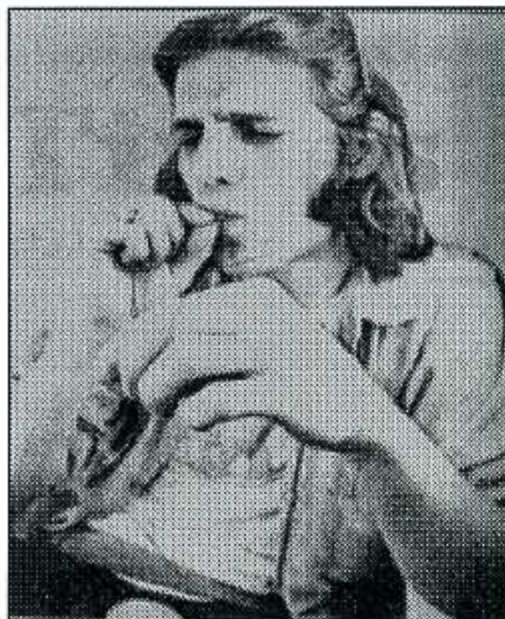


The Wasted Times

October 1995

Volume 2 Issue 13



A large lung capacity is essential for a rock vocalist.

Health Tips From Glenn Frey

The best cure for a hangover is a beer the next morning.

If you want to stay fit, marry a woman half your age.

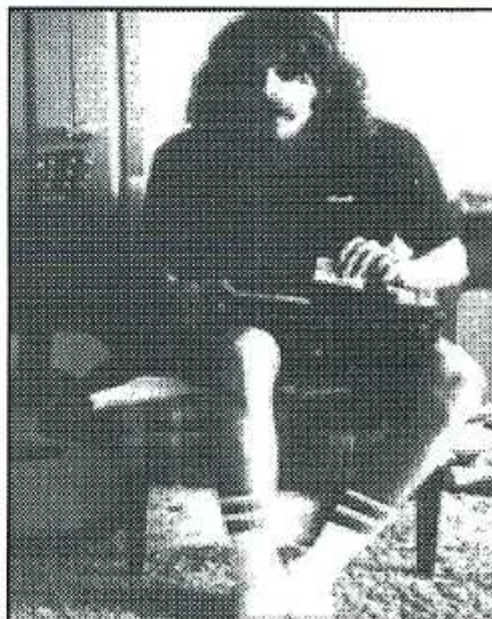
**Life is short.
Eat Hard.**

If you take care of nothing else, make sure to take good care of your hair.

A healthy colon is a happy colon.

JUICE JUICE JUICE

A good way to quit smoking is to build little villages of cigarettes on the furniture.



I like to chop my Bufferin up into little pieces. It makes it easier for my gut to tolerate..

IMPORTANT STUFF

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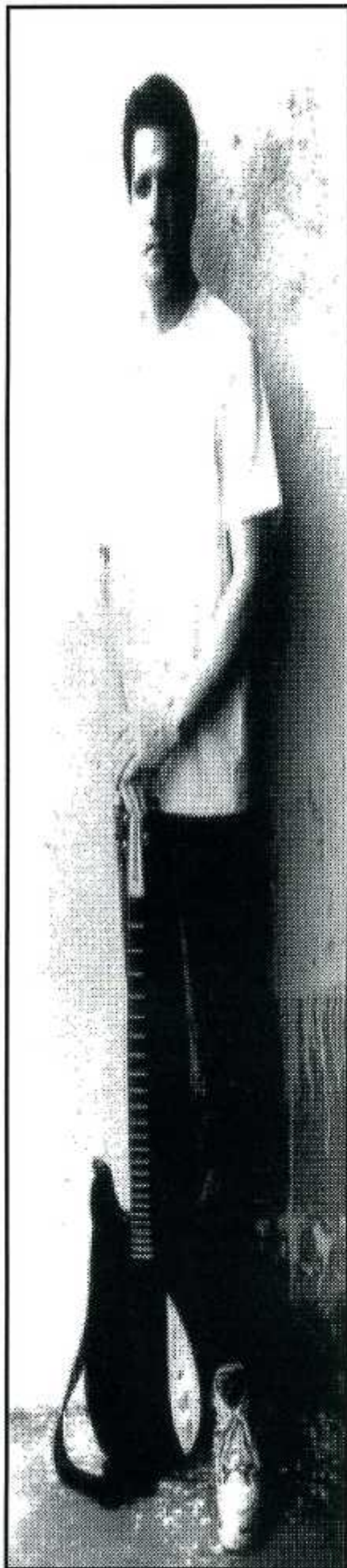
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Roemantic1@aol.com

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**PLEASE NOTE THE NEW
PRODIGY ADDRESS.**

We Survived One Year

Yes, that's right, we've made it through one hell of an interesting year. We've included a special insert in this issue commemorating the year in Eagles (seeing as how MTV always ignores them). Here's an interesting fact. Did y'all know that this little box is usually the most difficult thing in the entire WT to write? Maybe we should discontinue it. Hmmmmm that's a thought for the upcoming year.....



Mad Dog The Making of Strange Weather

We lifted this from a story that ran on BPI in 1992.

ASPEN, Colo.—It was 1991 and after 20 years of making records in Los Angeles and New York, Glenn Frey was ready to make a change. He had had enough of the smog, the noise, the distractions that were the norm of city life.

"What if?" Frey lamented. "What if I could spend 10 or 12 hours in a room with no windows being bombarded by sound waves? Wouldn't it be nice to walk out of the studio and see a trout stream flowing by a skyline of evergreens on seven secluded acres in the Rocky Mountains?"

Last year Frey turned his dream into a reality as he built Mad Dog Ranch in Aspen, a state-of-the-art recording studio built only 50 yards from a luxurious four-bedroom log home he bought in 1975. With the help of producer Elliot Scheiner's specifications and a design by Frank Paul Comentale—who names New York's Hit Factory among his studio works—Mad Dog Ranch was ready for its first album project, Frey's latest solo effort, "Strange Weather," which he co-produced with Scheiner.

The studio, engineered by Mike Harlow, is equipped with a fully automated 48-track Neve VR console with Flying Fader Automation and two Studer A827 tape machines.

"We're also stocked chock full of outboard gear," comments Scheiner. "One piece of equipment—the Eventide H3000 Ultra Harmonizer with TCB M1001S update—is pretty amazing. It allowed us to automate the pitch shifter ... It's an effects processor and it has a harmonizer in it with micro pitch shifting available. And normally, if you're working with a vocal, the older methods of using it would require somebody to be standing there on the dial and correcting everything as you went along. And it was always very hit and miss. But this guy created a controller which changes the fader control voltage to MIDI and it allows you to automate a fader in the mix, so that it's changing the pitch where you want it to. It's pretty incredible."

The making of "Strange Weather" required no preproduction at all. "With Glenn you don't do any real preproduction," explains Scheiner. "Glenn just sits down and writes and it's a slow process. For 'Strange Weather,' he was writing right up 'til the last month of working. The actual sessions began in October of 1990 and we finished up around April of 1992. With Glenn we just keep cutting and it's his creative decision as to what songs ended up on the album."

A MIDI station was set up and Jay Oliver, Frey's keyboard player and a drum programmer, hooked it all up.

"He put a couple of Macintosh SE/30s in

the studio and synthesizers—a Yamaha KX76, a Yamaha TX816, a Yamaha TG77, a Korg MIR, an Emulator III Sampler with Optical Drive along with three Yamaha DMP7 Digital Mixers—and Glenn wrote all the songs on computer," says Scheiner. "He would lay down a bass and drum part and then a pad keyboard as a guide. But we wouldn't print yet. We'd keep everything on computer and get a whole bunch of things set up. When he felt he had the song where he wanted it, then we'd print so he could put down a guide vocal."

Frey's vocals were done by laying down a couple of passes using an AKG C12 microphone from which composites were made, according to Scheiner.

Scheiner admits that, except for Frey on guitars, there were practically no other musicians participating in the making of "Strange Weather."

"Everything is pretty much machines," he says. "It was Glenn and Jay Oliver who did everything. No real drums on this record either, except from some percussion overdubs by Lenny Castro. And there were some horns added later by the Heart Attack Horns, and sax solos by Al Garth and Chris Mostert. But that was it."

"Strange Weather" is more of a guitar record for Frey than past efforts. "He played all the guitars," says Scheiner. "Both Glenn and I decided he needed to get back to his roots a little more. And for that we felt there needed to be more guitars on the record and that was good because he was anxious to play."

According to Scheiner, the guitars included a Fender Telecaster, a Strat, and an Ibanez that were used for some rhythm parts. "There were as many as eight to 10 guitar tracks on this record," he says. "Once he started laying them down he really got into it. I guess in the Eagles it was mostly Joe Walsh who did all the lead parts and Glenn played rhythm. Glenn found out that he was a really good lead player on this record. Being in a new environment—Colorado instead of Los Angeles—gave him the time to discover this."

Scheiner also notes there were a few special production effects used to create the rhythm tracks on the album. "We did things like use two snare drums. One for a very dry simple sound and the other for a more effected reverb sound. We used a lot of percussive stuff like hand claps and just sounds that weren't necessarily instruments. Jay Oliver would, for the most part, come up with these sounds that were percussive sounding. Glenn and Jay did the drum programming together. Glenn was hands-on for this record but Jay came up with most of the sounds."

Scheiner reveals that for the Japanese release an extra cut, "Ain't It Love," was added. Frey had originally written the song for a Canada Dry commercial for Japan, says Scheiner. "They went nuts on this commercial in Japan. Somebody on the record label in Japan wanted him to do a song of it and he obliged."

