

10,000 Maniacs Go To Europe, Then Go For Broke

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major part of mix would have to be changed.

"The magic in the album really is the mix. I always heard that was true but I never realized it — that how much you can really make a song sparkle by that perfect mix," he said.

Drew said *Can't Ignore the Train*, received tremendous reviews and got some radio airplay. It never made it to the top 40, but then again, they never expected it to. Nonetheless, the record company was pleased that it laid the ground work for future releases.

Drew said some people were not too happy to meet Americans, and were not even polite until they said they were members of a band, "and then they've heard of you and you're okay."

Gustafson said this behavior may be the result of the brassness of the typical American tourist — of which there are plenty — who swarm into their streets every summer.

Drew noted that people just do not talk as loud in Europe, even at most nightclubs. Gustafson said an American can be easily spotted in many cases, "You can just hear the person talking the loudest is usually an American."

On the other hand in Bochum, the band was in a restaurant when a group of teen-agers and young adults sat at a table next to them. The Germans then broke into song, as is common there.

"John speaks German and he sang a few lines of a song he remembered. And Rob knew it. So the two of them were singing," Drew said. "And the kids at the other end of the table loved it."

The Germans replied by singing *If I Had a Hammer*, in English. "We started singing it with them. Then they were singing some other American folk songs," like *This Land is Your Land*, Drew said.

"We started singing folk songs for them and they would sing back. We'd clap when they would sing songs and they would clap for us after we sang one," he said.

Little Time Off Back Home Boyd went to New York City soon after to master the album. Group

members and the producer had to decide what the most effective running order of the 13 songs would be. "It was very important that we get it right, the way the songs flow after each other, the amount of time between songs," Drew said.

The length of the record was also a consideration because if a record is longer than 20 minutes per side the quality of the later grooves is less, Gustafson said.

Boyd would send samples of the work to Jamestown and the band would make suggestions and send it back. The band also designed the artwork for the album, single and EP.

Elektra's marketing department must take over now. "We did our half. Now it's up to them to get it out to the public. And we have to get out to play and sell it," Gustafson said.

Drew said if a new band is coming out to a lot of hype, there is a lot of pressure on them to be better than their publicity.

The Maniacs' promotion is to be low key. "Very subtle. We don't need the hype. We don't need to tell anybody how good we are. We're just going to present ourselves to people."

Attention is going to be focused on the college market, which tends to be more receptive to new music than the general public. Drew said they and the record company would be happy to break even on this project, as long as a base is built.

Part of the strategy is to perform at the New Music Seminar in New York, which many music-industry "movers and shakers," as well as college-radio and major club representatives, are to attend.

Can't Ignore the Train recently reached 27th place on a record report which includes college radio stations. It is not guaranteed to be the American single, because the market trends in England are different from those in the United States. Gustafson said no one is sure how many records the band will sell and which one song is going to be the more popular.

Elektra officials may issue a single, depending upon what the stations are

playing. "Just so they don't put out too much money right away. They'll wait and see and go with a sure thing, I guess," Gustafson said.

Next is a nationwide tour, which begins with an Oct. 4 date in Baltimore. In November, the band is to tour with R.E.M.

The tour includes dates in college towns such as Lansing and Ann Arbor, Mich. and Fort Collins, Colo. There are also dates in Chicago and Detroit and New York. They are to play in the South and possibly California after December.

Gustafson said "We've been writing

some new material these past few weeks and working them out so maybe we'll get a couple of songs together." He said they may work the songs into their concerts.

Now the practical planning begins. The 10,000 Maniacs have to incorporate, they have to hire a crew, buy vehicles and equipment, and budget expenses for the tour. They need a German publishing deal, and a merchandising deal. And ongoing bills still have to be paid.

Members are to road manage their tour by themselves, taking care of

hotels, interviews, food and anything else. Gustafson said having someone else take care of such details helps the band concentrate on playing, but they do not have enough money for that yet.

"We've been trying but by we haven't come close to breaking, even. Now is our chance," Drew said. "Altogether, it's better than selling hot dogs," he said.

"You get your whole life to write songs for your first record and then you get 18 months to write another 13 songs for your next record. There's a lot of pressure we haven't felt yet. We will," Gustafson said.

