

MUSIC NOTES

After seven years on their own record label, Bad Religion has jumped from their own Epitaph Records to Atlantic Records.

"The majors are more sophisticated about this type of music than they used to be, so there's less chance of us destroying our career than there used to be," said Bad Religion co-founder and songwriter Greg Graffin. "And using a massive distribution network is something that should be explored."

"If all goes well, everyone will think it was a great thing to do."

Their first release on Atlantic, "Recipe for Hate" is also receiving more press because Eddio Vedder of Pearl Jam and Johnette of Concrete Blonde are guest vocalists. Graffin seems annoyed with that attention.

"You've got to understand, we have been around for awhile. We've influenced people who are far more famous than we are now." Bad Religion plays St. Andrew's Hall with Seaweed and Green Day on Friday, Oct. 8.

Former Riverview resident Tim Alexander is planning to return home when his band Primus plays the State Theatre, 2115 Woodward, Detroit, on Monday, and Tuesday, Oct. 19. "I'm going to go to where I used to live. I got friends there still," the drummer said. Alexander lived in Riverview 1975-1982 and attended Riverview High School before moving to Arizona.

The band will be in town promoting its album, "Pork Soda." Primus's last tour was Lollapalooza — something Alexander wasn't happy with. "For the fields, we had Porta-Johns instead of bathrooms. A month of Porta-Johns got old. . . . There were also a lot of politics about it that weren't too cool like you couldn't bring water in. That was kind of ridiculous."

For those following the Seattle dress code, be warned that the new style is three-piece suits.

Layne Staley of Alice in Chains mixed the T-shirt and jeans and donned dark-colored suits with a multi-colored tie at his show at the State Theatre on Wednesday, Sept. 29. It was part of a new twist for Alice in Chains that included backdrops and guest appearances by opening bands Tad and Sweet Water. Alice in Chains added dramatics to the show by playing the first 1½ songs behind a curtain lined with a grid made of rope. Backlit, Staley climbed up and down the grid hidden behind a white sheet. The hourlong show included most of the hits including "Would" and "Angry Chair."

Speaking of the show, Sweet Water has been able to fill clubs in their hometown of Seattle since opening one show for Alice in Chains. Singer Adam Czelester is anxious to see what will happen after the group finishes its 10-show U.S. tour with them.

"My real goal is to make it so people in the country know we're a band." He doesn't want them to know just because of their hometown. "Everyone always mentions Seattle. The word is so overused. It's not like it has this insane energy that makes bands great."

It's hard to avoid asking them about the rainy city after their hit "pans" in the film "Singles." In the movie, the character played by Matt Dillon posts a flier for a show by his band. Sweet Water is one of the opening bands listed on the flier. Their shows are what Sweet Water prides themselves on.

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CUTTING GROOVES

The top 10 albums being sold at area Harmony House stores include:

1. "In Utero," Nirvana (Geffen)
2. "Blind Melon," Blind Melon (Capitol)
3. "River of Dream," Billy Joel (Columbia)
4. "Sleepless in Seattle" soundtrack, various artists (Sony)
5. "Unplugged and Seated," Rod Stewart (Warner Bros.)
6. "Music Box," Mariah Carey (Sony)
7. "Bat Out of Hell II," Meat Loaf (MCA)
8. "Stimese Dream," Smashing Pumpkins (Virgin)
9. "It," Janet Jackson (Virgin)
10. "La Scorcista: Devil Music Vol. 1," White Zombie (Geffen)

LOCAL SPINS

Local releases on heavy rotation on WSDP, 88.1 FM, the student-run radio station at Plymouth Canton and Salem High Schools include:

1. "Developing in a World Without Sound," Spectacle
2. "Sunday Dress," Confuse a Cat (360 Records)
3. "Flirt," Charm Farm (PRA)
4. "I'll Go Back," Riddle Me This
5. "Love 15," Majesty Crush (Dall)
6. "Shrill," Shrill (Monkfish Records)
7. "April Flowers," Hugh Duncan
8. "Down Stream," Down Stream
9. "Bent Lucy," Bent Lucy
10. "Anhedonia," Noc Barrage

LOOKING AHEAD

What to watch for in Street Scene next week:

- Linda Chomlin showcases artist John Shannon in Art on the Edge.
- John Monaghan looks at the latest offering on the alternative movie scene.
- And don't miss Street Sense by Barbara Schiff.

Studios develop a niche

Most have had humble beginnings — in basements or garages. Local recording studios have become an important part of the metro area music scene, offering bands a place to record their music.

BY KYLE GREEN
SPECIAL WRITER



Things have changed for Dave Feeny since he began recording bands in his parents' basement in their Livonia home.

Armed with a simple mixing board and a 16-track recording machine, Feeny started The Tempermill recording studio.

"My mother baked cookies and at the time we did a lot of punk, guitar groups," Feeny said with a smile. "Any kind of problem which could have happened, happened. The furnace would be too loud and when we recorded vocals, I turned off the blower."

The earliest visitors to the Tempermill included Hippodrome and the Orange Roughies — both of which have helped Feeny develop the company into a 50-hour-a-week business. After three years, Feeny's parents weren't too pleased with his venture under their roof, so he decided to make a professional effort and relocated to his present location in Ferndale.

"This used to be an old chiropractor office building," Feeny said, "and what I thought would be a weekend and a case of beer turned into a six-month project."

Now more than three years later, six months of hard labor has transformed a 9,000-square-foot building into a mammoth recording studio complete with massive mixing and recording equipment and Nintendo video games. With such groups as The Final Cut, The Charm Farm, Goober & The Peas, Elvis Hitler and Majesty Crush using its facility, the studio has made quite a name.

The Tempermill is one of hundreds of independent recording studios in the metro Detroit area. Some are simple with just enough equipment to record while others are elaborate and possess unique charm. The studios play host to local and na-



WILLIAM HANSEN

Home grown: A musician himself, Tempermill Studios' owner Dave Feeny started his studio in his parents' home in Livonia.

tional performers who create their art regardless of style.

Typically larger studios are equipped, due to the enormous equipment value, hidden behind blackened windows or a simple doorway with an address number hanging over it.

Each studio provides something different which adds to its charm whether it's a roomy recording room or pool tables. Each contains the essentials: microphones, sound boards which capture each sound and tones it, mixing boards which take sound and combine it with others and track machines which record the sound onto individual cassette tracks.

STREET BEATS

The latest staple of modern recording studios are computers which assist in running sound and mixing boards as well as capture, dub, create and overlay sounds many times in chorus.

Like many other performers and producers, Kevin Saunderson, president and founder of KMS Records and recording studio in Detroit, has his Macintosh Apple-compatible computer to assist him in recording and creating his techno-dance music.

"I think it's very important for the sound, not for the technology, but to see what you're doing," said Saunderson, a Southfield resident. With the help of his Macintosh computer and program, Saunderson can run tracks and create sound all from one spot.

"I don't have to get up from my chair to record or play," he said. "It's quite important for what technology is worth for the future."

Feeny also sees the future of recording spearheaded by microchips. The Tempermill has a combination of vintage recording equipment and modern technology, such as a Macintosh II SE and IBM compatible computer to further sound quality.

"There are stuff on computers that you can't do on tape," Feeny said. "It gives you flexibility. It gives you hundreds of extra fingers. . . ."

The recording process varies from performer to performer depending on the musical style, medium, production and money allotted to the production. Nevertheless, studios are typically open 24-hours, seven days a week to accommodate recording demands. Some studios have a month-long waiting list even for the midnight slots.

The White Room Studios in Detroit is renowned for its vintage equipment having housed bands like 700 Miles, Walk on Water, Every Mother's Nightmare, The Exceptions, Junk Monkeys, Spanking Bozos and Forehead Stew. The studio occupies 10,000 square feet of the third floor of an office building. Co-owner Michael Nehra feels the classic API sound equipment is the draw of the studio.

"The studio has been revolving around vintage recording equipment, but now it's a good variety of old and new," said Nehra, one of the three owners. "I think we get a fatter sound; granted, it helps when you

have a good engineer. "We try to leave some rough edges in the music because that's our sound."

Historically, studios start off small, but once incubated, they can develop into a multi-million dollar investment. Saunderson knows that pathway too well.

As a Eastern Michigan University student Saunderson started recording his own dance music on an eight-track recorder, drum machines and keyboards in his Ypsilanti apartment.

"I got kicked out of several places because of my music," he said. "Back then I didn't know what the hell I was doing. Now my sound sounds a lot cleaner."

To many, Saunderson is better known for his success in the European house band Inner City, which won several gold and silver records in the United Kingdom with hits like "Big Fun" and "Good Life," but is primarily only heard in dance clubs statewide.

Today, Saunderson rents out his facility for up to \$60 an hour which includes an engineer, a far cry from his early days. Now his facility is used for recording for Mike Banks, Jennifer Williams and Kase to re-mixing for New Order and the Pet Shop Boys.

National acts have found inspiration and technological assistance in the metro area studios, but local acts are more inspirational, according to Feeny. The most memorable was when alternative dance band The Charm Farm used the studio to remix songs.

Fiction turns page to alternative genre

BY CHRISTINA FUOCO
STAFF WRITER

For members of Fiction, growing up has been a lesson in safety.

Former diehard fans of hardcore bands, bassist Chris Masek and vocalist Rich Thompson, were disillusioned when in a former band they were able to open for their idols. "It was kind of scary," said Thompson, a West Bloomfield resident. "I thought we were gonna get killed. It was fun but they weren't exactly the rock stars I envisioned them to be."

During that time, the two opened

for the likes of Die Kreuzen, Samhain, the Asustula and Plasticland. The duo's new band, which includes guitarist Tom Bice of Bloomfield Hills and drummer Matt Gage of West Bloomfield — have made a 360-degree turn.

"In a way, we've sort of outgrown it (hardcore). It's just gettin' older, I guess," Thompson said. "We've just kind of clicked at a higher musical plateau."

Now Masek and Thompson focus more on hard alternative rock. Fiction

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Changing: Fiction — Tom Bice (left), Matt Gage, Chris Masek and Rich Thompson — have switched from hardcore to a more alternative sound.

IN CONCERT

Tuesday, Oct. 5
SUPERBUCKERS
With Kiss Me Screaming at the Blind Pig, 206 S. First St., Ann Arbor. (alternative rock)
99-MUSIC or 996-8555

Wednesday, Oct. 6
IGBY POP
With Cop Shoot Cop at Stato Theatre, 2115 Woodward, Detroit. (punk)
951-9450

FRANK ALLISON
Gotham City, 22848 Woodward, Ferndale. (newspop)
398-7430

OTTMAR LIEBERT
With Luna Naga at Industry, 15 S. Saginaw, Pontiac. (Spanish flamenco)
344-1988

20 MULE TEAM
Alvin's, 5756 Cass, Detroit. (alternative rock)
832-2355

CUTTING HEADS
Blind Pig, 206-208 S. First St., Ann Arbor. 996-8555

Thursday, Oct. 7
VELOCITY GIRL
With Tsunami at Blind Pig, 206-208 S. First St., Ann Arbor. (alternative rock)
996-8555

SACRED MONSTERS
Alvin's, 5756 Cass, Detroit. 832-2355

ROBERT NOLL
Discofox, 18 N. Saginaw, Pontiac. (blues)
333-0472

DISCIPLINE VIDEO RELEASE PARTY
8 p.m. at Industry, 15 S. Saginaw, Pontiac. (synth-influenced rock)
334-1599

THE STORY
The Ark, 637½ S. Main, Ann Arbor. 781-1800

Friday, Oct. 8
SCOTT CAMPBELL
With Deborah Veda, Peter Geo, Priscilla (former of Joyhead), Mike Nolan, James Clay,

Craig Schenk, Susan Sunshine, Eddie, John Demko, Mark Chistatzen, Brian Krocowski, Terry Shulman perform to benefit the American Civil Liberties Union of Oakland County at Gotham City Cafe, 62848 Woodward, Ferndale. (a variety of genres)
398-7430

BLIKE ROSE
Alvin's, 5756 Cass, Detroit. 832-2355

ERIC GALES
With Screaming Jets at The Rita, 10½ and Gratiot, Roseville, (rock)
778-6404

THE HAL GALPER TRIO
Bird of Paradise, 207 S. Ashley, Ann Arbor. (jazz)
962-8310

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