blind Pig. 208 S. First,
Ann Arbor. For information, call 9968555.

Mose Allison
 Mose Allison will perform Thursday
through Saturday, Feb. 22-24, at the Bird
of Paradise, 207 S. Ashley, Ann Arbor.
For information, call 662-8310.

Walk the Dogma
 Walk the Dogma
 Walk the Dogma will perform with
 guests, Kash Phalag and Standing Shadows, on Friday, Feb. 23, at Paychecks
 Lounge, 2937 Canift, Hamtramek. For information, call 872-8934
 Incurables
 The Incurables
 The Incurables
 The Incurables will perform Friday
 and Saturday, Feb. 23-48, at Ashley's,
 Telegraph and Joy, Redford.

Soul Station
 Soul Station will perform with guests.
 Trip 20. Friday, Feb. 23, at Finney's Pub. 3965. Woodward, Detroit. For information, call 831-8070.

tion, call 831-8910
Shouting Club will perform with guests, Hippodrome, on Friday, Feb. 23; at Garden Bowl, 4120 Woodward, next to the Gnome Restaurant, Detroit. For information, call 833-9850.

Culture Shock
 Culture Shock will perform with
 guests. Big Fun. on Friday, Feb. 23, at
 Club Heidelberg, 215 N. Main. Ann Arbor.
 For information, call 663-7758.

Royal Creacent Mob
 Royal Crescent Mob will perform Saturday, Feb. 24, at Saint Andrew's Hall,
431 E. Congress, Detroit. For information, call 961-MELT.



Laughing Hyenas will perform on Tuesday, Feb. 20, at the Blind Pig in Ann

Blind Pig to host band contest

For all of you fledgling musicians at gripe that local bands never get For all of you freeging musscians that gripe that local bands never get any support, complain no longer. Support is on the way — your chance to be noticed, your moment in sex, your 15 minutes of fame!

What we're talking about is the first ever "Clash of the Rock h'Rotil Bands," sponsored by All Naill Music and the Blind Pig in Ann Arbor.
What's in It for you?

and the Blind Pig in Ann Arbor.
What's in it for you?
Well, how does winning cash, equipment and exposure to record label and agency representatives sound? Not too bad, right?
So, what price is this fame?

The cost of oie good demo tape with three original, copywritten tunes. Throughout the month of Pebruary, Judges fom al Nalli Musle and the Blind Pg will face the ardujust ask of lishening to layer from southeastern Mchigan's finest local bands.

Once all of the tapes have been reviewed, the judges will select 12 finalists. EveryMonday in March (5, 12, 19 and 26, three finalist bands will showcast their talents at the Blind Pig. Pssible judges include Milch Ryder, the Metro Times' Kevin Knapp, WIP's Anne Carlini and WCSN's Marl Pasman.

Each Modaly a winner will be chosen to compete on April 2 at the "finals final" at the Pig.

SURE, ALL this "finalist" stuff is complex, but what's a little confu-sion when rock'n'roll stardom is at

sion when rock'n'roll stardom is at stake?
Contest instigator Ann Marie Stadler of the Blind Pig said she de-veloped the idea to ralse awareness of the great local music scene in Michigan and to give exposure to the hande

If the contest is successful, it will become an annual event. Proceeds from the contest will go to the

winner.

Of course, a contest isn't a contest without rules? So, here's some official info about what you have to do to get that Big Break:

• Your cassette must be high

Your cassette must be high quality, original, copywritten music

and contain only three songs

· ALL MEMBERS of your band ust be 18 years or older.

Bands must not be affiliated

Bands must not be affiliated with a major agency or record label and cannot be employed by the Blind Pig or Al Nalli music.
 Your music will not reproduced for any reason and tapes will not be returned.

The deadline is Saturday, Feb.

24.

Drop off tape or send to: Al Nalli Music, 1990 Band Bash, 312 S. Ashley, Ann Arbor 48104.

Include band name, contact name, phone number, address and the number of people in the band direct 10.

TOP HITS

Best selling records of the week:

1. "Opposites Attract." Pagin Abdol.

2. "How An I Supposed to Live Without
You." Michael Bolton.
3. "Downsown Train." Bod Stewart.

4. "Two to Make IR Right." Seduction.

5. "Janie's Got a Gum." Aeromich
6. "Free Fallin," Tom Petty.
7. "I Remember You." Sité Row.

8. "Just Between You and Me," Los
Gramm.

9. "Pump Up the Jam." Technotronic. 10. "Everything." Jody Watley. (Source: Cashbox magazine)

LOCAL

Here are the top-10 songs receiving airplay on "Detroit Music Scene," which is heard 4-5 p.m. Sundays (repeated 5:30-6 30 p.m. Tuesdays) on WDTR-FM 90.9.

i. "Don't Give it Away," Breakaway.
2. "Running Out of Track." Jehabod

owe, "Indatuated with Mary," See Dick Run.
"Wasted," The Gear.
"Voodoo Pain," Soul Station.
"Reach for June," Mochness Lobster.
"Metropolis," Ble Nimbus.
"Cranding Payement.

REVIEWS

A CHANGE IN THE WEATHER

- Gregson & Collister

This tandem defles easy classification, Because they are members of Richard Thompson's band, Gregson & Collister often get lumped in with more traditional tolk and folk/rock groups. But that really doesn't tell the whole story. Gregson, the duo's songwriter, guitar player and sometime vocality draws extensively on blues, jazz and R&B in both his writing and his playing.

draws extensively on fouces, jazz conR&B in both his writing and sile playing.

Collister has an incredible voice, ranging from a dusky allo to a
smooth upper register. This allows
her to draw Gregsoris disparate influences together and create a music
that manages, at times, to be both
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The record's most notable lapses com when the duo turns its attention to rock's mystle goddend. Elvi Prestly. "(Don't Step In) My Blu Suede Shoes" is similar in tone to fin McLean's "American Ple." (regson eulogizes Elvis as a vict, then shoehorns Bruce Springsten into the song as a man tormented by the press for the crime of tring to stay in touch with his rust-bit roots. Faislily, Gregson portrays imself as one who learned too late at rock'n'oll was dangerous work. I is the record's least genuine noment.

noment.

It is followed by Collister's reading of Elvis' Sun Sessions chestnut.

"Trying to Get to You." The keyboard backing just doesn't fif, and Collister seems intent on competing with the King, rather than bringing something new to the song. While Gregson and Collister seem worried about establishing themselves as a "rock" act, they needn't bother.

Whatever their music is, it's good.

— John Logie

ANIMAL LOGIC

- Animal Logic



Yaaaaaarrrrghhhh!!! A super-

Yananaarrrghhhh!!! A super-group!! Run for the hills Shield your early Protect your record collection. What do bored ex- and ongoing "stars" do when they grow up?

They get the meaningful "super-group" together. The Yravelling Wilburys were one of the only groups of this genre that was doing it for fun because no member needed to profit (artistically or financially) from a project like that, and it shows through the relative strength of their songs.

inrough the relative strength of their songs.
Walle at the other end of the spectrum is . . . Animal Logic.
The backbone behind Animal Logic, and their first self-titled LP for I.R.S. Records, is the rhythm section of Stewart Copeland (forummer for The Police) and bass player extrordinaire Stanley Clarke, Not only do they play on the album, but they also arrange and produce it.
Singer Deborah Holland is credited with writing all songs, except one. And there's the rub.

Obviously, with musicians of that caliber of playing experience, the quality level is high, but unfortunate-ly the songs don't justify it. Side one leads off with "There's A Spy (in the

ly the songs don't justify it. Side one leads off with "There's A Spy (in the House of Love)".

Amazingly similar name but, no, they had not the good taste to cover the Was (Not Was) songs. Instead it's a mid-tempo "adult rock" song, caturing Deboral Holland's voice, which at times sounds remarkably close to Nancy Wilson from Heart and guitars by Steve Howe (er-Genesis) and Mitchell Thompson.

Most of the songs take that safe visoft rock" with few Pat Benetar style rockers thrown in. While this album offers exceptional musical ability, it lacks any attempt to display an adventurous spirit.

Did somebody say that musicians were the last people who should control music, or was that some leftover punk philosophy? Classic radio fodder.

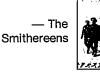
That's not meant as a comollment.

er.
That's not meant as a compliment.

— Cormac Wright

11

The



This rocking quartet follows up their stalwart effort "Green Thoughts" with another solid release. Forget the misleading title, boavever. It is by no means their 11th album and contains only 10 song (no explanation is given for the bizarre title either). Pat DiNizio, who plays guitars, sings lead vocals and handles the songariting chores, has a knack for developing those books that stick in your head. He's already done it on past smitherens tracks like "Blood and Roses," "Behind the Wall of Step," and "Only a Memory," and the roll hann't stopped here.
For the most part, "11" continues the guitar-attack style started early in the band's career, with tracks like. "A Girl Like You" (currently an AOR radio staple), "Blues Before and After" and "Room Without a View" serving notice.
However, DiNizio can also craft and croon a good ballad, evident throughout the album Belinda Carlisle guests on "Blue Period," a lyri-



cally distinctive look at the dol-drums of love, complete with a bluesy string arrangement.

"Maria Elena" and "Kiss Your Tears Away" finish the album and could be labeled "The Smitherectis Meet Los Lobes."

The ballad that cellspass them all; on this album, however, is "Cut Flo-vers," a sad song about, a guilt-rid-den man who suffers the ultimate loss of love.

loss of love.

"II" is not as musically imagina-tive and distinctive as "Green-Thoughts," but it still hits on all cyl-inders required to be a successful record.

record.

The only real disappointment about the album is that it comes in at just a little over a half-hour of-music — not quite enough for some rock-irold appetites.

So if "11" doesn't fill you up, you'can always order "Green Thoughts" or "Especially for You" for a little dessert.

- Bob Sadler