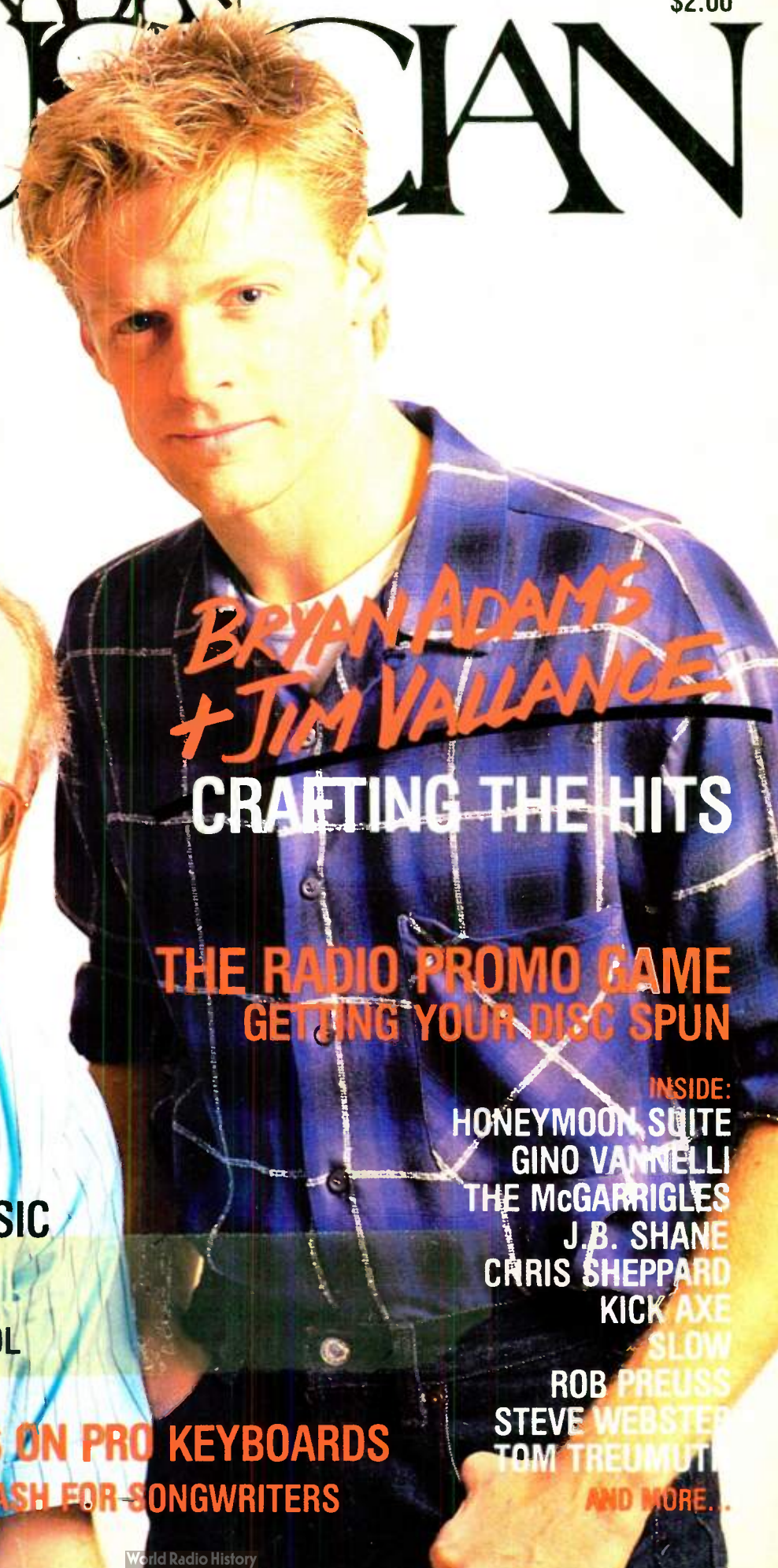
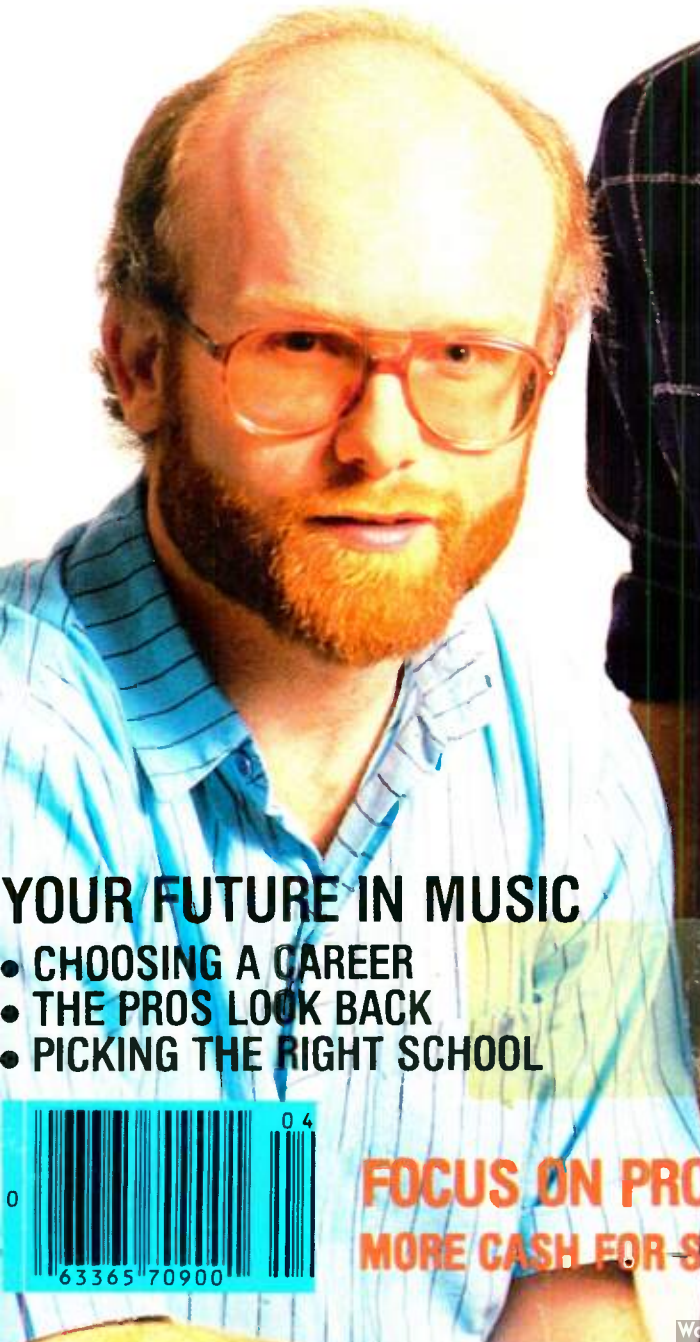


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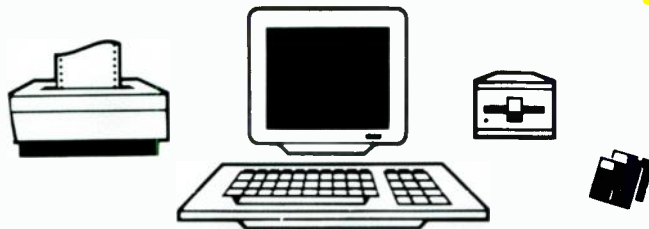
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Feedback

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Jingle Critics Have Archaic, Bitter Outlook On Music

My initial reaction to the attack on myself and other session players in the letter last issue "Jingles Are For Whimps" went something like this: Ken's rather pathetic attitude is most certainly the result of having always been on the outside looking in. Unfortunately Ken is not alone in his archaic and bitter outlook.

I have heard some prominent and diverse musicians echo similar sentiments. What is it about jingles in particular and commercial music in general that makes them feel stripped of their dignity? Perhaps it is the same mode of thinking that conned many players to live the fallacy that to be a serious artist you had to be a junkie and die at the age of 35.

I don't understand why labels are ever equated with integrity. Who the hell has the right to judge how rewarding another person's endeavours may or may not be. Webster's dictionary defines art as "Skill applied to music, poetry, painting, etc: A profession or craft." I feel fortunate to work with a number of very talented, creative people and most of them share a common attitude when it comes to their profession. It is quite simply: perform to the best of one's ability, regardless of the limitations of the given situation. The prestige police should have zero to do with it.

As far as I'm concerned, whether you make your living creating music or selling insurance, it always comes down to the same thing. Only a few ever combine all of the necessary elements.

Kevan McKenzie
Toronto, ON

Term Or Whole Life?

Dear Ken. In response to your letter "Jingles Are For Whimps", I thought you'd be interested in knowing that I am pursuing a solo recording career. I even record my own tunes as a springboard for a jingle career in the States. P.S. Do you recommend term or whole life?

Sheree Jeacocke
Toronto, ON

Toronto Session Players Finest In The World

This is in response to Ken Samuels letter "Doing Jingles Is For Whimps" published in your February issue.

After visiting many world centres, and being an active observer of such things, I've come to the conclusion that Toronto jingle houses and musicians produce some of the finest commercial music in the world. Although it is not a field in which I'm involved, I have great respect for anyone who excels in their chosen craft. Of course not every jingle is good, and critical listening is important. Ken Samuels comment "I would rather sell insurance" is obviously based on his lack of musical talent rather than a pursuit of higher ideals in music.

Sheree Jeacocke and Kevan Mackenzie are creative, intelligent people and it is people like them who elevate necessarily evil advertising music to a tolerable if not high level of excellence.

Steve Webster
Toronto, ON

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Regarding Barry Keane's article on drum study in the December issue of *Canadian Musician*, I would like to make one distinction. Since 1982 Arnie Abrahams and myself have operated a drum school at Music Shoppe II in Toronto. We try to give each student, regardless of age or experience, the highest of personal attention and professional knowledge. We feel our success rate speaks for itself.

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Notes

BY TIM BLANKS
PERRY STERN
MARIELLEN WARD
LES WISEMAN

To Feed the Folk The McGarrigles Resurface

Folk's narrative and troubadour traditions make it an ideal medium for message music. Ask anyone what it is they associate with folk and most will answer the protest movements of the Sixties. So *Feed the Folk*, a compilation of tracks by folk and folk-rock musicians, is something of a paradox. All proceeds go to the Save the Children Fund - call it Folk-Aid if you will - but there's nary a message in sight. And all but a couple of songs are old material. Of that couple, one is Paul Brady's recording of the traditional "Green Fields of Canada", the other is the first new material the McGarrigle Sisters have released since their 1982 album *Love Over and Over*.

"A Place In Your Heart", penned by Kate McGarrigle and Pat Donaldson, is the album's most direct reference to the starving children the proceeds are intended to feed. The McGarrigle's children contribute a chorus that wings the point home. Feed the Folk organizer Robin Morton (of the Boys of the Lough) has positioned "A Place in Your Heart" as Track One, Side One, so, if it doesn't exactly key the mood of what follows, it's the most immediate song on the album, as well as the single release.

Their latest manifestation prompts a phone call to Anna McGarrigle, who lets slip the off-centre but astute observations that seem typical of the singing sisters. Always nervous of any categorizations which might lock them into cult figure status, Anna skirts the folk music issue. As to its social conscience, she says, "It depends on the individual, not the type of music." But she acknowledges the power of pop in rousing the masses. "There's a whole lot of poor folksingers who'll sing for any cause but they don't raise any money because no one knows who they are".

But what of the McGarrigles themselves, beloved of granite-hearted critics, adored by peers, yet unheard these four years? Their silence is even odder in the



Kate and Anna McGarrigle

light of Anna's declaration that the sisters are, in fact, ambitious. "We want to do something great and be known for it." That would seem a substantial challenge, especially in the light of the fact that their last album was a commercial disappointment despite all the extravagant praise it received. Not quite. "I don't feel more challenged. We haven't really changed all that much."

It seems domestic bliss gets in the way. Anna lives with journalist/husband Dane Lanken in Alexandria, a small town on the Ontario border. Kate's seventy miles away in Montreal with bassist Donaldson, with whom

she's lived since 1977. Anna says, with no hint of regret, "When you're married and have children, they take up so much of your time, you dispense so much passion that it's hard to have any left over for songwriting."

So what will it take to spark their ambition? "We need the impetus of an actual goal", confesses Anna. The goal of the moment is obviously a new album, with much wider distribution than their last received. There are also New York dates and an Australian tour in the offering.

More Cash For Songwriters

When it's all tallied up, February will likely have been a banner month for performing rights in Canada. Two decisions were expected to come down that will probably increase the earnings of music creators and publishers. The first is the reconsideration of an earlier Copyright Appeal Board decision that set the tariff for the CBC. The Performing Rights Organization of Canada (PROCAN) sought a judicial inquiry into the Appeal Board's ruling that the CBC need only pay fees on a per capita basis rather than as the percentage of gross earnings that private broadcasters pay.

The 1983 cents per capita rate was 2.8726¢. In 1984, the Appeal Board raised the rate to 3.167¢. The percentage rate that PROCAN wants could mean as much as a one million dollar increase in the money they distribute to their 18,500 Canadian members.

The second decision will come when a government paper proposing a revision of the Copyright Act will be presented in Ottawa. Until a change in the Act is made, there are no allowances in it for cable or Pay TV broadcasters to pay any fees. Although this would seem to include MuchMusic, the service has in fact been voluntarily paying PROCAN for videos since its inception. MuchMusic paid \$57,600 last year and a new figure, unpublished but commensurate with their success has been negotiated. Eventually MM will pay a percentage of its gross.

Again, the CBC is at the centre of the issue. In 1983, telecasters paid between \$16 and \$18 million in fees while the CBC paid \$2.6 million for both radio and television. According to PROCAN President Jan Matejcek, "We see every reason that payments by the CBC for the use of music in television should be equal to payments from the private sector. The fact that the CBC is a public corporation is no reason for lower remuneration to copyright owners when their music is broadcast by CBC television. Is a song that is aired by CBC worth less than when it is broadcast by a private station? I think not."

TB

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Canadians "Not Aping U.S." With Lyric Guidelines

Brian Robertson, President of the Canadian Recording Industry Association (CRIA), says the implementation of industry guidelines for explicit lyrics, "wasn't a knee-jerk reaction," to the much publicized U.S. move in the same direction. The guidelines recommend that, "future recordings, where contractually permissible and that, in the opinion of the record company, contains explicit language or lyrics, will carry the inscription 'Explicit Lyrics, Parental Advisory'." The record companies also have the option of printing lyrics on the back cover of the album, or display a lyric sheet under the shrink-wrap.

Robertson explained that at the same time the U.S. Senate Investigation was underway special interest groups in Canada (particularly Parent-Teacher groups) were already approaching their MPs. "We knew it would possibly be as inflammatory here as there," he says, "and we didn't want it to develop into that. Everybody recognized that it was a sensitive issue and wanted to react positively."

CRIA's research has shown that less than 1% of the records released in Canada will be affected by the guidelines but that it was necessary to show the public that "we are still, however, sensitive and concerned with the issue, particularly where young children are concerned." The key to the guidelines will be whether the explicit language is used within an artistic context of for purely exploitive reasons.

Robertson says that the decision to have the industry police itself, effectively heading off any parliamentary intervention, was a logical move adding that it showed a deep concern for the artist's creative rights in the face of possible censorship. He says that, realistically, the products most likely affected would be comedy albums and "fringe heavy metal groups who use strong language to compensate for their limited visibility."

PS

Gino Vannelli

Looking For Right Formula To Follow-up "Black Cars"

Since the mid-seventies Gino Vannelli has been a strong proponent of electronic music. His records *Storm at Sunup* (1975) and *Gist of the Gemini* (1976) were among the first popular releases to use predominantly synthesized music. Somehow his syrupy ballads (what he now calls "fluff") and bare-chested stage antics undermined the innovative talent that dominated the Canadian record charts in the seventies. It seems somewhat surprising to be reminded that he had six hit records and won five consecutive Top Male Vocalist Junos.

Last year Vannelli resurfaced with a sensational comeback album and single, both called "Black Cars". While *Black Cars* reached platinum status in Canada and fared well in Europe, it had, as he describes it, "the rug pulled out from under it," in the U.S. HME, his label there (he's on PolyGram here), went bankrupt the very day the single entered Billboard's Top 40 and the momentum was lost. Now, for Vannelli, it's time to pick up the pieces and get back on track again. Speaking from his office in Los Angeles, he speaks aggressively about what will, as far as he's concerned, be the next step beyond the success of *Black Cars* and about how he plans to approach his new project.

Essentially, Vannelli says, the personnel will be the same. "My brother, Joe, and I are going to be primarily involved and we're looking for a third producer to keep us from getting into raging wars with each other."

As a long time synthesizer performer, Vannelli has a sophisticated background in electronic sound and already has most of the instrumentation lined up. He plans to use, "alot of the new DX-7s and the whole QX system. The new Roland machine is a piano sampler and it has many kinds of pianos on it - Yamahas, Berndorfs, Steinways and it also has vibraphones and a couple of other sounds that are just really incredible. There are a couple of new sample machines, I was just at the NAMM show and I can't remember the names, but there are a whole truckload of people



Gino Vannelli

with new machines." He adds that, "we still use some old Moog stuff for analog sound."

For the rest of the instruments, which he plans first to record on an ATR-90 24 track analog machine and then transfer to two digital tracks, conventional instruments will be used: acoustic and electric guitar, electric and synth bass, and live drums. "By nature I'm a drummer," he explains as a preamble to what is his basic attitude towards electronic music. "Eighty percent of the drums in *Black Cars* were live. I like live drums alot, but sometimes you can capture something robotic that becomes a novelty, that has character and humour to it. The problem with the drum machine now is that there's no humour, no humanity to it - I guess humanity and humour are one and the same. I think if I was to use drum machines in the next album it would have to be for something

intelligent and highly technical. It's got to be used as a *different* percussive instrument.

"The vocabulary is changing and what we're really doing now in music is figuring out how to write a new alphabet. What I'm doing, at least for this album, is figuring out an alphabet of what is going to serve me best: live vs. machine vs. digital vs. analog vs. room echo vs. digital echo vs. chamber vs. transistor mic vs. tube mike. All those things have a function and there's a myriad of shades of grey. The idea is to find a formula you think is going to work for this particular album. If you have that from the beginning, then you don't fuck it up in the process of producing. But if you don't have it, then that's when the synthesizer and the whole electronic thing becomes high tech and empty and human-less, and everyone gets offended by it and says it's got no feel."

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PHOTO: MARK MAINGUY

Chris Sheppard D.J. At Large

Since the much exaggerated "death" of disco, the role of the club D.J. has evolved far beyond a set of turntables. D.J.s have gone from clubs into recording studios, first as re-mixers, then as producers, and eventually performers in their own right. John "Jellybean" Benitez helped forge the distinctive Madonna sound and now makes his own records. Arthur Baker, who's re-mixed New Order, Springsteen and produced Artists Against Apartheid had a hit last summer with "Eight Arms".

Now, in Toronto, a young nightclubber is making a name for himself in the clubs, in the studio, and on the air. Chris Sheppard, 24 spends most nights playing at the larger clubs in and around the city, including the massive Copa and RPM, and on Saturday nights he can be heard spinning records all over North America on the satellite broadcasted Club 102 show on CFNY-

FM.

It's a controversial move on the part of programmer Dave Marsden who gave up his own prime time slot from 8 p.m. to 1 a.m. to a club D.J. instead of a seasoned radio jock. "I can't think of any instance where it's happened before," says Marsden. "Certainly not in Toronto, but not in New York or L.A. either." The move is an acknowledgement that the dance floor is a good barometer for public tastes, and that the seamless format (the show is slotted for only 90 commercial seconds an hour) is the best way to present Sheppard's innovative mixes. Marsden scouted around for the right D.J. and found that Sheppard had an uncanny ability of "texturing moods and emotions".

Both in the studio and the clubs, Sheppard uses as complex an array of equipment as possible: 3 turntables (Technic SL 1200) at least one CD and cassette player (but preferably two of each), a reel to reel, and an information computer hooked up to a visual display system and video

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cameras. He also prepares Fairlight samples for "bonus beats" to use in "mega-mixes", the playing of two or three different versions of a song to create an extended mix. The mega-mix is Sheppard's stock-in-trade and probably his ticket to a record deal. A few majors based in Toronto have already expressed an interest.

Not content to stay behind the turntables, Sheppard has realized that his club position gives him the opportunity to familiarize otherwise conservative audiences to underground music. "I don't mind taking credit for breaking Skinny Puppy in Ontario," he says, and he's helped other Canadian acts like Sylum, Images in Vogue, and Moev. Now that he's on radio, Can-Con rules will only help re-inforce his commitment to local talent.

Chris Sheppard, c/o CFNY, 83 Kennedy Rd. S., Brampton, ON L6W 3P3

PS

In Vancouver he is a legend on the order of Wolfman Jack and Alan Freed. J.B. Shayne is the broadcaster who was the archetypal FM zany in the late 1960s and early 1970s. In the late night he created odd scenarios to amuse those of altered consciousness featuring his sundry alter-egos: Captain Midnight, Officer Paddy Wagon, traffic reporter Chuck Steak and the Dweezil Sisters. His deep mellifluous voice bespoke an overabundance of testosterone and a thinly veiled distaste for commercially formatted radio with its attendant musical conservatism. His disgruntlement saw him thrown from pillar to post any number of times, from CKLG-AM to LG-FM - now CFOX - always bringing a horde of dementile listeners in tow.

At the cusp of the decade he was getting by on commercials and channelling his creativity into a non-remunerative position as cohost, with "Jolly" John Tanner,



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of the cable video show *Nite Dreems*. Combining nutty skits with the few "new music" videos then available, *Nite Dreems* attracted a devoted audience, but with no operating budget, ground to a halt after two years. Things appeared to be looking up when CBC radio handed Shayne the reins to its national new music show, *Neon*, but that income only lasted two 13-week seasons. Finally, last year, First Choice/Superchannel bought episodes of an upscale *Nite Dreems* offshoot called *Nite Vision*, scripted by, and starring J.B., now known as Raoul Shayne, and his gorgeous sidekick and foil, former CFUN DJ, Devorah MacDonald. The half-hour installments are used as filler between films on the movie channel. Because it is pay-TV Raouel can take his inspirations over the lines circumscribed to border good taste on commercial TV. And he certainly does. Between the hippest of forefront videos (The Residents, Shriekback, Malcolm McClaren) Raouel, Devorah and an ever changing cast of wackos perform vignettes of an altered perspective such as the running parody

on night time soap operas, *Repressed Desires*, or the all erotic TV show hosted by Sister Midnight who among other things urges the audience to masturbate freely. Wild stuff indeed. "The only direction we've ever had from Superchannel was, 'No babies on pitchforks, please,'" laughs Shayne. "The only time we've had complaints have been when we did *Fashions for Famine*, trying to raise money to send hair dressers and dress designers to starving Africans.

"You either like our sense of humour or you don't," says Shayne. "It's not exactly Steven-Spielberg-city," he says of the show's production values. Those who do like his efforts and have cohosted the show include Laurie Anderson, Long John Baldry, Robert Fripp, Billy Bragg, Rough Trade, Shriekback and Love and Rockets. "We like to be on the leading edge," says Shayne. "We have to play 30 percent Canadian content, but we won't play Corey Hart or Triumph just because it is Canadian."

LW

Grass Roots Radio from The Streets of Ontario



Liz Janik

Exposure is crucial to unknown bands on independent labels and exposure is what CFNY's *Streets of Ontario* show provides.

For more than three years Liz Janik and Peter Goodwin have been hosting *Streets* each Sun-

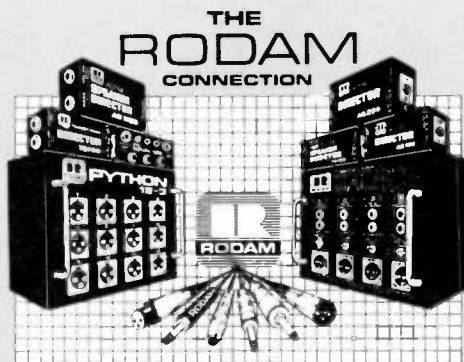
day. They play, as the promo states, independent labels from across the country. "And we play everything we receive," says Janik, "unless it's particularly dreadful. But they're rare."

Janik began pitching the idea for the show back in 1979 when she joined CFNY. Since *Streets* finally began in 1982 she has received approximately 1,000 independent tapes, LPs and singles, all of which are filed and cross-referenced in her office in her Brampton home.

Janik wants the show to offer support and airplay for bands in their initial years. "We want to give bands a chance to develop a grass-roots following," she says.

More importantly, they want to help sell records and fill clubs, "If a record gets played on CFNY you can pretty well count on selling a certain number of copies."

The show attracts, on average 20,000 to 25,000 listeners, including booking agents, managers and A&R people from



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record companies, many of whom call Janik for information. She estimates she receives 10 to 15 such calls a day.

"I think we attract the people who have a real pioneer, adventure spirit about music," Janik says of her listeners.

"It's always the dream of anybody who works in an alternative radio station to go on to have a professional career in that...but the reality is that very few stations in this country, on this continent, allow the kind of freedom CFNY does," she says.

However, Janik concedes that it can be difficult for a band to graduate from *Streets of Ontario* to regular airplay.

"Peter and I work in cooperation with the CFNY music department in alerting their attention to releases which may have come our way first," she says. "We offer friendly encouragement. The number of indies CFNY does play far outnumbers any other commercial station in the country," Janik says. "And more and more bands are being signed from indie labels."

What Liz Janik and Peter Goodwin hope to encourage is an entrepreneurial spirit among Canadian musicians. **MW**

Image Consultant Provides Complete Visual Makeover

One thing the video age has accomplished is to make performers acutely aware of their sartorial appearance. Sure guys like Springsteen and Adams can get away with jeans and t-shirts and bands like Rush and Roxy Music can come on looking like it's a matter of throwing open the closet door and saying: "Hmmm... which will it be tonight?" Every lost button, ripped knee, and untied tie is part of calculated packaging that cements each performer's image into your memory. Now, considering that most musicians could care less whether their socks match if their licks are hot, there's a new addition to the packaging team; the Image Consultant.

Catherine Ashton of U-International is fast becoming the rising star of this new field. Besides doing wardrobe and design work for Shawn Thompson, host of CBC's *Switch Back*, she has worked on the visual



Catherine Ashton

presentations for videos by Bernie LaBarge and Bamboo. Her biggest challenge was designing a comprehensive wardrobe for Doug Cameron and his band for their latest video "Don't Tell Me" as well as for their U.S. tour. Considering everything had to look

good with that red beret, one can only imagine the complexities of the task.

At 25, Ashton hardly looks maternal but, she says, "after a few meetings the bands start calling me 'Mom'." For anywhere between \$500 and \$1000 U-International can provide a complete visual make-over, from hair styles to wardrobes to promo packages and if necessary, even introductions to A&R men.

Keeping budget considerations in mind, Ashton will go over your own wardrobe before taking you shopping anywhere from the local Goodwill to top designers. "The music is the most important thing for the band," she offers for the sceptical, "so it has to be important for me too. I won't meet with a band before I hear their music so I can get a clear impression of how they want to present themselves. If you sound like ABC but look like Helix, people will be disappointed. When an audience goes out to see something slick and run into heavy metal then you've let them down."

Contact: U-International, 26 Soho St., Ste. 250, Toronto, ON MST 1Z7 (416) 597-2326.

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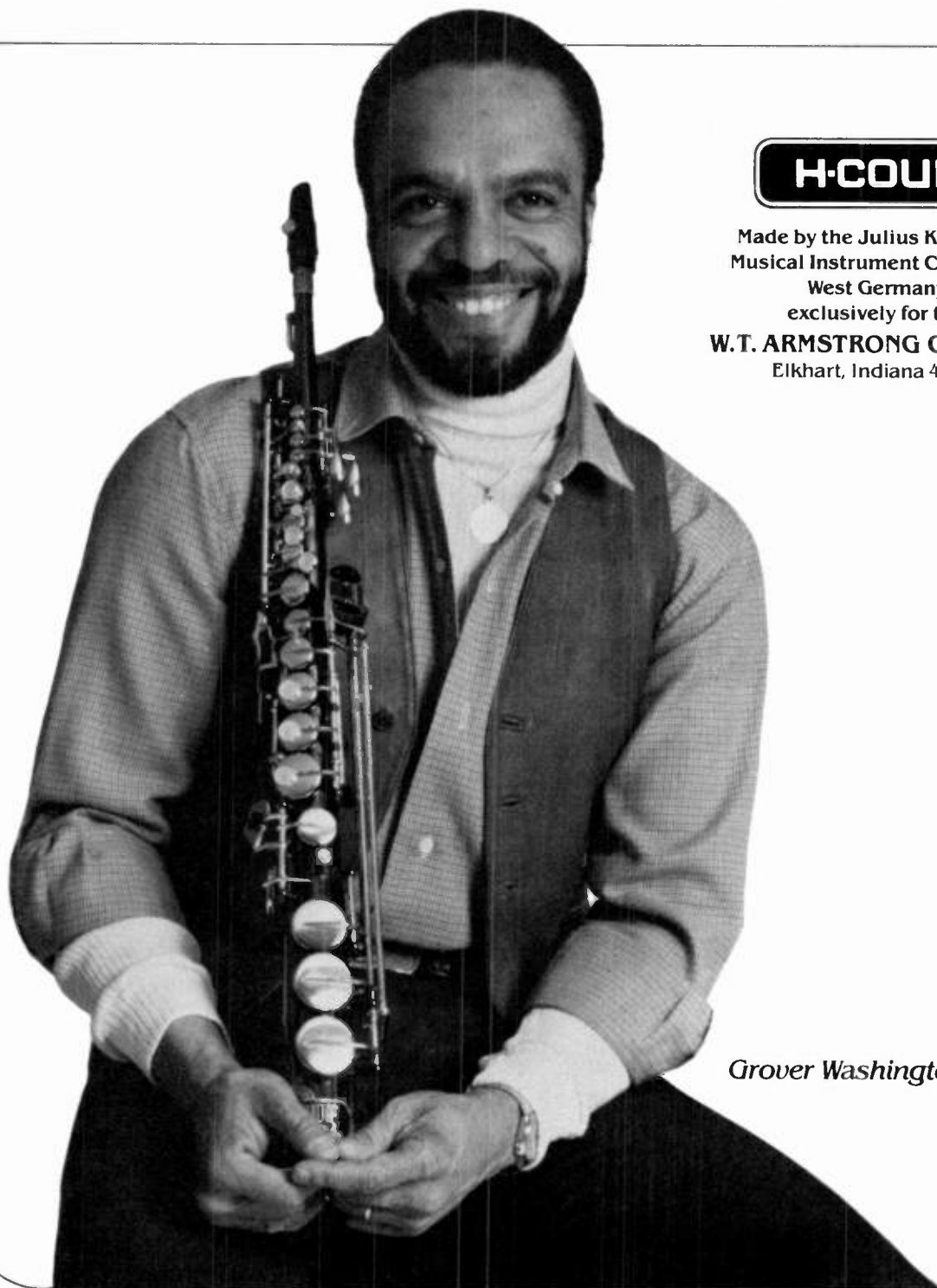
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Winners will be announced June 15th. See entry blanks for details.

The Fender logo, featuring the word "Fender" in a stylized, cursive script font.The GIT logo, consisting of the letters "GIT" in a bold, sans-serif font, enclosed within a rectangular border.

Records

SLOW

Slow

AGAINST THE GLASS

Zulu Records
Executive Producer: Grant McDonagh
Engineer: Howard Fitzgerald
Studio: Aragon Sound

"The energy of punk totally blew my mind at the age of 12," states Tom Anselmi, 18 years old and the singer and lyricist for Vancouver's Slow. "I don't see that kind of energy in any of the punk bands I've seen lately. I want to be able to take that energy I first experienced and use it for something different."

Careful to emphasize that Slow is not a punk band, Anselmi nonetheless is mystified by the explosions of what he calls "aimless energy" that characterize a Slow set and which has made the five man group - average age 19 years, one of the most talked about, hotly debated bands in the city: Some people adore them; others, those who can't stand Slow, will admit to being puzzled.

"There seems to be no purpose," Anselmi muses on the wherefore of their manic, driving, churning and unexpectedly rhythmic and bluesy rock. "I don't know how far or how deep it goes, but it's definitely inspired. We don't have any causes, really. We're not interested in changing

anyone's way of thinking, although if we do cause someone to stop and think, then that's great."

Capturing that unchanneled ball of energy was the object of Slow's second recording a six song 12 inch EP that follows the 1985 release of an amazing single, also released on Zulu, titled "I Broke The Circle". The flip-side of that record, "Black Is Black", began life titled "There's A Burning God Inside Of Me", which vividly describes Anselmi's intense, commanding presence on record and the gut-tugging performance of Christian, Ziggy Sigmund, Stephen Hamm and Terry Russell.

For *Against The Glass* the band returned to Aragon Sound, an eight track facility manned by engineer Howard Fitzgerald.

"The band really felt comfortable there and the engineer, Howard Fitzgerald really makes you feel relaxed. He's open-minded and doesn't talk down to musicians in a way that makes them feel stupid," explains Grant McDonagh, owner of Zulu Records, a retail store which also functions as a Vancouver label and indie distributor.

"The band knows how to take care of itself at Aragon," he continues, chuckling. "If they'd gone into a bigger studio, another engineer might have walked out

on them. They're called Slow for a good reason, it takes them a while to get their point across. They really were made for each other; they're really a funny bunch of guys to be with."

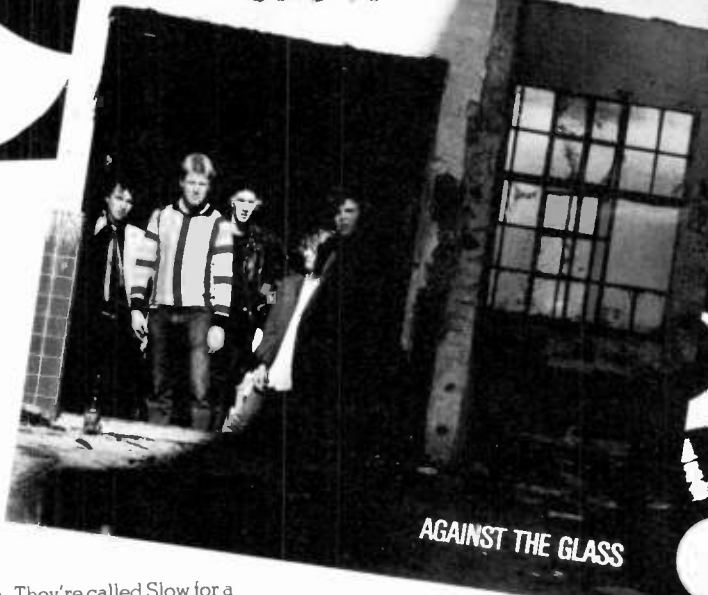
With Anselmi evoking stark naked images ("I tend to be purple in my writing") of various emotional states in songs such as the graphically titled "Have Not Been The Same", "In Deep" or "Looking For Something Clean", the band's dual zipgun guitars blast away while percussionist Russell Moons about on drums. There are surprises, however, such as the appearance of sax, girl vocalists providing sweet soul backing on "Have Not Been The Same", and acoustic guitar. Choirs and strings are what Anselmi would like to experiment with next.

"It's early for us. We want to

make more records and better records and I don't think we're really ready yet to make a major step."

Slow will be touring Western Canada in February, the U.S. in April. If McDonagh has any qualms about the Slow recording it is that he isn't happy with the mastering to date. The next run will be mastered at IRC in Vancouver whereas the first test pressing, which was rejected, was done in England. IRC came to Zulu's rescue for the initial run of *Against The Glass*, but McDonagh thinks it could be improved.

Tom Harrison



Honeymoon Suite

THE BIG PRIZE

WEA Records
Producer: Bruce Fairbairn
Engineer: Bob Rock

Mixer: Steven Taylor
Studios: Boogie Hotel, Long Island, NY, and Little Mountain Sound, Vancouver

After the runaway success of their debut album, Honeymoon Suite have decided to add a little weight to their sound. "We wanted it to be heavier," keyboardist Ray Coburn explains over the phone from Copenhagen, "but just for the guitar and drum sound." There's nothing on "The Big Prize" as light as "Stay in the Light" or "Wave Babies", which proved so successful last year. Instead they've gone back to the raun-

chier sound of their first hit "New Girl Now". Bruce Fairbairn, who's worked with Loverboy and Blue Oyster Cult was picked to add the pounds. "In the first place," says Coburn, "our music is pretty melodic, we had that covered. But we weren't that up front with the guitar and drums. We felt it was one of the few things that was lacking on the first album."

To help out at that end, guitarist Derry Grehan used Bob Rock's set-up to get the sound he wanted. It's at all familiar it's because, besides being a top-flight engineer, Rock plays guitar and co-writes for the Payolas. Another Payola, Chris Taylor added

drums on some tracks, as did Hall and Oates' drummer, Mickey Curry. "We didn't want to get away from the melodic," Coburn adds, "but we want to bite the face of the listener when we get to the chorus."

For his role, Coburn used the keyboard and sequencing set-up of Jim Burgess who's played and programmed for many top acts including Stevie Wonder and Rush. They used a Yamaha DX rack, a TX 816, a Roland JX-8P, a PPG, Emulator II, and Yamaha QX-1 Digital Sequencer.

Perry Stern



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Kick Axe

WELCOME TO THE CLUB

CBS Records
 Producer: Randy Bishop with
 Spencer Proffer
 Engineers: Hanspeter Haber
 and Ed Stone
 Studios: Metalworks, Toronto
 and Pasha Music Studio,
 Hollywood

The constant divisions in the Heavy Metal camp these days have helped to push tentative bands like Kick Axe away from raucous rock and towards more sophisticated production. Instead of moving in the direction of many American bands to simply "party" on their album, bassist

Victor Langen explains that they wanted to develop a more European sensibility. More specifically they wanted to work on the Roy Thomas Baker sound that was so popular in the seventies.

With this in mind the band wanted to fill out their sound while still maintaining a hard edge. All five members sing, so instead of merely doubling vocals they doubled and sometimes tripled each part of the harmonies as well as doubling George Criston's lead vocals. Langen used a guitar Rockman on his bass on three tracks ("With a Little Help..", "Welcome to the Club", and "Make Your Move") because the bass Rockman was, "too compressed sounding to my taste."

Again, his bass was doubled using the Rockman and a dry track.

All the bed tracks and vocals were recorded at Metalworks and the lead guitars and keyboard embellishments were added at Pasha. One of the two lead guitarists, Raymond Harvey, says that to maintain consistent with the high quality of the sound at Metalworks they kept a level of simplicity in the recording. The guitars were generally miked off Marshall amps. "We went through about a dozen sets of amps before we found a pair that wouldn't shake and rattle when we turned them up to ten for a while." Instead of pointing directly into the amps the mikes were pointed at the hardwood floor in



front of the amps to give a more room-like, live sound.

PS

Current Figures

THE GREY AREA

Matter Music Records
 Engineers: Chris Cairo, Anthony Millikin
 Producers: Current Figures
 Studios: Talisman Mobile Recording on location at the New York Theatre. Additional tracks and digital mix at Ocean Sound Studios

Saying Current Figures is an electronic music duo conjures misleading images such as the ghost of Soft Cell, the avante garde disco montages of Cabaret Voltaire, perhaps the pop of Giorgio Moroder and Phil Oakey, possibly the sound sources of Severed Heads.

In fact, the keyboards of Edwin

Dolinski and percussion of Robert Caldwell hark to an era when Kraftwerk or Tangerine Dream or Vangelis were offshoots of '70s progressive rock. That is, the duo's approach seems conventional and in its sense of structure and melody almost classical. For the past two years, Current Figures have survived by presenting educational concerts in Canadian schools, performing 110 such shows in 1985 and combining such "standards" as "Chariots of Fire", "Rock-It", and "Axel F" with the four compositions on their debut LP, "Current Figures", "Apples and Oranges", "Germ" and "The Farmer Process".

"The schools are the reason we exist," Dolinski explains. "Both of us have done the circuit as cover

bands and this was our way out of it. Now with this album we are looking at a European market for our second."

The Grey Area was recorded live, says Dolinski, because Current Figures is a performing band. Once they decided to record, they attempted to capture the ambience of a live show; hence the choice of the New York Theatre.

Microphones were set up around the stage and in the balconies, the hands-on instruments were miked direct and the bed tracks already existed on the two track backing tapes Current Figures utilizes in concert.

The duo then recorded "live" to Cairo's 16 track mobile, spending four days in total at the theatre. A

few overdubs were required at Ocean, where the tapes were mixed digitally, the mastering being completed on a Sony F-1.

"The Grey Area represents Current Figures as it was," states Dolinski. "I want to add musicians in the future and be able to turn the machines off. Our new material has a lot more breadth to it, allowing for more real expression as opposed to the musicians being subservient to a time pulse. I think as a result of recording this album we now have a better handle on what we're doing."

The Grey Area cost approximately \$10,000 to produce. Self-distributed, the record can be ordered through Matter Records, P.O. Box 65310, Station F, Vancouver, B.C., Canada V5N 5P3.

TH

PERFECT WORLD

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 Studios: Windfield Sound and
 Amber Studios

Because this three song EP was a year in the making, the trio of Dianne Bos, Andrew Zeally (both on vocals and keyboards) and Brian Skol (drums) had ample opportunity to re-mix the final product. The A-side "Have a Good Look" (which has an award-winning video) went through a few overhauls and ap-

pears here in two versions.

The band's instrumentation is quite simple: Simmons SDS 8 drums, a Juno 106 (chosen for its strings) and a Korg Mono-Poly. Rob Preuss, formerly of The Spoons, guested on the Emulator II, and Bob Bartolucci played guitar (which he does for Belinda Metz, as well as co-write her songs). Skol says the bass and snare from the SDS were eventually replaced by a "Power Station drum kit" that Preuss sampled on the Emulator.

Originally recorded on 16 track the song was bumped up to 24 track to give the music "more

room to breathe." Only a couple of extra Emulator and vocal parts were added after the final arrangement was decided on.

Perfect World is the first domestic act to be released on Toronto promotional team The Garys' TTT Records. If the clean, spare sound of "Have a Good Look" is any indication of the label's direction, then the next product should be anxiously anticipated.

PS

Go Four 3

Zulu Records
Producer: Rob Obvious and Go Four 3
Engineers: Gary Tole and Jeff Goodrich
Studio: Mushroom

"Before we recorded it," says Go Four 3's bass and piano player Gord Badanic, "the band decided against doing the

EP the way most local bands do. We weren't going to record cheaply and in a hurry, but would beg, borrow or whatever to get a really professional sound. A lot of the local bands around Vancouver write great songs, but sometimes they get lost in the production."

Pre-production was done in the 16-track ICA Studios where the band could try out their repertoire and pick the songs they felt work-

ed best. "We scammed the time for about \$9 an hour," Bodanic laughs. He attributes the rich sounds that the band finally laid down to the preparation they did beforehand.

Getting the full, chunky sound to Steve Quinn's guitar was an involved process. "We ran the Shecter guitar into a Fender amp with two mics on it. Then we ran a line out to a Mesa Boogie amp, another speaker, and a Marshall

cabinet. There were six inputs and seven mic signals." The guitar was double tracked, and on two songs ("Death of Love" and "Look Away") there's a piano, mixed low, playing the guitar part to fill out the sound.

PS

Hanover

HUNGRY EYES

MCA Records
Producer and Engineer: Stacy Heydon
Studios: Phase One and Metalworks

If "Hungry Eyes" sounds a bit disjointed it's because of numerous personnel and location changes over two-and-a-half

years. But if it sounds good to you it's due to the determination of bandleader, vocalist and principle songwriter Frank Zirone's vision of what he'd like Hanover to be. Of thirteen performers on the album only Zirone and guitarist George Bernhardt are still in the band. "The music is mature," justifies Zirone, "but still young and exciting."

When a record is made over a long period of time it's obvious

that a lot of sounds and ambiences peculiar to a specific person or location can be lost. To this end Zirone says they made the occasional use of an AMS sampler to replicate sounds they couldn't duplicate: "We didn't want to sacrifice the feel to the sound." If a particular drum sound from an early take couldn't be repeated in a studio environment then a sample would be made to fit the feel.

The album was mixed at Pete

Townshend's Eel Pie Studios in England where they incorporated the same principle. "They have an SSL console there which is a computerized board that can store all your work. It's a great way to economize because if you're in the studio two days and out one it's time consuming to get all your settings right. The SSL is a great fine tuning tool."

PS

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Saturday, April 12th
3:00 p.m.
E.D. Feehan High School

WINNIPEG

Monday, April 14th
7:00 p.m.
Winnipeg Playhouse

LONDON

Friday, April 18th
6:30 p.m.
Centennial Hall

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Saturday, April 19th
2:00 p.m.
Ryerson Polytechnical

OTTAWA

Sunday, April 20th
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High School

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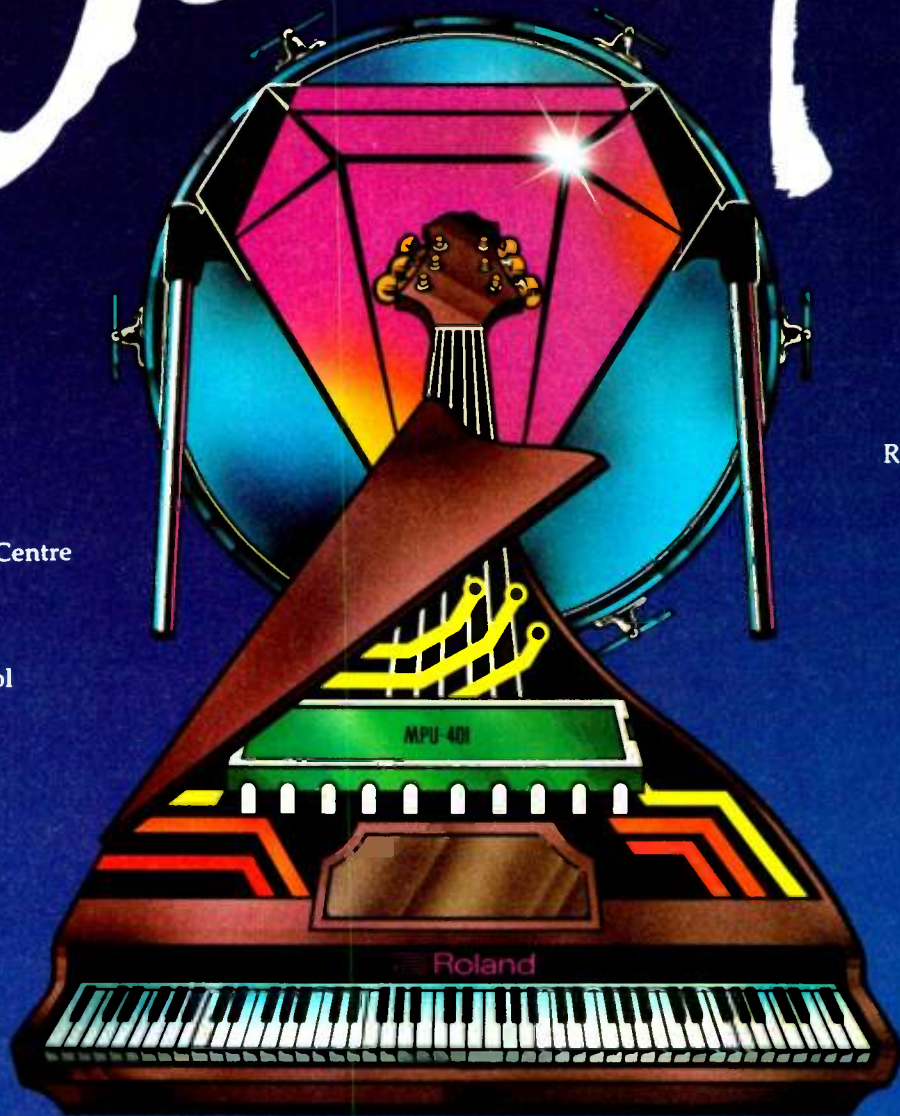
Wednesday, April 23rd
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Product Report

Lexicon PCM 70 Digital Effects Processor

On entering the hallowed ground of the pro recording studio, the musician may marvel at the racks of sophisticated gear in the control room. A name he is almost certain to see is Lexicon - their Super Prime Time DDLs are ubiquitous and one of the criteria used to judge a pro studio is whether or not their equipment list includes (at least 1) 224 XL digital reverb. This latter is a large computer with a remote control and can do amazing things - simulating rooms, echo effects panned across the stereo field, etc. Lexicon's latest offering, the PCM 70 fits into 1 unit of rack space, costs less than a third the price, delivers many of the same effects, and is MIDI compatible to boot.

The front panel is deceptively simple considering the power in this small package. There's a 5 segment LED and a rotary pot to control input level, a 16 character display, another pot ("soft knob") which is a sort of data entry control, 16 buttons to select programs and so on, and a power switch. The rear panel has MIDI in, out, and through, footswitch



jacks for remote program selection and bypass, mono input, stereo outputs and 2 buttons to choose between line levels of +4 dBm and -20dBm, in and out being individually selectable.

It's easy to find your way around with the supplied demo manual (8 pages) and there is a longer owner's manual for more detailed information. The basic format uses matrices - the program matrix comes with a selection of about 40 non-erasable pre-sets, in families of different sorts of effect such as reverbs, delays, chorus/flanging, resonant chords, etc. You get into the parameter matrix to

change these pre-sets and then store them in user "registers", of which there are 50.

Space does not allow a full disclosure of every possibility but then again, you could work with this unit for months and still be coming up with new applications. We'll have to content ourselves with a brief outline of the capabilities. You can have up to 6 echoes panned across the stereo spectrum as you choose, they can be tuned to whatever notes you want and their timing can be programmed to be in perfect sync with your drum machine. (You could make music with this machine and nothing more than a tin can and a stick!)

Dynamic MIDI implementation really opens the door to creativity. Up to 10 parameters may be chosen to control in real time via MIDI so the pitch bend on your synth can be used to vary the wet/dry mix, the delay time, or whatever. Any MIDI expression controller may be assigned to the PCM 70 - in combination with a sequencer, you have automated mixing. Of course, you can call up any of

the 90 effect settings via MIDI, as well. (As with units of this type, there is a short delay before the new program is loaded, when the effect is muted, so you have to be careful where you switch).

All the features and control in the world don't mean a thing if the sound isn't good but Lexicon have succeeded here too. The specs are great: 80 dB dynamic range; 20 Hz - 15 kHz frequency response; 0.05% distortion. Definitely Hi-Fi.

Benjamin Russell

Roland SRV-2000 Digital Reverb Roland SDE-2500 Digital Delay

For anyone who's had their head in the sand for the past few years, the digital age is well and truly upon us. Computer technology is everywhere - microchips control your TV, automated tellers and microwave ovens are hard to avoid and music...well, music is in the throes of a revolution unlike anything seen since the invention of the symphony.

Where does all this put Roland with their newest entries in the digital sweepstakes? Right in the thick of it.



Roland have become one of the world leaders in music technology and with their guitar synthesizers, keyboards, sound reinforcement gear and aggressive marketing techniques, they've really put their name on the musical map. Their SDE-2500 Digital Delay and SRV-2000 Digital Reverb face some tough competition but they definitely hold their own.

MIDI. It's getting so you can't live without it and these pieces are equipped and ready to fit right into sequencer setups and MIDI-fied studios. The SRV has 32 reverb, and the SDE, 64 delay programs which may be accessed not only from the front panel, but also from footswitches and via MIDI. You can match your sounds with reverb and delay perfect for each song and make changes remotely from your master keyboard or sequencer automatically.

Those familiar with synthesizer programming will find a lot of similarities here. You can make your settings for reverb or delay and you can copy from one memory location to another to arrange your programs so you can step through them forward or backward via footswitch. Don't worry if programming

isn't your forte because the machines come with a good selection of effects which you can use as is, or you can noodle around without worrying about losing your setting - if you don't like what you did, just press a button to get back to your original sound. If you come up with something good, you can write it in that location or copy it somewhere else. It doesn't take long to get the hang of it.

The SDE-2500 Digital Delay has all the usual controls such as delay/dry mix, modulation depth and rate, feedback, etc., and you can get echo, flanging, doubling, chorus effects, and so on. It has a control voltage input so you can change the LFO to an outside source for weird and wonderful modulation effects. Delay time is variable from 0 to 750 ms and this can also be varied by foot-switch. Line levels may be switched to operate at either +4dBm to interface with pro gear, or -20dBm for use with consumer audio products.

The SRV-2000 Digital Reverb is quite amazing when you consider that in order to get anything near this sort of capability only a couple of years ago you had to spend \$10-20,000. This machine simulates 2 different kinds of plate, 5 different halls of various size and 8 different rooms, and that's just the start. There is control over pre-delay (length of time before the reverb is heard), reverb time (up to 99 seconds!), high frequency damping (to make the room sound more or less lively), and reverb/dry mix can be programmed. There is an excellent EQ section comprising 3 bands of real parametric control. All this is in the linear mode, but you can switch to a gated reverb where the sound will be cut off abruptly - very useful for current

percussion sounds. The unit may even be set so that the reverb, instead of dying away, actually increases to give a backwards effect. All this is pretty impressive, but there's more. You can switch the machine off, and while pressing certain buttons, switch it back on to get what Roland call "further level", i.e., control over reverb density, density of early reflections and their level, as well as their attack time and gain. If you want to get really esoteric, you can hit a footswitch to have your signal reverb to

infinity. To really understand the interaction of all the features and controls will take some time and thought, but the beauty of it is that even if you never used anything but the factory programmed sounds, you're miles ahead of where you would be using an analog unit.

Something I would have liked on both machines is the facility to dump programs to cassette tape as is possible with many synthesizers. This would allow you to build a library of effects and put them in order you needed for each set you might perform. The delay unit does have the ability to store 4 different "tables" (lists of delay programs matched with your choice of MIDI program numbers) in internal memory which helps, but there is no such feature on the reverb.

Benjamin Russell

Boss Micro Rack

Anyone familiar with guitar and keyboard effects will know that Boss has an extensive line of such gear including various adaptors and accessories. Now they are introducing some semi-pro gear intended mainly for the home recordist but flexible enough to be used on stage or in PA applications.

The new Boss Micro Rack Series is a good example of the technological trend to put more functions in a smaller package. All five pieces share some common features: size - they are 1/2 the regular rack width, i.e., 2 will fit in a rack space one unit high. Power and bypass switches grace the front panels and the units may be bypassed via footswitch (jacks are on the back). They are powered by Boss PSA AC adaptors which must be purchased separately, but a nice feature is that an adaptor may power more than one unit. Check the specification of each unit to see how much current each draws and add it up - one PSA adaptor will be enough for 200 mA. If you wanted, you could use one adaptor to power 4 Graphic Equalizers.

Phaser (RPH-10) and Flanger (RBF-10) have controls for Manual (selects the center frequency of the ef-

fect), Rate, Depth, and Feedback. The Flanger has a control to mix the direct and effect sounds while the phaser has 3 modes. Each has a wide variety of its respective type of sound, and flangers or phasers may be linked for stereo effects.

EQ can dramatically change a sound. This Graphic Equalizer (RGE-10) with its 10 bands (1 octave/band from 31 Hz to 16kHz) has an output level control to compensate for differences caused by cutting or boosting frequencies and there is an LED on each slider to make for good visibility in low light conditions.

The Digital Delay (RDD-10) is basic



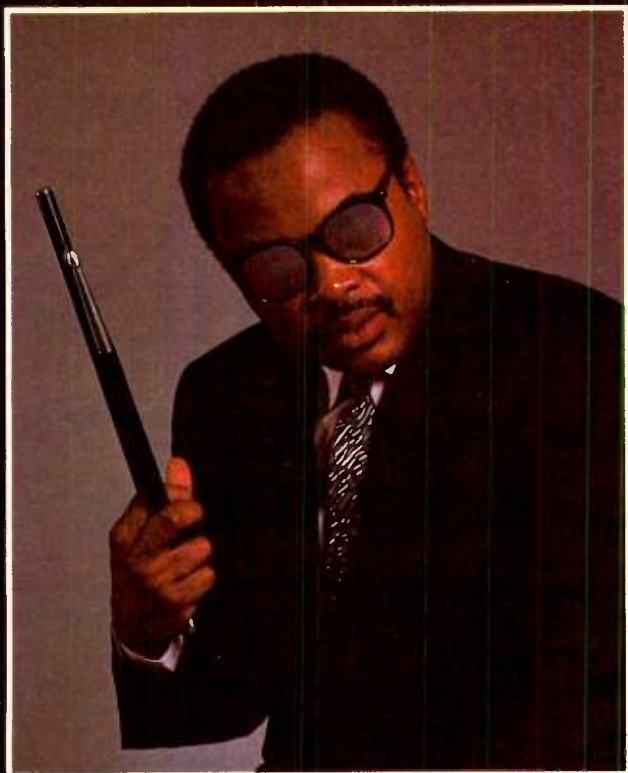
but has all the essentials including flanging and chorus as well as echo effects. Delay time is continuously variable from .75 to 400 ms. A nice feature is the delay tone control allowing the stimulation of more natural echo and analog delay sounds.

The Compressor/Limiter (RCL-10) could prove to be a very handy Mr. Fixit for various mixing and recording problems. It also functions as an expander/noise gate and is useful for tightening up sounds, cleaning up unwanted noise and generally improving dynamics.

If you're setting up a home studio or already have one but find you're lacking some pizzazz, the Micro Rack Series has much to recommend it, particularly size and price. Even if you're working in a small space you'll be able to squeeze them in and they're easy to lug around in the Micro Rack (BMR-5). Let's see, I'll take 2 RCL-10s and a couple of RDD-10s and ...

(Benjamin Russell is a Montreal-based musician.)

Photo by Ebet Roberts



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Bryan Adams and Jim Vallance Crafting The Hits



Rog took that song, that feel, married it to "Somebody"...

BRYAN:...and gave it some balls, "Now Rebel" (also on Daltrey's *Under A Ragging Moon* album) is very close to what was on the demo. The only difference is that it's Roger not me and Roger's attitude is what makes it believable, very believable. It's one of the finest covers, and to me it's one of the best songs Jim and I have written, lyrically anyway. It's a bit about my youth, a bit about Jim's youth.

JIM: That song was written for Roger. We thought, "If Roger could write, what would he want to say?"

Quality Control

JIM: I think that we've agreed that when Bryan has an album to do, everything we've written is held back until the Adams album is finished. Then the excess songs are up for grabs. Our quality threshold is about 10 or 15 songs a year.

BRYAN: I'd say less.

JIM: Yeah. I think our standards have increased over the years. Maybe in 1979 we would have written 15 ok songs. In 1984, we probably wrote 10 good ones. Our personal assessment of our writing and our standards have gone up.

Subject Matter/Lyrics

JIM: Again, it's putting yourself in the space of writing for a movie. You have a scenario. When you're given an advance video of a movie that hasn't been released yet, you watch the movie and get the idea of the story and the characters and you write a song about it.

Writing a song like "Summer Of '69", regardless of the fact that Bryan is 26 and I'm 33, is saying, "OK, let's write a song about the summer of 1969 and put ourselves in that scenario."

That's like Robbie Robertson of The Band writing "The Night They Drove Old Dixie Down" only those events took place 150 years before he was born and he was able to write about it. Just

because Bryan was 10 in 1969 doesn't mean he can't write about it.

BRYAN: I hear kids out in the audience singing that song and some of them can't be more than 14 or 15 years old: "Yeah, 1969, best years of my life!"

You know, they were born in 1969. It's a metaphor; it can be about any time.

When I was in concert I would sing "Summer of '85" once in a while and people would go, "Yeah right, summer of '85, best years of my life," you know? It's whatever you relate to.

JIM: We've written 80 or 90 songs and it would be a completely different story as to who wrote what for any one of them. On some examples an entire chorus would be mine; on others they would be Bryan's. Some songs are real collaborations, 100 per cent collaborations in terms of lyric and melody. Some songs I'm strong lyrically; some songs Bryan is strong lyrically. Every song is developed differently. There is no set formula you can rely on.

BRYAN: Jim is much more rhythmical in the sense of being able to arrange bass and drum parts. Being a drummer he has much more sense of that kind of thing so I would say a lot of the feels originally come from Jim.

One signature that I can say I have is a guitar-picking thing, say at the beginning of "Lonely Nights" or the beginning of "Teachers" or "Run To You". Those sorts of things are intrinsic to my style and those are just because I'm doodling and Jim will go, "Yeah, that's neat, pursue that!"

Sometimes Jim will play something and I'll say, "Yeah, that's neat," but it depends on the song.

JIM: There's very little disagreement about what's appropriate and what isn't. If Bryan puts forward an idea and I say, "No, that's not very good," then there's not even any discussion.

BRYAN: That's cool.

"Summer Of '69", I must have recorded that song close to half a dozen times before it even went on the record and even on the record I still wasn't happy, and it was a top five song.

Lyrics, as a collaboration, that's what we toil over the most. We'll complete a song, the rhythm track, the arrangement, the chorus, the bridge, everything; we'll have the entire melody written and we'll toil for days on the lyrics.

That's one thing that now, especially after this record ("Reckless"), where we can't compromise anymore. We've compromised in the past, said, "Fine, forget it, great, beautiful," and someone will read the lyric and go, "What the hell are they saying here?" And we'll see a review in the paper and we'll go, "What were we saying there?"

Image and Identity

BRYAN: People want to know. So the last things we've written, "Rebel,"



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Bryan Adams and Jim Vallance Crafting The Hits

"Christmas Time," the Christmas single, "Tears Are Not Enough" and a few others which haven't come out yet, are much more profound, as far as the both of us are concerned, anyway. We tend to a more conscious or relevant lyric.

JIM: I think "Tears Are Not Enough" really made us aware of the importance of a lyric.

BRYAN: Even before that, man: The "Summer of '69" even "Somebody."

JIM: Yeah, but "Tears Are Not Enough" really brought it home.

BRYAN: The age of realization finally hit everybody like a ton of bricks. If it isn't Live-Aid, it is Feed the Food Bank. If it isn't that, it's something else. I mean the charities I get asked to do everyday...it's incredible. It's writing for something or getting involved in a peace march, it's endless.

I knew there would be a time for us to get involved in something meaningful. That album *Reckless* was strictly pop songs, fun songs, you know, what we were thinking about at the time. I think the lyrics we wrote last year are a reflection of how we've changed as writers. Listen to the lyrics of the Christmas song: it isn't another throwaway lyric, it means something.

The one thing we've always wanted to do, and what a lot of other artists do with their songs, is paint little pictures, each song a different movie. What we're trying to do is incorporate lyrical imagery that will paint a picture so that people who listen to the song will imagine a scenario.

JIM: But it's hard to create a scenario out of thin air. When you're writing for a Roger Daltrey you can attach a scenario to him based on what you think he would like to write about. When we find ourselves writing for Bryan it is difficult to write a scenario for yourself, know what I mean?

BRYAN: If I have an identity now is the time to change it, because I don't want to be locked in a mould that says, "That's what you are."

I know that Jim and I feel the need to make a departure in our songs that, if nothing else, is more interesting production-wise.

I know that what we've written for this new record is far different from what we've written in the past because we're incorporating more from the technical end as opposed to an off-the-floor band thing. We've got a lot of new toys, we've been playing with which have been inspirational.

JIM: Through the history of our songwriting we've always used a drum machine. Before the drum machine we had a tape loop of a drum beat and then we got a Linn drum and we've been using that for three years, two years. When

we do our demos I play drums and bass but when we write I'll play bass or keyboards. So in the past it's always been a drum loop or drum machine providing the rhythm and Bryan plays guitar and I play bass. In the last six months or so we've been using a drum machine, I've been playing Emulator or DX7 and Bryan's been playing guitar.

We've incorporated a more technical side into our writing which won't necessarily determine how the next album will sound, although using different instruments while we write is making us go in different directions as writers.

BRYAN: The band has never entered into it ever. "I've always brought 10 songs to the band and said, "This is how it goes." Any elaborations that happen, happen in the studio, but basically we don't really write for the band, we write for ourselves (although the band deserves credit for getting the performance down in the studio).

I predict that you will hear a marked difference between the next record and the last. Tragically different.

JIM: Drastically, Bryan. We feel we have to stretch out as writers. There definitely has been evidence of growth between *Ya Want It, Ya Got It* and *Cuts Like a Knife* and *Reckless*. I think, if the same amount of growth happened between *Reckless* and the next album, we would be disappointed. I think maybe the fans would be disappointed. I would like to see four times the growth take place between *Reckless* and the next album. Everyone expects a logical progression from *Reckless* to the next album...

BRYAN: I don't know. I think we could put out another album like *Reckless* and do quite well with it. But the point is to keep progressing and keep people guessing. That rhymes.

JIM: We could write *Cuts Like A Knife Three* or go for the challenge. We've decided to go for the challenge.

Jim's Perfect Records (Chosen off the top at random):

"Strawberry Fields Forever" (Beatles); "Glad All Over" (Dave Clark Five); "Honky Tonk Woman" (Rolling Stones); "Rocket Man" (Elton John); "Shot Down In Flames" (AC/DC); "Shout" (Tears For Fears); "Imagine" (John Lennon); "Resurrection Shuffle" (Ashton, Gardner and Dyke); "Help Me Rhonda" (Beach Boys); "I'll Get You" (Beatles).

Bryan's:

"Hey Jude" (The Beatles); "Stop in the Name of Love" (Supremes); "Sweet Jane" (Velvet Underground); "Behind Blue Eyes" (The Who); "Sexual Healing" (Marvin Gaye); "Maggie Mae" (Rod Stewart); "I Want To Know What Love Is" (Foreigner); "Long Tall Sally" (Little Richard); "Suffragette City" (David Bowie); "Anarchy in the U.K." (Sex Pistols). □

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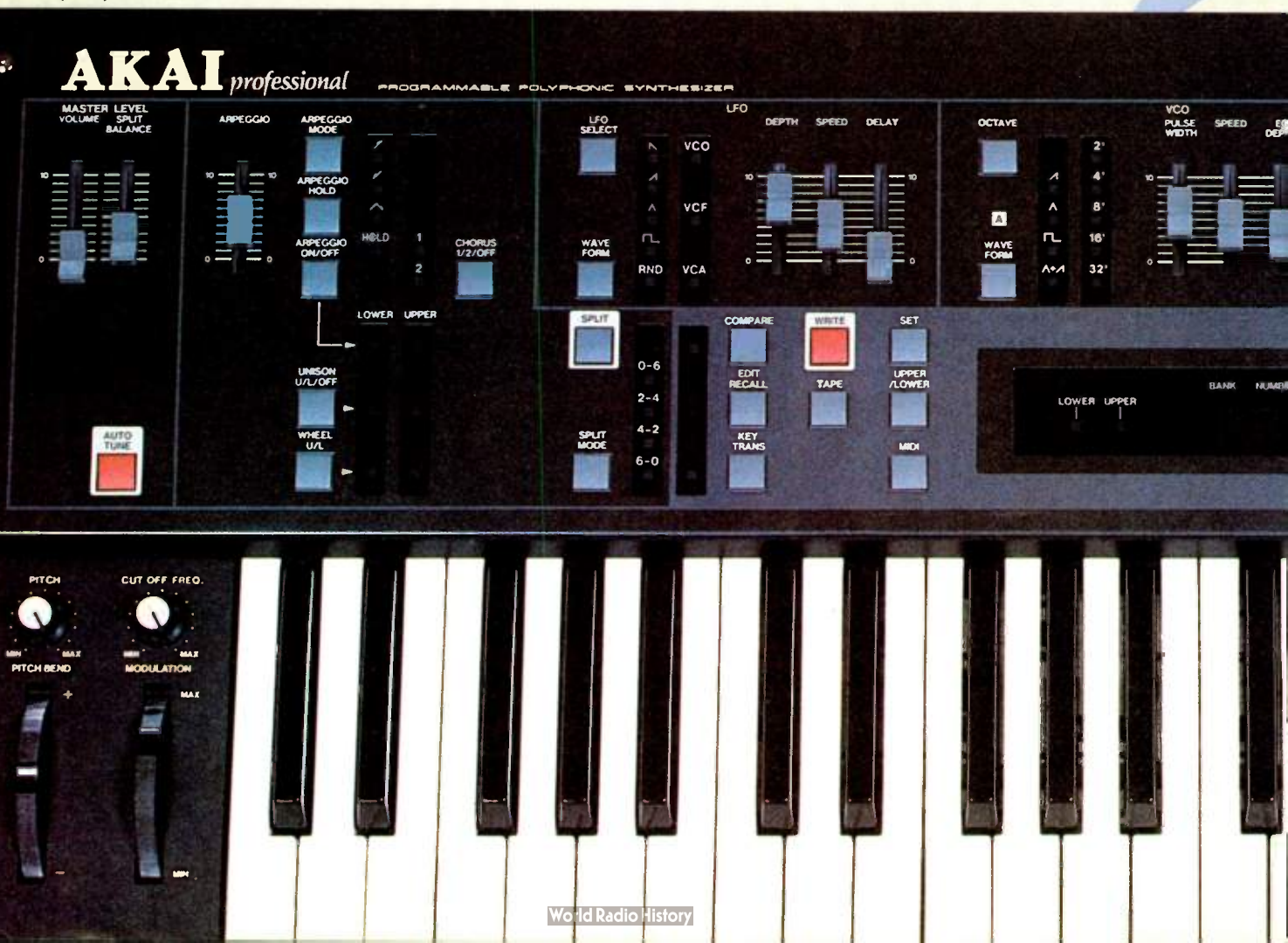
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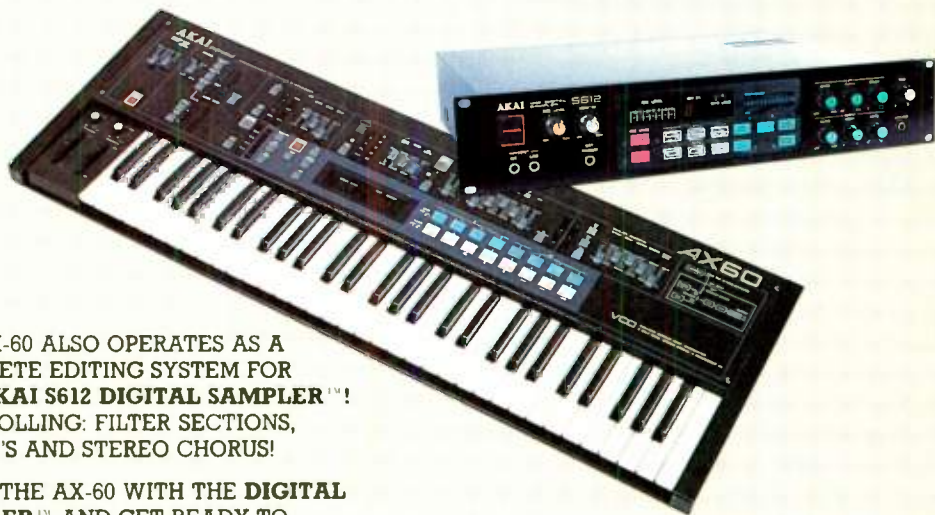
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Breaking a record: the ultimate goal in flogging vinyl. What spells turntable success? Climbing chart numbers, royalty cheques pouring



Linda Dawe and Nancy Mayer

in and big sales. How does it all happen? Radio.

Last issue we examined the functions of publicity, making the news and getting exposure. But usually, before a band can be newsworthy, they've got to get airplay. Radio, like press, is a business, but unlike other media, radio's mandate is to serve up a top-notch product as provided to them by promotion representatives, whether they be from major record labels or independent agencies. Unless a station's format is all talk or news, radio's prime concern is to spin the hits - pop, rock, country, adult contemporary or middle of the road. And radio's the only vehicle that can make a record a hit. But before there's even a hint of chart status, a record has got to get on the air.

So, how does a song get playlisted? Says Brad Jones, Music Director at CHUM AM in Toronto, "Every Monday the record label promo people come in with their new product and I give them 15 minutes each to hype me." He laughs, "To them, every record is great." Pled with goodies like concert tickets, bottles of wine, lunches and parties, Jones feels no compunction about accepting proffered gifts, "If they want to send this stuff, it's okay. There's nothing illegal about it. Doesn't mean their song will get on the air, though." Choosing from up to 60 singles and 20 albums (foreign and Canadian) a week, Jones says his prime criteria for deciding on an add to his play list is, "...the music, a gut feeling and stats." When the promo reps visit him they're armed with the latest American tip sheets, like *Billboard* and *Radio and Records* as well as the Canadian trades, *RPM* and *The Record*, which provide a progress report on how new singles and albums are selling and being received on stations across the country. Even when the numbers add up, they alone can't sway Jones, "It's got to fit our format...can't be too soft, too hard or have inferior production qualities. If it isn't really good the first time I hear it, forget it."

At CHUM, a music meeting is held

every Thursday, where a vote is taken on what songs will make the list. Jones reaches for a calculator, "On the average we add 5.4 new songs a week, foreign and Canadian."

Once a song is playlisted, how does it achieve CHUM chart status? Jones explains, "Three or four weeks after playlisting, we'll call our reporting retailers (CHUM gets input from 250 stores) who will tell us how a song's selling. The chart's based on units sold."

From a record label's point of view, radio provides a service to sell records and with so many artists producing material it's up to the label's promotion department to get radio's attention. Much care goes into the marketing of a new act. Says A&M Records' Director of Promotion, J.P. Guilbert, "We are very particular about timing and how the artist is presented." A key concern is avoiding market saturation, or a time when listeners will be paying more attention to a superstar's new hit rather than a song by a lesser known artist. Guilbert continues, "You must know who you're dealing with at radio, if it's CHR (Contemporary Hit Radio) or AOR (Album Oriented Rock). Do your research, know what's coming up and down their charts and if there's a slot, fill it." He looks at reaction from people on the street and in the clubs when convincing stations to play songs and admits with the staggering competition, a promo person's got to be creative. "When Chris De Burgh released "Don't Pay the Ferryman" I thought Q-107 should be playing it." So what did he do? Make a polite phone call? Courier over a quick press release? "I chained myself to their lobby and sent a ransom note in to the music director saying I wouldn't go until they played it." The results? They played it, but not until Guilbert had slept there two nights.

Brad Jones recalls a similarly flamboyant stunt. "When Kate Bush's *Lion Heart* album was released, the record company brought a lion cub into the station." He shakes his head, "It wasn't so little, either." Do antics like these ensure an add? "They don't influence whether we'll play a song," says Jones, "But they

do make it stick in your mind." What other tactics do promo reps use to catch radio's eye? Press clippings and bio sheets if it's a new band. Occasionally they'll bring the artist in to meet the station's music director. Jones grimaces, "That can be very annoying, especially if we're not playing the record. I had Meatloaf sitting on my desk asking why we weren't playing his latest release and what could I say? It's a stiff? It was very uncomfortable."

Lesley Soldat, National Promotion Director at MCA Records, maintains her prime objective is to get records on the radio and keep them on, but she does concede, "It all depends on the song. You can take a horse to water, but you can't make him drink."

Major record labels, A&M, MCA, RCA, WEA, CBS and Polygram, all have regional promotional reps located in the larger urban centres across the country to take care of the main, influential radio stations there, while often the

J.P. Guilbert, National Director of Radio Prom...



BY MAUREEN A. LITTLEJOHN

RADIO PRO

Getting Record

secondary markets, (small towns, clubs, campus radio) will be serviced by a person at their head office.

Smaller labels, like True North, who are distributed by CBS, have an in-house promotion director who takes up the slack, tending to the smaller community radio stations and keeping track of who is playing their records.

For labels who have no distribution deal, or bands who've pressed their own record, there's the option of hiring an independent promotion company. When someone's just starting out, sales is not the only operative word when it comes to radio airplay. There's also songwriting royalties, which depend on the number of times a record is played and are monitored through radio log books by CAPAC or PRO Canada. Major labels push for airplay in the most densely populated communities to ensure the greatest number of sales, but from a musician's viewpoint, the same royalties will be paid whether the record's played

in Moosejaw or Montreal. Independent radio promotion companies can make sure a band's record hits the secondary market, helping to build their name and making it easier to shop for a major label deal. In the U.S., independent radio promoters carry considerable clout, and are used by most artists on major labels to ensure their records get airplay, but in Canada they're few and far between.

Linda Dawe and Associates, based in Toronto and operating since 1980, was the first national independent radio promotion house to set up business in Canada. She offers her clients (who've included The Arrows, Images in Vogue and The Extras) three core services; radio tracking, data research and management consulting/career counseling. Her tracking service consists of mailing a record to all the major urban market stations and seeing if they'll add it to their playlist. If some stations pick it up, she'll try and convince the others to follow suit. The minimum amount of time needed for this service is eight weeks. Says Dawe, "We'll call the stations, tell them a single's coming, that takes two weeks. The objective is to get it into their music meetings, get them to listen to it and by the second two week period we get a response. Then, by week five or six we get the yeses, the nos and the maybes. At week six I know if it will work or not. If it's a stiff I'll halt the process. If it's working I'll start punching the numbers into the computer and let *RPM* and *The Record* know who's added it." She requires 431 records for a complete mailing and charges \$350 a week for tracking, which includes a weekly computer printout listing the stations a record is being played on, all postage and long distance phone calls.

Dawe's data research package is more of a one-shot deal, costing \$1,000. The record is sent to secondary and tertiary radio stations along with a custom tailored data research card which is returned to her with informative comments from the music directors as to why they've liked and added the single, or why it isn't suited to their stations. Dawe figures she gets a 20 to 60 percent response to her cards.

When working with an adult contemporary record, Dawe finds she can get substantial adds through doing a secondary mailing. "You can get up to 150



Singer Anne Mortifee, Brad Jones (CHUM) and Larry Green (National Promotion Manager, WEA.)

stations playing it, so the artists can get high enough royalty cheques to encourage them to release records." The money involved? "If 50 stations pick it up, that'll give you a couple thousand dollars, 100 stations will be between five and eight thousand dollars and over 100 can mean up to 10 thousand dollars."

One independent radio promoter who's made the adult contemporary slot pay off is Mary-Lynn Dodson, whose main client is husband, singer/songwriter and ex-Stampeder, Rich Dodson. Working out of their own 24 track basement studio (Marigold Productions Ltd.) the Dodson's find adult contemporary a more lucrative royalty market than rock. "There are only 30 major stations in the country who will play hard rock and roll, so a rock composer shouldn't expect to retire on his CAPAC cheque. There are 100 stations tops that'll touch a rock record, but there are 300 to 325 that'll play music with an AC sound," said Rich in a recent interview with *Canadian Composer*. He considers his method one way for artists to earn money without having to tour.

No matter the format, if a band's goal is to get on the radio, they have to realize the importance of promotion. Says Dawe, "If they've spent \$5,000 on a recording they should have at least \$2,500 for promotion. They can't just mail it out and expect radio to play it." She finds since she's been in the business for so long music directors know her and always take her calls. "One music director told me if nobody bugged him about a record he'd just dump it, because it would be one less thing to worry about. They can't do that with our records because they know we'll be phoning."

Maggie Hues, who runs a promotion, publicity and tracking company called

for A&M Records with A&M artist Paul Jantz (r).



PROMOTION

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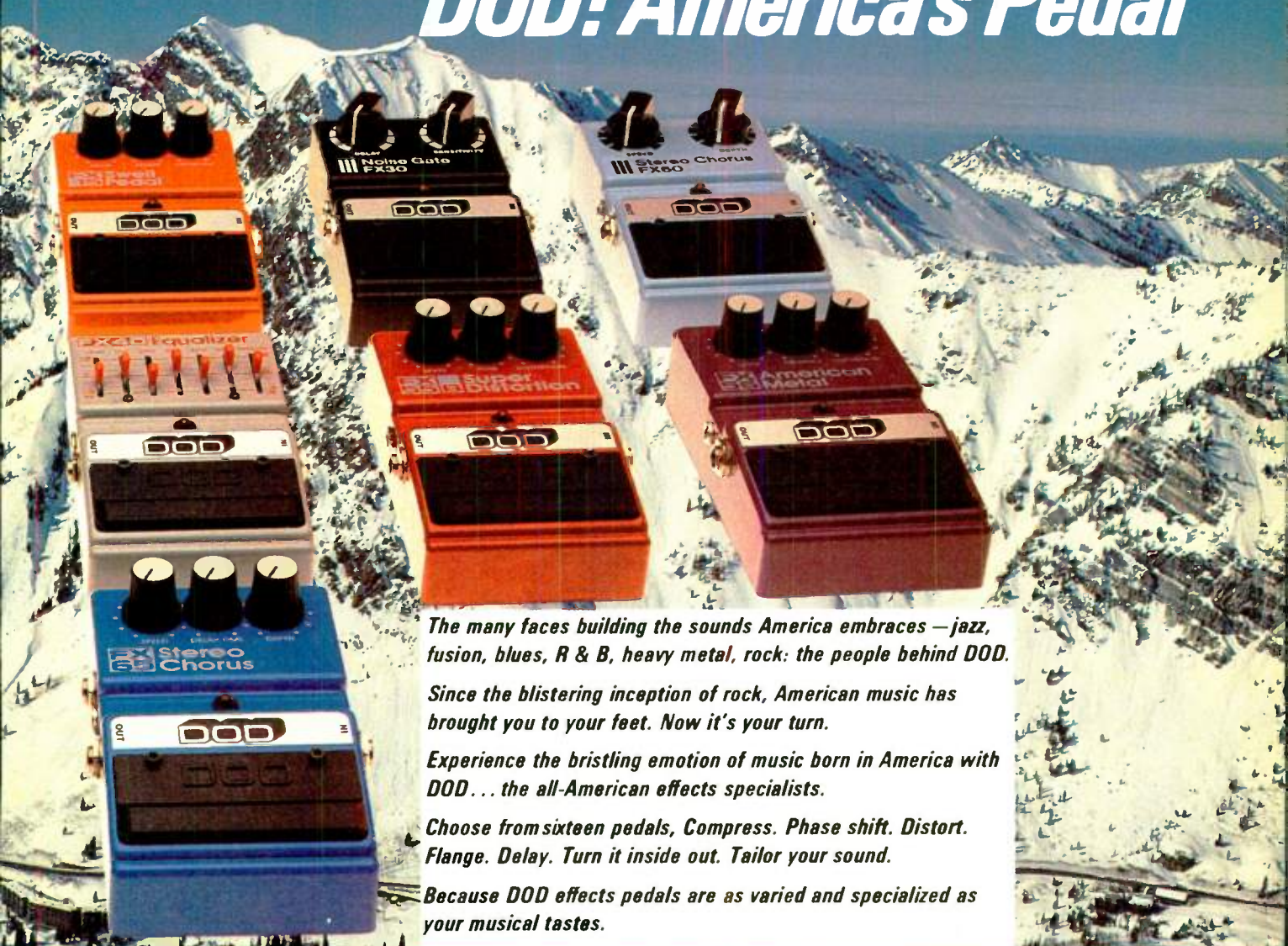
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Getting Your Record Played

Numbers (her clients have included Jane Collins, Lime and she worked the Miami Vice soundtrack for MCA) believes the bottom line in promotion is to have someone out there working the product. "You've got to build a base before sending a single out to radio," she advises. "Get your press reviews, number of sell-out gigs, a video, something to make them pay attention." She encourages bands to spend time on the road. "If a band is playing up north, to an enthusiastic audience, they can sell pre-recorded tapes of their stuff for five dollars a shot. If they sell 300 to 500 tapes they can get enough money together to go into the studio." Hues will only take on clients who have the right attitude, "They have to be willing to work, and not have an ego problem." She emphasizes the long term approach. "You can't just release one 45, you've got to have five or six tunes in the can, a ballad, plus some hot singles. If a band wants to make it they've got to prove to the industry they're serious, hardworking artists, with an album in the works, or a tour planned."

Both Hughes and Dawe offer similar

tracking services, as well as international solicitation for publishing and licensing deals, test marketing and career consultation. Explains Mayer, "When we counsel a group, depending on what stage they're at, we give them the ammunition to represent themselves properly. You need an edge these days. No one listens to a demo and says 'Sign that band.' We'll prove there's a base for their stuff, people who will play it and who will listen to it." One area Dawe is starting to expand in is investment proposals and marketing strategies. "We put together a prospectus, do some number crunching, raise the funds and check into the tax incentives," says Mayer. Dawe adds, "We look at a band from a business standpoint, put their goals into Bay Street terms."

Sometimes Dawe will shop for a band's label deal and if they have no manager, her company will stand in until a manager is found. Other times they may counsel a band to put together their own master tape, so when a label signs them all they have to do is press up the album. Every situation is different, but a few standards do exist. Says Dawe, "We give our clients advice on how to make their music more accessible to radio. The intro shouldn't be too long because if a music director doesn't hear something he likes, immediately he'll throw it out. The length of a song should

be between 2½ and four minutes. A perfect length is 3.15 minutes. If they're a new band, they've got to be willing to grovel and suffer." Unlike Hughes, she doesn't suggest going on the road. "With gas at three dollars a gallon, no one can afford it. Plus you'll have to do cover tunes and who wants to be known for doing cover tunes in a bar?" So what does she suggest? "Get a day job and practise at night. We do management consulting for one group, there's five of them in the band, and every week each of them puts \$50-75 into the kitty. That way they can afford to hire us and get their money for recording. These guys can also interest investors because they've proven their own commitment."

Dawe recommends showcases for new bands, which she'll organize for \$1,000, but only if a band's ready. "I have a 400 person mailing list of media, record company people, distributors and producers and if a band stiffs, they've blown their chances for at least six months."

The moral of the promotion story? To make money from music, you've got to get on the radio. And to get on the radio, you've got to be on the case, or have someone on the case for you, continually. It's a long process and even one hit wonders don't get there overnight. For music to equal dollars, it's got to be treated firstly as a business and then as an art. □

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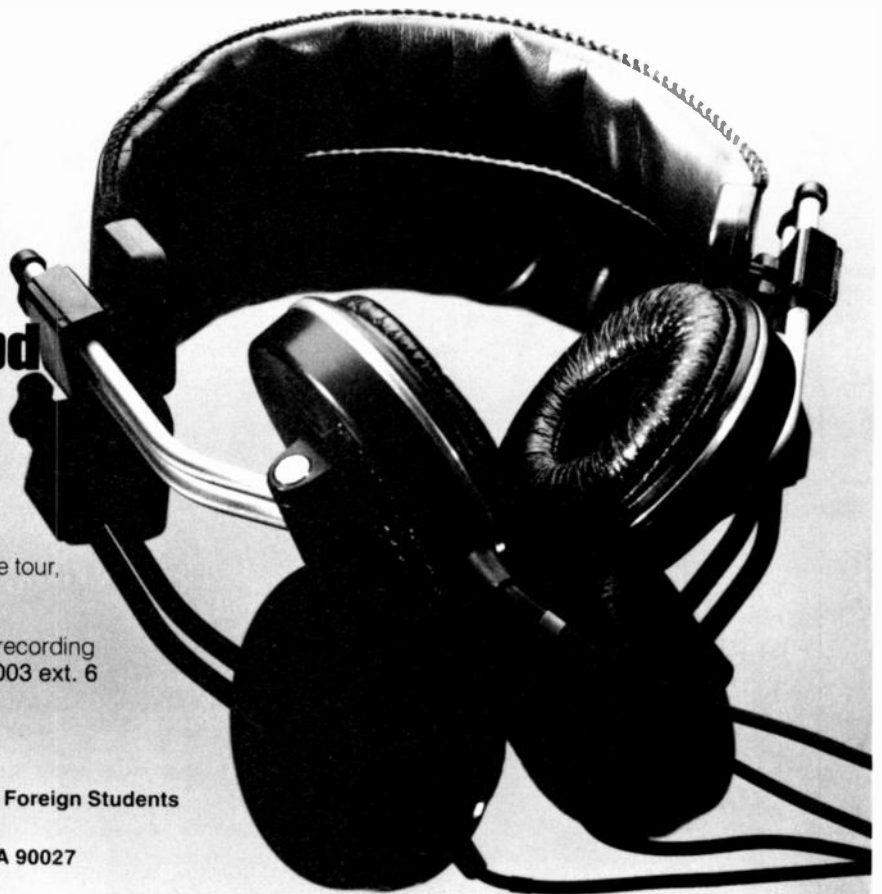
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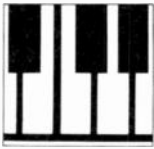
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Part II



Introduction

Welcome to the world of professional keyboards and Part Two of *Canadian Musician's* guide to the hottest products from the most progressive companies. What *Canadian Musician* is trying to do this issue, and with last issue in Part One, is offer broad equipment overviews and highlight the product development philosophies of each company. These include differences in synthesist technique, interface concepts and user friendliness. It's important to stress that no one particular system is the complete answer to your keyboard needs. Mixing and matching is the answer for most situations. Also keep in mind these overviews are not complete product profiles. For more detailed information visit your local dealer and contact the companies directly. We've provided a selective listing on page 52. The experts writing the features this issue are Benjamin Russell (Montreal musician with an 8-track studio in his home), Paul Atkinson (synthesist and session player, specializing on the Kurzweil K250), Jim Burgess (synthesist and programmer whose company, *Saved by Technology* of Toronto, demonstrates and sells computer music products, as well as operating a MIDI based recording studio), and Russ Walker (engineer at Sound Design studio in Toronto and a member of New Regime).

KORG: Low Cost, Quality Synths

This company has a long and interesting keyboard history from large modular polyphonics to their present line of synthesizers. They continue to adapt and modify their products as well as introduce new lines. They have expanded into many keyboard related areas and maintain a large catalogue that features new and useful tools for today's musician.

In recent years Korg has concentrated their efforts on providing a line of low cost synths that would maintain a quality sound as well as incorporating some unique features. The Poly-Six was their first step in this direction being one of the first inexpensive polyphonic synths to come out at a time when most others were quite pricey. This attitude has continued with the new DWGS series which includes two synths that make use of digital technology

for a variety of interesting applications.

The DW-6000 is a six voice 64-sound memory programmable synth with access to eight distinctive waveforms in each of the two oscillator sections. These waveforms are intended to simulate real instruments offering the user considerably more flexibility than simple saw and square waves. It also features two sophisticated six-parameter envelope generators for versatile contouring. The DW-8000 is the more advanced version with eight voices as well as a touch sensitive keyboard and twice as many waveforms to play with. It also has a 64-note arpeggiator that can be controlled externally.

Also worth mentioning is the SQD-1 MIDI Recorder which allows complex sequencing of multiple midi keyboards.

Russ Walker

PPG SYNTHESIZERS: Unique Sounds and Features

One of the more unusual digital synthesizer systems to ever have been made available is a product of the West German manufacturer PPG. It's very unique sound is easily identifiable to those familiar with the instrument, and those hauntingly pure sweeping tones have not been reproduced by any other synthesizer to date. In today's increasingly crowded synthesizer market it's refreshing to see an instrument that makes it's own statement with unique sounds and features.

The PPG System is an expandable group of products consisting of the Wave 2.3 synthesizer, the Waveterm, the EVU Expander, and the Processor Keyboard. The Wave 2.3 is the heart of the system and functions on its own as a very capable digital synth. It uses a pair of digital oscillators for each of its eight voices to permit the creation of sounds from about two thousand additive waveforms stored permanently in memory. Waveforms are conveniently grouped together in wavetables and the instrument provides the ability to sweep through these waveforms from a variety of controllers such as envelope generators, LFOs, performance wheels and even keyboard aftertouch. It is this ability to sweep through different waveforms within a single sound that is the key to the PPG's distinctive sound.

Up to eight sounds can be loaded and played at once in the instrument's independent sound banks, and flexible keyboard assignments allow sounds to be doubled or assigned to different

keyboard ranges with user defineable split points. In addition, a fairly complete MIDI implementation supports most commonly transmitted MIDI information and gives the Wave the unique capability to define a separate MIDI receive channel for each of its eight sound banks. This important capability makes the Wave essentially eight separate instruments to external MIDI controllers such as sequencers and other master keyboards.

The Waveterm is a dedicated computer terminal that can be added to substantially increase the capabilities of the basic Wave 2.3. Custom waveforms and wavetables can be created to provide a very flexible synthesis system. In addition, the Waveterm turns the system into a comprehensive sound sampling instrument capable of 16-bit digital fidelity and very flexible editing capabilities. Also, the capabilities of the Wave 2.3's own built in sequencer are dramatically increased with the Waveterm's sequencing and editing software. All sounds and other data created on the PPG system can be stored on the Waveterm's 5 1/4" floppy disk drives.

The EVU Expander is essentially a Wave 2.3 without keyboard or controls that is an inexpensive way of adding eight more voices to the system. All functions of the EVU are controlled from the master Wave 2.3 and the Waveterm, which is presently capable of supporting a 24 voice system (ie — One Wave 2.3 and two EVU's.)

Jim Burgess

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ENSONIQ MIRAGE: Sampling At A Reasonable Cost

Computer technology playing such a pivotal role in music products, it's not surprising to discover Commodore alumni are the founders of Ensoniq, a company which raised a few eyebrows and lowered a few jaws when they introduced their Mirage sampling keyboard a little over a year ago. They caught the heavyweights napping - the idea of playing digitally recorded real sounds from a keyboard had been around for years, but the price of the technology was somewhere in the stratosphere. Using knowledge they had gleaned from their experience at Commodore, they designed their own custom chip, hence the lower price.

The Mirage is polyphonic/polytimbral - eight keys may be sounded at any one time and each keystroke can trigger any of up to 16 samples which may be split over the 5 octave keyboard as you choose. A built-in disc drive stores samples, a simple alpha-numeric keypad manipulates them, and a velocity sensitive keyboard plays them back. The machine also has oscillators, filters, envelopes, and LFOs to allow synthetic sounds as well as synthetic manipulation of sampled sounds. A sequencer records up to 333 notes and this may be augmented by an optional memory cartridge. Computer hook-up allows visual editing of samples and helps to keep track of where you place your samples on the keyboard, etc.

The current edition of the Mirage has some differences from the original, notably an improved keyboard, slightly different aesthetics, and more up to date operating software. One complaint about the Mirage was that blank discs had to be purchased from Ensoniq as the machine wouldn't function without the factory encoded software, but this has been fixed, they now include a disc which boots the Mirage, allowing you to buy your own discs, considerably lower-

ing the cost of doing your own samples.

Interfacing is easy. Via MIDI you can hook up to a computer or other synths or sequencers and it's possible to sync to non-MIDI drum machines.

The Mirage is an 8-bit sampler with a 33 kHz sampling rate for a 2 second sample. Up to 8 seconds may be sampled but this lowers the rate to 8 kHz. Don't expect state of the art sound with the Mirage, but for all intents and purposes, unless you're a hi-fi nut, this machine delivers what you need to create Paul Hardcastle stutters and Frankie Goes to

Hollywood orchestral stabs etc. And if those musical fads go the way of the Dodo bird, you'll still have some good bass, piano, and percussion sounds.

The Mirage is now available in a keyboardless expander unit and there are editing packages for the Commodore 64, Apple II, and Macintosh computers. Ensoniq is reportedly investing a lot of money in R&D so we can expect to see more from them in the future.

Benjamin Russell



OBERHEIM : High Quality Products and Price

Contrary to the activities of many other manufacturers Oberheim has always focussed on a few high quality products with a price tag to match. However, they have maintained a reputation as one of the leaders in synthesizer technology from the time they introduced their first polyphonic (the Oberheim 4-Voice).

After what seemed to be a long period with no new developments from Oberheim, they surprised and delighted us with the Expander a couple of years back. This was one of the first midi synth

modules that had no keyboard of its own and featured an interesting combination of analogue and digital technology. Then came the Matrix 12, a classy looking keyboard that essentially contains two Expanders and delivers an exceptional sound. This machine has its own unique series of filters never offered by another manufacturer. Soon to be available is the Matrix 6 which will hopefully make some of these qualities accessible to someone on a tighter budget.

Russ Walker

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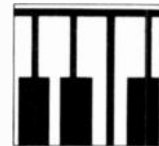
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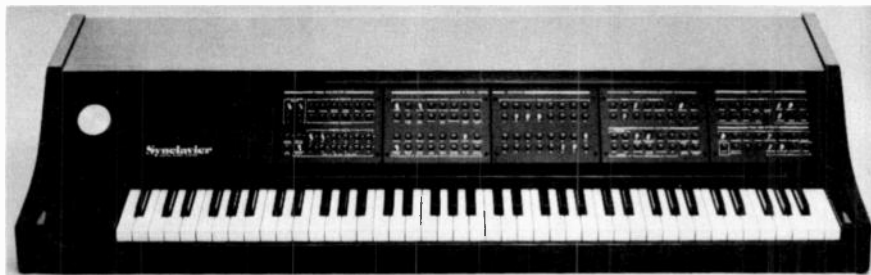
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SYNCLAVER: Complete digital music system



The following review is to serve as an overview and in no way is it to be thought of as complete. Also, the assumption is made that the reader understands basic digital synthesizer terminology.

The New England Digital Synclavier is a whole lot more than a digital synthesizer. What it really is, is a digital music system. First, the Synclavier is a digital synthesizer using an additive synthesis process in which partial timbres are used to build up sounds. Each partial consists of up to 24 harmonics with a 6 stage envelope generator effecting the amplitude, and another for harmonic control. Partials can be chorused individually and panned separately in the stereo spectrum.

FM is the second process that the Synclavier uses. Each partial may be independently frequency modulated with another 6 stage EG effecting dynamic control. The oscillators are generated out of software, like that of the Yamaha FM process. The computer calculates the harmonic interaction and manipulations, processes it through 8 bit DACs, and then into an analog signal. The final sound is quite clean.

The third process is one that N.E.D. refers to as "Timbre Frame Synthesis". In this mode, a sample is examined at several points throughout its duration and the spectral content analysed in 24 bands, the amplitude and phase of each component being measured and stored. This information is then used to set up the partials so that these slices of sound spectrum are in effect resynthesized and can be faded into each other in sequence in order to recreate the original sound.

The fourth type of synthesis possible on the Synclavier, is polyphonic digital sampling. The Synclavier, like other sampling systems can be used to record real instruments or sound effects, into digital memory for the purpose of allowing a synthesist to play them back on a keyboard. But because the Synclavier uses Winchester drives (with 10 megabyte capacity each) to store

samples, the amount of sample time is measured in minutes, instead of seconds, and the sample rate can be as high as 100 kHz. This amount of storage allows a producer to sample a vocal track that may be slightly out of pitch, and pitch shift it back in tune with the rest of the music track. Complete spectral analysis is also possible using the DEC VT100 terminal (that comes with a basic Synclavier) allowing the operator to view and edit entire waveforms. And the audio resolution is quite impressive because of the 16 bit DACs the Synclavier uses for its sampling. The polyphonic sampler can be expanded up to as many as 32 voices and has the option of being fitted with as many as 32 separate outputs.

Of course, it makes sense that the Synclavier would have a digital sequencer comparable to the rest of the system, which it does. The sequencer is a 32 track system, featuring all the functions you would expect on a high end unit, including auto correction, transposing individual tracks, keyboard changes, varying the speed of tracks without effecting pitch, punch in and out, inserting, chaining and deleting specific sections of music, looping tracks independently etc. But it also has some unique features such as being able to slide tracks back and forth, allowing the composer to completely rearrange his composition, or even play a track backwards. Of course, SMPTE is also available for syncing to tape.

Once you've recorded your composition into the sequencer you can have the entire score printed out in notation form using the "Music Printing Option".

And if that isn't enough for you, New England Digital is in the process of incorporating an optional digital recording system into the Synclavier which will use enormous amounts of Winchester storage to allow the user to have a complete digital recording studio, up to 16 tracks.

Paul Atkinson

CHROMA POLARIS: Lots Of Control Features

Timing. It can be crucial in anything and the Chroma Polaris, marketed by Fender, is an example of its importance. Originally demoed in prototype in 1983, supposedly for imminent release, it generated a lot of interest. We waited with high expectations - and waited...and waited...

Now on the market at last, a lot of the initial buzz has been deflected by other developments and products which have made their entrance in the interim. It's a shame because the Polaris is a very musical instrument with a lot of control features and deserves to be given a fair hearing.

A 5 octave, 6 voice (dynamically allocated), velocity sensitive analog synthesizer, this machine has good, fat, meaty sounds. A split keyboard and multi-timbral capability make it useful in sequencer set-ups and it has excellent interfacing possibilities. The internal memory has room for up to 132 patches and there is a sequencer which can hold up to 1700 notes in 12 sequence locations.

The panel is comprised of membrane switches and sliders so it has a bit of both worlds for programming - digital access and analog tweakableness. There are 2 oscillators, an LFO (called "Sweep"), a flexible filter, 2 envelopes, and an assignable control slider which can be programmed into memory for instant access to one of 14 functions. This synth is eminently qualified as a performance machine, as there are pedals and 2 levers which may be assigned varying functions, all of which are retained in memory.

The Polaris can be connected to a computer or other Chroma products via a Chroma interface and the MIDI implementation is commendable. From the synth, you can turn the MIDI inputs and outputs on or off and send out sequencer and patch information. In fact, it's able to send on 3 channels simultaneously: the 2 sides of the split and the sequencer respectively. And, it is possible for the Polaris to receive on up to 8 MIDI channels at the same time, although you must remember you only have 6 notes to work with at any given instant. The sync facilities are remarkable in a machine of this price range. It can act as a mediator between your MIDI equipment and your non-MIDI drum machine or sequencer.

Benjamin Russell



KAWAI: Moving Into Digital Territory

In technology's mad rush forward, pianos tend to be overlooked when considering pro keyboards; synthesizers dominate the discussion. However, at least one company has a foot in both worlds. Kawai have been building pianos of all sorts for some years now. They have the largest piano manufacturing plant in the world in Japan, where they make uprights, grands, etc. But of late, Kawai have been entering the synth world as well, and they have an interesting product line of MIDI instruments.

TECHNICS: Making Moves Into Pro Gear

The pro keyboard sweepstakes is a wide open field and Technics is "coming up on the outside". This company is already firmly established in the home market and they've been making moves into the pro area with their PCM MIDI keyboards.

Their SX-K series (the deluxe model is the 450) uses PCM (pulse code modulation) digital sampling to capture real sounds. Occupying a grey area of the market, these machines are intended primarily for home use, but they find their way on stage with professionals as well, usually in lounges and such places where a solo performer can use them to beef up his show. The on-board digital drums sound pretty good, and the ability to program sequences of percussion, bass, chords, and melody lines, and save them on RAM cartridges which can be changed in an instant, give a solo act a much fuller sound in an easily portable package. Let's face it, the big synths won't lose sleep over the SX-Ks but they sound excellent within their limitations.

At the January NAMM show, Technics unveiled a new line which promises to give the pro contingent a run for the money - the SX-PX series (top of the line is the SX-PX1). Digitally sampled sounds combined with touch sensitive keyboards reportedly make these MIDI pianos hot items. Sequencers and optional disc drives sound professional indeed. Since they're not available yet, we'll have to wait and see but they should be worth checking into when they hit the shops.

Benjamin Russell

Not so long ago, if you wanted a real piano sound on stage, you had to lug one around or hope for the best in whatever venue you were playing. Then came portable electric pianos. Leaders in the field were Yamaha and Kawai. A couple years ago the EP 608 was Kawai's first offering of this sort. Things have come a long way since then and now Kawai have two models on the market: an upright (EP 705) and a grand (EP 308), both of which sport a MIDI implementation allowing them to double as keyboard controllers. The keyboard can be split or used in dual mode to send out key and velocity information on two different MIDI channels. They each have four memories to store channel and patch information to be sent over MIDI. While certainly not the most comprehensive MIDI controller available, considering the instrument is intended primarily as a piano, it's not bad at all.

Currently on the market, Kawai have

a synth, the SX 240; a two oscillator (DCOs), 61-key, 8 voice, splittable, MIDI keyboard. This unit uses the popular digital access system to program its 48 on-board memories. A sequencer permits 1,500 notes of real time performance to be recorded and an 8 character LED display makes it possible to name your sounds.

Plans for the future include a new synth (to be released in Canada in July) called the K-3. It appears to be a big step forward for Kawai; a decisive move into digital territory. With 33 digital waveforms, plus the ability to program your own, velocity and pressure sensitivity, RAM-ROM cartridge board, independent envelopes for oscillators and analogue filter, 6 LFO wave forms, this sounds like a machine that will be worth checking out when it checks into the shops.

Benjamin Russell

Selected Keyboard Product Sources

PPG

Contact: Gold Circuit Distributing
3015 Kennedy Rd., Unit 10
Scarborough, ON M1V 1E7
(416) 291-9553

Oberheim Electronics

2250 S. Barrington Ave.
Los Angeles, CA
(213) 473-6574

Korg

Contact: Erikson Music
378 Isabey
St. Laurent, PQ H4T 1W1
(514) 738-3000

Ensoniq Mirage

Contact: Kaysound
6969 Trans Canada Hwy., Ste. 105
St. Laurent, PQ H4T 1V8
(514) 331-8420

Chroma Polaris

Contact: Tartini Musical Imports
P.O. Box 279, 2530 Davies Ave.
Port Coquitlam, BC V3C 3V7
(613) 464-1341

Synclavier

Contact: Gerr Electro-Acoustics
363 Adelaide St. E.
Toronto, ON M5A 1N3
(416) 868-0528

Technics

Contact: Great West Music
3331 Jacombs Rd.
Richmond, BC V6V 1Z6
(604) 273-4976

Kawai

6400 Shawson Dr., Unit #1
Mississauga, ON L5T 1L8
(416) 673-2345

Yamaha

135 Milner Ave.
Scarborough, ON M1S 3R1
(416) 298-1311

Roland

6691 A Elmbridge Way
Richmond, BC V7C 4N1
(604) 270-6626

Kurzweil

Contact: Carleton Keyboard Group
600 Hood Rd.
Markham, ON L3R 3K9
(416) 477-0904

Casio

Contact: EMP
2100 Ellesmere Rd., Ste. #211
Scarborough, ON M1H 3B7
(416) 438-7770

Akai

121 Watline Ave.
Mississauga, ON L4Z 1P2
(416) 890-2300

Sequential Prophet

3051 N. 1st St.
San Jose, CA 95134

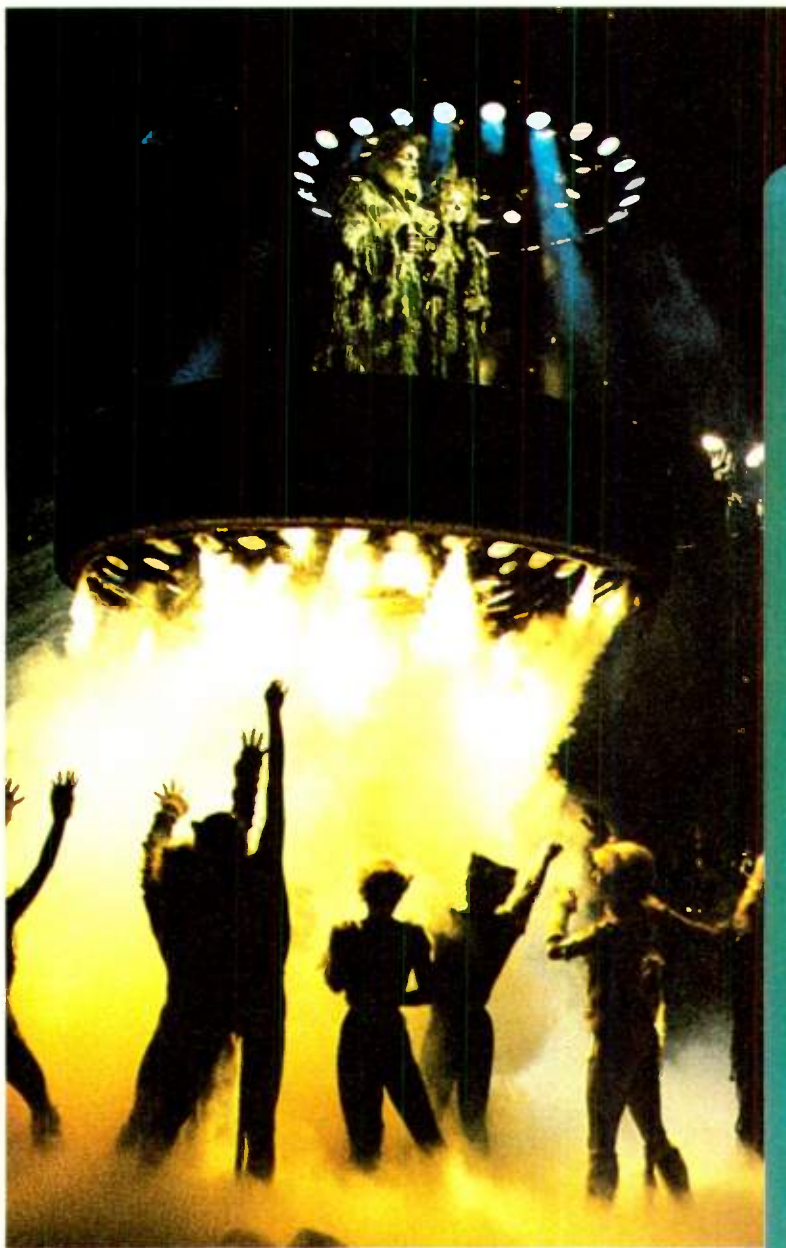


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Tuning In To Music Education

GETTING STARTED IN MUSIC EDUCATION

Ever wonder when you listen to records or watch people playing on TV just how they got there? How did they make it? What does it take? How would you go about doing the same? Where do you start? Well, lots of people wonder about that. Of course, those highly visible musicians represent just a tiny fraction of people in music careers. Most aspiring musicians may never become TV or recording stars but they can and do enjoy satisfying and _____

BY PAT ROLSTON
(Chairman of Music Education, Mohawk College)

rewarding lives in music nevertheless. If you are keen on building a music career for yourself, here are a few tips that might help smooth your path a bit.

Start with a goal. Focus on some particular job inside the field of music and work towards it. Think about where you would like to be 10 years from now if all your dreams come true. After all, if you don't know the direction you are going, how can you even take the first step? Read everything you can get your hands on about music careers; books, magazines and trade journals. Talk to people. Find someone who is doing now what you would like to do. Your search will uncover some surprising ideas for careers including some that involve performing and some that don't.

Put your personality under a magnifying glass. What are you really like?

What makes you tick? There is no use dreaming of a career as a pop music entertainer when you've been a shy introvert all your life. Conversely, if you were always the class clown, you would probably not be happy as a music librarian either. Are you conservative by nature? Cautious? Security conscious? Is a steady paycheck your goal? Or, are you a driven individual, craving excitement, travel, and willing and eager to take chances for big stakes? Whatever the answer, attempt to match a career goal with your basic personality.

Now put that same magnifying glass over your own musical talent. If your ear can't even match pitches forget about a music career. Almost everything else in music, with hard work, can be learned but starting out with a poor ear is a big handicap. If you have a good ear

however, you are blessed with a significant tool for use in all your future musical endeavours. How well do you play your instrument? Are you considered a good player by those who know you? Have you bothered to learn to read music? Can you practise for hours, and the time just seems to fly by? Does the adrenalin flow when you are performing? Do you have an insatiable appetite for listening to music? If your answer is yes to all these then you really do have a natural bent for music. A career in music is 99% hard work and 1% talent but you have to have them both. Finally, if there is nothing in this world that even approaches your fervour for a life in music, then go for it because you've got what it takes. □

CHOOSING YOUR CAREER HIGH-PRICED PRODUCER OR LOWLY JOURNALIST?

BY MAUREEN LITTLEJOHN



Working with live band
- John Erickson on tour with Rush

Looking for a career in the music business but don't know what's out there? For a musician who wants a change of pace, or for those who simply want a job in a medium they enjoy, there are lots of choices.

The music industry is huge and complex, filled with intricate networks, hierarchies, and interweavings of recording, broadcast retail and manufacturing sub-groups. It's a business that rakes in billions of dollars annually and

employs thousands of people. But as in most corporate networks, the high profile, high paying positions are limited and the competition stiff. However, for those with stamina and drive, creativity and foresight, the music business affords its innovators rewards well worth fighting for.

Teaching

The most obvious employment alternative for a musician is teaching. To secure a position in the public school system, it's necessary to have a university degree, but many musicians teach privately from their homes or through a retail store. The option of teaching courses at a community college is also available, and can be lucrative, while often still allowing time to play professionally.

Sound Engineering

Many jobs in the music industry require specialization, arrived at through apprenticeship. This is especially true in regards to sound recording. Garth Richardson, assistant engineer (on Smash Palace's debut album, and Honeymoon Suite's *The Big Prize*) has worked at Phase One recording studio for two years and is in the midst of the traditional ascent from go-fer to house engineer. "The big bucks don't come until you've been at it about 10 years," says Richardson. Phase One employs two house engineers, three assistant engineers, two technicians, and a studio manager. Explains Richardson, "We usually hire guys off the street to start with. All training happens on the job." The most crucial factor in becoming a successful sound engineer is not technical expertise or dexterity (although they're important) but being able to communicate. Says Richardson, "One producer came in here asking for an 'upfront/wayback, wet/dry sound.'

You have to get into their headspace to understand what they want."

Producing

A prestigious career in the music industry, producing is not an easy task, nor an easy niche to fall into. Producers usually work freelance, building a name for themselves through successful fledgling projects. Tom Treumuth (Helix, Honeymoon Suite, Smash Palace) started his career with an 8 track studio he built in his own house. He believes, "To be a good producer it's not essential to be a musician (although he is) but you should have a knowledge of theory, a good ear and know what sound will be big in six months." Treumuth, who's been at it for almost 10 years, says the way to get started is to take some courses (he went to Fanshawe College) and then find a band you believe in and "try to work something out." This means produce a demo tape for them as cheaply as possible. "I did a lot of stuff for free at first," he says.

Commercials

Working in a jingle house is another studio related option. Writing, managing producing, co-ordinating and marketing are some of the commercial jobs available. Advertising agencies also have in-house creative representatives who work on broadcast campaigns, often in conjunction with the jingle house.

Technical Support

Working in a studio can be dynamic and challenging, but it can also lead to cabin fever, seeing the same four walls for months on end. Many people prefer the excitement of the live sound setting. Those with a technical bent can use their talents in live performance situations to wire a room for sound, set up equip-

ment, do creative lighting and be on hand for any emergency repair work. If a band's on the road (depending on how big their show is, how long the tour is and what kind of venues they're playing) they'll take along a road crew to facilitate moving the equipment, setting it up and making sure it works. They'll also have a tour manager who organizes transportation, hotels, and makes sure the band goes on stage on time.

Management

Personal management is an area which can cover creative development, marketing and taking care of a band's best interests. Often managers will work in teams, taking on two or three clients and developing them to their maximum potential. This includes setting up tours (in conjunction with an agent and concert promoter) overseeing the making of demo tapes, records, videos, and generally running the band as a business. To be a good manager, contacts in the field are essential, ranging from record company executives, club owners, producers, to the media. Often a manager will come from a booking agency background (Steve Prendergast, manager of Honeymoon Suite worked at The Agency) or another area of the industry such as record label manager or promotion person.

Marketing

It's important to realize the entire music industry is made up of cross employment. Says Joe Owens, V.P. Marketing for Musicon (managers of Triumph) "There are about 390 people who work in the industry in Canada...they just keep switching jobs!" His career history is a perfect example. Owens started out managing a folk duo, from there he went

to a promotion position at Quality Records, started his own PR company, bounced back to Quality, went over to CBS Records, then became manager at Mushroom Records, was a radio announcer at Q107, and finally landed his job with Triumph, where he's involved in the marketing and promotion. What's his advice for someone wanting to follow a similar career? "Get an in, like writing for a college paper, then develop relationships with as many people in the industry as you can. And don't be snotty with anybody. Who knows? That person could become very influential some day."

Booking Agent/Concert Promoting

Arranging dates for live shows provides many employment possibilities. Two prime careers in this area are booking agent and concert promoter. Booking agents reserve the time (a string of dates or single gigs) and place (clubs, halls, hotels, arenas, high schools or colleges) a band will play. Concert promoting, which can be done as a one shot venture, or on a large scale like CPI is where a band is brought in, a venue rented and tickets sold. Their prime concern is selling tickets. Club management and exclusive booking for that venue are two other options.

Record Companies

One of the largest centres of employment in the music industry is record companies. Major labels all have staffs of hundreds, smaller labels have less, but all offer a great opportunity to do a variety of jobs. In the larger companies there's usually an upper echelon of executives and then a break down into specialized departments such as accounting, sales, A&R, operations, promotion, publicity, art, marketing, special projects and warehouse/traffic. Each of the major labels has regional offices with representatives responsible for customer service, sales, promotion and publicity. Smaller record labels are run similarly, but their staffs are kept to a minimum.

Within the corporate hierarchy, a high profile department is that of A&R (Artist and Repertoire). Says David Bendeth, head of A&R at CBS Records, "My job is to listen to all the material that comes in and consider it for signing." One third of his time is spent listening to tapes, one third working with signed bands on records and demos and one third doing follow up (helping to pick singles off the albums, and working closely with the marketing department). What makes a good A&R person? Says Bendeth, "Someone with instinct and insight, who can hear magic on a tape whether it comes from a cab driver or a professional musician." What prerequisites do record companies look for? "My background helps (as a musician) but it's not necessary. You've got to go with your gut, be open to all styles of



Directing videos - Rob Frescoe

music, look at what's been happening in the last three years and project what will happen in the next year. I try to break new ground wherever I see a hole."

Broadcast

Bringing music to the listeners is an interrelated network involving the record company, radio, T.V. (videos), publicity companies, the print media and retail. The broadcast media has numerous entertainment related positions. In radio there's the program director, announcers or DJs, operators (who assist the announcers), music director (who decides what will be played), producer (who mixes ads and special programming), music librarian, creative and copywriters (who write ads and sometimes do foreground for announcers), promotion co-ordinator, and advertising sales. In addition there's a plethora of jobs relating to news, traffic and special programming. A station like CHUM (AM and FM) employs over 100 people, where a smaller station may have less staff responsible for more areas.

In TV, most stations have entertainment news shows (CITY has *The New Music*), video shows and entertainment news that are part of regular news programming. Kim Gertler, Features Producer at Global TV says, "I initiated my position at Global because nobody was



doing it before. I meld favourite pop concerns of our generation, music and movies, into the fabric of the news, into the segment of traditional lifestyle concerns." Gertler assigns reporters (three) to cover stories for daily airing and for the technical support depends on Global's team of editors, researchers, editorial assistants and camera people. MuchMusic, the national pay music station, has jobs similar to Global, except they deal exclusively with music, employing reporters, announcers, producers, news people and technicians (lights, picture, sound, sets). Videos, the prime component of MuchMusic's programming is an industry of its own that is just starting to take off. Production houses like Champagne Pictures employ

producers, directors, camera people, editors, sound technicians, design consultants, script people and make-up artists, often on a freelance basis.

Publicity and Promotion

Publicity and promotion involves getting the band and their music in print and on the air. It's often done through a record company or by independent agencies, like Joanne Smale Productions Ltd.

Retail

Retail is the music industry's direct contact with the buying public, whether it's for records, instruments or printed music. Many smaller retailers depend on rackjobbers to supply them with the records they need, or if it's a franchise situation like Sam the Record Man, a distributor (Roblan) services all the stores. Instrument retailers often get their inventory from distributors who act as intermediary between the manufacturer and buyers.

Merchandising is another retail facet - the ordering of merchandise like buttons and T-shirts with a band's name stamped on it for sale at concerts or special outlets. A lot of cash is to be had in this area and it can provide a good career for the person who oversees the selection, marketing and retailing of these items.

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music if it's to be regarded as a money making venture. For musicians and performers, there's business management companies that specialize in taxation, accounting and negotiation of contracts. Entertainment lawyers also counsel performers on an individual basis on contracts and publishing rights, or are often a part of corporate executive hierarchy at record companies, unions, performing rights organizations and music associations.

Other Fields

There are hundreds of jobs out there, including music therapy (in hospitals), music copyist (transposing music), music journalism, graphic art (album covers, promotional material), publishing companies (administering the copyright of compositions), performing rights organizations (PRO and CAPAC), plus the whole factory end of actually pressing records. The list goes on and on.

If you plan to look further into any of these careers, required reading is Mona Coxson's *Some Straight Talk About The Music Business*, and David Baskerville's *Music Business Handbook and Career Guide* which gives a clear description of the industry in the States. Another tip is to call the companies and ask the person in charge just what kind of employment opportunities are available within the organization. The best thing you can do though, to find out more about any of these careers, is to talk to someone who's actually doing it. Get it from the horse's mouth, then decide if it's something you'd like to pursue. □

SCHOOL AND YOU FORMAL, PRIVATE OR QUITTING

BY TERRY BURMAN

At one time, university was the only option for anyone wanting a post-secondary education. Today, the choice is much broader. High school grads and adult students may choose from not only universities but from a variety of booming community colleges and arts schools for their musical studies.

Music lessons, taught privately or in classes, are another area of musical education offering a lot of choice. So much that you may not know where to begin when hunting for the right teacher.

Music Schools

Canada has over 20 universities, several community colleges and a handful of schools for the arts where one can study music. Where you should go



Andy Krehm

depends on your musical background (classical or commercial), your goals and talent.

The universities offer largely classically-oriented studies. Some, such as York, University of Toronto, UBC and McMaster, also have small jazz programs. The only one with a full jazz program is Xavier University in Antigonish, Nova Scotia. University studies may be in performance, musicology or education, with programs running three to five years long. If you wish to teach school, university is most likely your venue.

The community colleges began in the mid-60s and early '70s, focusing on commercial music, ignored for the most part in the universities. The courses are both shorter (two to three years) and more performance-oriented. Schools such as Vancouver Community College, Grant MacEwan Community College in Edmonton, Cambrian Community College in Sudbury, Mohawk College of Applied Arts & Business in Hamilton, Humber College of Applied Arts & Technology in Toronto, and a variety of CEGEPs in Quebec offer mainly instrumental music programs. For commercial vocal studies, there's Sheridan College in Oakville, Ont., and a program at Vancouver Community College.

Programs vary between schools. For example, Tony Mergel, Humber's Director of Music, informs us the school's program teaches students to perform at a professional level, to compose, write and arrange. Ensemble-oriented courses combine jazz/pop playing with some classical technique. Mohawk, says the school's chairman of the Music Department Patricia Rolston, is unlike Humber. Studies are 50/50 commercial and classical, and crossover is encouraged. The aim is to turn out well-rounded marketable musicians, says Rolston. Mohawk also offers educational degree tie-ins with York and McMaster Universities and with the Berklee School of Music in Boston. Negotiations with UBC are underway currently.

So how do you pick a school? It all

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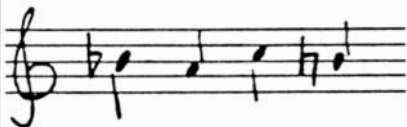
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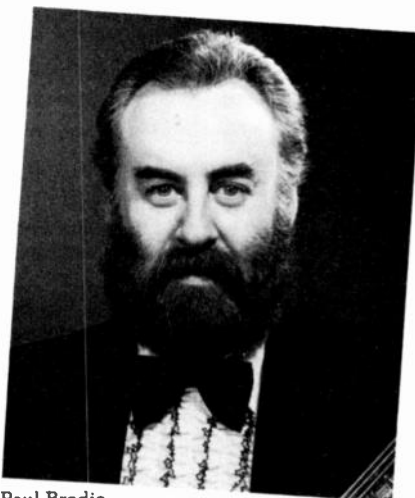
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depends what you want out of it.

The school's calendar should give a 100 percent clear idea of the courses, says Rolston. "It should be a contract between the student and the institution." Mergel adds that the calendar doesn't describe the learning atmosphere or the school environment.

Both agree the best way to find out what a school is really like is to talk to people who are going there now or who have graduated. They recommend visiting the school, sitting in on classes, attending open houses and talking to the faculty.

Mergel and Rolston also agree that a school's reputation should be considered strongly. The better the reputation, the less you run the risk of getting a poor education.



Paul Brodie

Your main instrument will affect your choice, claims Rolston. A non-classical guitarist, for example, would be an ugly duckling at many universities.

And for those who are uncertain about their own direction, most schools have pre-registration counselling available.

How can you prepare to attend the school you've chosen? Brush up on your weak points. In many cases, that's theory, and both Mohawk and Humber offer summer theory courses. Mohawk will soon offer theory on a correspondence course. And lastly, this word from Pat Rolston: "Practise!"

Music Teachers

Finding the correct music teacher is much the same as choosing a music school. Whether you're serious or just play for fun, your goals are the prime factor. If you're not getting what you want, you've got the wrong teacher.

Words of advice on achieving the right match come from guitarist Andy Krehm, singer Rosemary Burns and saxman Paul Brodie.

Andy Krehm is a freelance guitarist, arranger and producer. He played a lengthy stretch with jazzman Phil Nimmons and now does club, theatre and studio work. Krehm teaches his com-

prehensive course to serious students only.

Rosemary Burns was responsible for establishing the vocal music program at Sheridan College. A regular columnist with CM, she describes herself as a "voice doctor", teaching those in her classes both to sing and to preserve their voice. She also maintains that singing is all mental and that anyone can learn the skill.

Classical saxophonist Paul Brodie has played on 28 albums, tours the world five months of the year, is a consultant with Selmer Instruments and teaches privately. He stresses learning the fundamentals before getting into style and that reading is just as important as playing.

In finding a music teacher, word-of-mouth and reputation are the best methods, says Rosemary Burns, who never advertises. She also recommends the phone book.

Andy Krehm and Paul Brodie suggest consulting reputable music stores for references. Krehm also recommends talking to highly visible local players to find out who teaches. And for those who live in remote areas, Brodie suggests a high school band teacher.

Krehm, Burns and Brodie all agree that neighborhood music stores should not be considered. Teachers are often unqualified and maybe just a few jumps ahead of the students, they say, and can teach a student bad habits they'll never break.

Once you've found a teacher that interests you, Burns suggests auditioning that person, even if you have to pay for it. Brodie says it's a good idea to have the teacher play not just for the student but for the parents as well, especially if the student is very young. Also, sit in on a lesson if possible to see how the teacher operates.

Check out the teacher's credentials, not only his/her teaching experience and degrees or diplomas but album and professional work.

Personality is another very important factor. "You should be able to get along with the teacher," says Burns.

And don't let cost influence you too much. "You only get what you pay for," comments Burns. "I lose interest right away if the first question is about fees." Quality, not quantity, is the key.

Rates of \$15-20 per half hour aren't out of line. But many teachers, such as Brodie, prefer to give hour-long lessons.

And as for the lessons themselves, Brodie claims the first lessons are critical in a student's development. He further adds that they should be like a balanced meal, with technique and theory as well as tunes and licks.

A teacher should be dependable. Someone who tours a lot and misses your lessons isn't dependable. The teacher should also pay attention to you during

the lesson instead of practising, reading or whatever. This happens more than you think!

Burns says if a teacher is turning out clones of him/herself, find another one.

Brodie suggests changing teachers after a few years to get a fresh viewpoint. He also advises not to get hung up on making mistakes. You're there to learn and that usually involves mistakes.

Finally, when you've settled on the right teacher, be prepared to work. A good teacher will push you but not beyond your limit. A good teacher will also dump you if you don't pull your weight.

And if you think you're working hard but not moving quickly, remember the words of Paul Brodie. "I tell my students that the first 500 times is the introduction. The second 500 times is the repetition." □

THE PROS AND CONS OF MUSIC EDUCATION THE PROFESSIONALS SPEAK

BY MAUREEN LITTLEJOHN

Do you dream of pacing the stage, gleaming guitar in hand, while thousands throng at your feet? Do you fantasize about writing Tina Turner's next big hit? Or is your heart set on becoming the most demanded session player in town?

If you admit to any of the above, you also may be wondering what the best educational route is to follow, if any at all. There are many schools of thought regarding musical training. Some say conservatory lessons are a hindrance, others say they're a help. Some say a private teacher is the best way to go, others say a musician should do it all on their own. And what of the course community colleges offer? Are they redundant or do they live up their claims of providing the elements essential to working in the field?

Whether a musician is self taught, has had private lessons, classical training, attended post secondary school or a combination of these, what's important is setting goals. What do you want to do? To write and perform original material, lead a band, work as a side person, be a session player, write songs for other people or teach? Whatever the choice, there's no one method to follow. According to those who've "made it," how an individual best learns depends on temperament.

Murray McLauchlan taught himself to play guitar and piano after taking two years of violin in junior high school. "I can write charts to some extent, and read," he says, "but I find people who've had rigorous technique training are slow to improvise." A believer in the "practical school of apprenticeship and



Platinum Blonde

experience," McLauchlan says, "People who aim for careers in an orchestra, studio or professional jobbing can learn to work fast from school, but if you want to be an innovator, the training can hurt." McLauchlan emphasizes as a writer, the importance of refining the powers of observation, following "the natural curve of emotion and soul," rather than the rigid confines of technique.

Gord Deppe, of the Spoons, agrees, "I graduated from McMaster University with a B.A. in Psychology, and while I was there I took music theory and history. It didn't help me at all." He pauses, "At first I was intimidated by the

university musicians, but then I found they lacked imagination. What makes a musician successful isn't training, but if your songs can strike a chord with the guy on the street."

Songwriter Eddie Schwartz is a graduate of York University and from his experience, believes university music courses have a "tenuous relation to reality." Originally enrolled in the Fine Arts Music program, he switched to Arts with a literature major, "I found my course in English folk songs, which was part of the English department, more helpful than studying Indian cross rhythms," he says. "Good lyrics are 50 percent of a song's success," Schwartz explains, "Rock and



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roll is a folk idiom, the people's music." He pauses, "York got my mind working, taught me about using a 13 beat against a 7 beat, but the stuff I studied wasn't very practical." Would he recommend attending school? I've never met a writer who graduated from a course. I'd recommend it if the right school was around, one where professional writers taught. "It's a problem he's been pondering, "The base of the music industry is songs and songwriters. Record companies should get together a fund and start a school. People like myself and Jim Vallance would probably be willing to teach one hour a day."

But back to honing instrumental proficiency. Tracy Howe, Rational Youth's singer/songwriter/guitarist points out there's two sides to the coin. "Pat Metheny is a great musician and composer. Unfortunately the demand for instrumentally oriented music is more marginal than music that's simple and direct. Usually instrumentalists with a lot of technical training are jobbers." Howe continues, "You can compose without technique if you've got a good ear. Being naive can help you," but he adds, "I wouldn't mind getting some formal voice training."

How are vocal skills best developed? Says Arnold Robinson, bass singer with The Nylons, "The voice is another muscle, like biceps, you have to exercise it, take it to the top and bottom of your range. It's not necessary to get a trainer, although it helps. Technically you've got to know how the voice box works." Robinson, who never had a formal technical trainer until five years ago explains, "As The Nylons, we require good vocal technique, projection, placing of a note, diaphragm support. We've got a trainer we'll see for two to three months at a time who helps us get it right."

To produce evocative music, a musician's got to feel it inside, but evolving from an audience of one to mass appeal means the emotion has to be refined, stroked, tended and served up in a palpable dish. Derry Grehan,

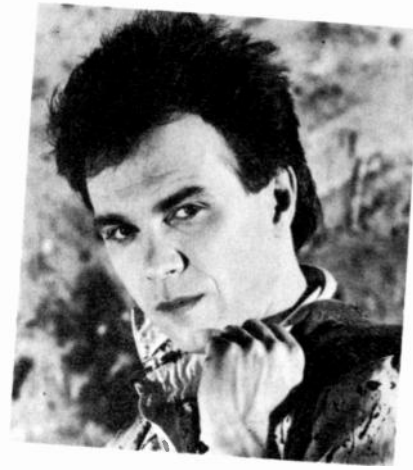
guitarist/songwriter for Honeymoon Suite, feels to arrive at commercial success you have to follow a three step plan. "You've got to spend a lot of time in front of your stereo, then join a band and play covers, then start playing originals." Starting off on the piano, Grehan switched to guitar lessons at age 11 and after three or four years of getting down the basics, spent every available moment jamming in his parent's basement. Grehan advocates experience as the best teacher, although he also attended Fanshawe College's Music Industry Arts program. "They taught me about contracts, arranging and producing. It was good if you were attentive. But," he adds, "you don't go to school for rock and roll." School, indirectly also allowed Grehan the opportunity to become versatile. "I didn't have much money then, so I'd play in bars and banquets on the weekends in country and polka bands. I had to fake my way through, but I could always get a gig, just by knowing three chords."

No matter what the instrument, or what the genre, the bottom line in achieving excellence is playing, especially to live audiences. Earl Seymour, saxophonist for The Arrows and formerly part of Blood, Sweat and Tears, says "I was lucky, I got on-the-job training." Raised in Edmonton, Seymour landed work playing baritone sax and bass clarinet with the Tommy Banks Big Band with minimum training (four years classical clarinet and high school band sax). "I picked other sax player's brains and learned that way," says Seymour. "I wasn't that good when I started." Alternating between gigs with thousands in the audience (he played Kingswood with Platinum Blonde) to weddings, to jingle work, Seymour's glad he had the initial 'legitimate' training and advises, "Get a good background, community colleges are great. Especially for getting discipline together. You have to have a wide spectrum of things you can do to keep working."

Steve Webster, (bass player for Billy



Derry Grehan (left)



Tracy Howe

Idol) went to Humber College for one week and hated it. "I think their directive, "preparing you for the real world," is false and misleading. Essentially, the school is jazz oriented." Webster felt the environment stifled creativity, although he concedes the graduates have an edge with technique. Webster, who studied classical guitar for a year in high school, and played flute in the school band, never took a bass lesson, preferring to learn from vocalists and drummers how to form their rhythm support. "Individual education is more important. College can tell you what to read, but drive and ambition are what'll get you ahead," he says.

On the other hand, guitarist Bob McAlpine (Gowan's touring band and formerly of George Olliver and Gangbuster) is a Humber grad who is thankful for his training. "I learned the proper way to read, technique, and although it's jazz oriented, how to write pop charts. When I was with George Olliver we were learning seven new songs a week and I had to chart them for the rest of the band." McAlpine, who studied the guitar through the Royal Conservatory at age 9 and played sax in high school, recommends community college, "A lot of musicians don't graduate, but they get the most out of classes they attend. You're surrounded by music, everyone is practice crazy. It's inspiring." He also mentions a fringe benefit, "You make contacts through the teachers and other students that help you get work when you graduate."

Chris Steffler, drummer for Platinum Blonde thinks a percussion musician's base should start with Royal Conservatory training, "The exercises they give you reflect even amounts of ability, you can only go as fast as the weakest side of your body will allow," combined with private lessons. "It's important to get a teacher with a good reputation in the business." Steffler, who received his Grade 8 in percussion from the Royal Conservatory, thinks community colleges are a good idea, "I didn't go to

one, but it seems like a constructive way to learn rather than wasting time in goofy situations." Does he use his writing and reading skills much? "Every time the band writes a new song I chart my own end. That way I retain my technical responsibilities. When you write stuff down you can't be blamed for making a mistake," he laughs.

As someone who has hired college grads, bassist Prakash John (leader of the Lincolns) says, "A lot of people snigger when someone says they've gone to college for music, but they shouldn't. The young guys from the colleges have all the fundamentals. They're easily moulded and are going to prove to be the toughest competition."

With traditional instruments, training options can be confusing, but when it comes to synthesizers and Emulators, there's the additional problem of finding a teacher who's up-to-date on the equipment. Jim Burgess, a synthesist/programmer (on Honeymoon Suite's new album) recommends, "Immerse yourself in technology. Find out as much as you can about the equipment, the software. Save up and buy a synthesizer. Hands-on experience is the best teacher." He taught himself to read music but says it's not necessary. "Ear training is more important." Burgess explains, "When I get hired by a producer it's usually as icing on the cake. I steer away from conventional sounds and stretch the boundaries." He realizes there's a gap in synthesizer training so his company, Saved By Technology, will be offering two courses, Sound Synthesizers and Programming, and Music Production with Computers, in April.

What it all boils down to is a musician's got to know what they're after in the long range. Depending on inclination, natural ability, talent and skill, school may be for some, classical training may help others. But no matter the route, to really grow the key is to keep both ears open, be quick, ask questions, be determined and stick with it. The learning process never stops. □



Eddie Schwartz



Earl Seymour



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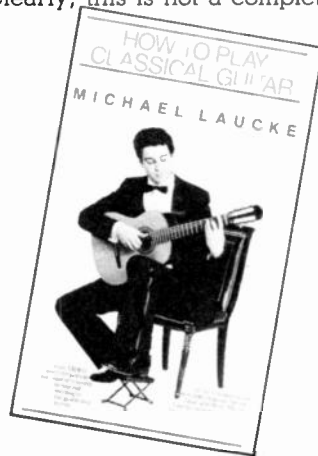
Featured on this page is a sampling of the latest in education products. Clearly, this is not a complete over-

view of the products currently available, but intended to give a sense of the developments in this area.

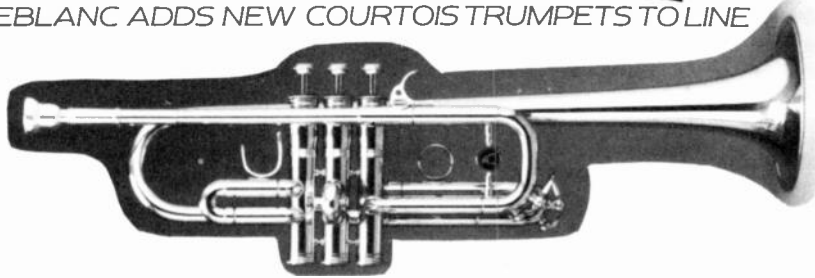
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For more information, contact: Vid-Ed, 234 Eglinton Ave., E., Suite 307, Toronto, ON M4P 1K5.



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For more information, contact: Mayfair

Music Publications, 2600 John St., Unit 209, Markham, ON L3R 2W4, or, Gordon V. Thompson Music, 29 Birch Ave., Toronto, ON M4V 1E2.

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STUDENT'S DICTIONARY OF MUSIC

The Student's Dictionary of Music is a basic reference for musical terms, composers and compositions, including information on Canadian music. With a definite emphasis on classical music, the book also covers performers, writers on music, instruments, music history and theory.

For more information, contact: The Frederick Harris Music Co. Ltd., 529 Speers Rd., Oakville, ON L6K 2G4.

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For more information, contact: Rumark Video, 200-75 Albert St., Winnipeg, MB R3B 1G3.

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For more information, contact Roland Canada, 6691 A Elmbridge Way, Richmond, BC V7C 4N1.

Post Secondary Education Facilities

The following is a partial listing of post secondary music education facilities available in Canada. For a more complete listing, including detailed information, on each school, get a copy of Music Directory Canada '86.

Acadia University

School of Music
Wolfville, NS B0P 1X0
(902) 542-2201 ext. 512

Athabasca University

Humanities
Box 10,000
Athabasca, AB T0G 2R0
(403) 675-6111

Brandon University

School of Music
Brandon, MB R7A 6A9
(204) 727-9631

C.E.G.E.P. de Trois-Rivieres

Music Department
3500 de Courval
Trois-Rivieres, PQ G9A 5E6
(819) 376-1721

Cambrian College of Applied Arts & Technology

Music and Human Services
1400 Barrydowne Rd.
Sudbury, ON P3A 3V8
(705) 566-8101 ext. 261

Capilano College

Music Department
2055 Purcell Way
North Vancouver, BC V7J 3H5
(604) 986-1911

Carleton University

Department of Music
9th Floor, Loeb Building
Ottawa, ON K1S 5B6
(613) 564-3633

Concordia University

Department of Music
7141 Sherbrooke St. W.
Montreal, PQ H4B 1R6
(514) 848-4705

Dalhousie University

Arts Centre, Rm. 514
Halifax, NS B3H 3J5
(902) 424-2418

Dawson College

Music Department
990 Ducoingt
Montreal, PQ H4C 2R8
(514) 931-8731

Douglas College

Arts & Humanities
Box 2503
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(604) 520-5466

Fanshawe College of Applied Arts & Technology

Co-operative Education and Placement Department
P.O. Box 4005
London, ON N5W 5H1
(519) 452-4100

Humber College of Applied Arts & Technology

Music Department
205 Humber College Blvd.
Rexdale, ON M9W 5L7
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(403) 342-3305

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Oakville, ON L6H 2L1
(416) 845-9430 ext. 408

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Trebas Institute of Recording Arts

1435 Bleury, Suite 301
Montreal, PQ H3A 2H7
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Trent National Centre for Music

Peter Robinson College,
Trent University
Peterborough, ON K9J 7B8
(705) 748-1638

University of Alberta

Department of Music
3-82 Fine Arts Building
Edmonton, AB T6G 2C9
(403) 432-3263

University of British Columbia

Department of Music
6361 Memorial Rd.
Vancouver, BC V6T 1W5
(604) 228-3113

Universite Laval

Ecole de musique
Pavillon Casault,
local 3311, Ste-Foy
Ste. Foy, PQ G1K 7P4
(418) 656-5742

University of Manitoba School of Music

65 Dafoe Rd.
Winnipeg, MB R3T 2N2
(204) 474-9310

Universite de Moncton

Music Department
Faculte des arts
Moncton, NB E1A 3E9
(506) 855-4041

University of Ottawa

Department of Music
1 Stewart St.
Ottawa, ON K1N 6N5
(613) 564-2481

University of Prince Edward Island

550 University Ave.
Charlottetown, PEI C1A 4P3
(902) 566-0507

University of Saskatchewan

Department of Music
1045 Education Building
Saskatoon, SK S7N 0W0
(306) 966-6171

University of Toronto

Faculty of Music
Edward Johnson Bldg.
Toronto, ON M5S 1A1
(416) 978-3750

University of Victoria

School of Music
P.O. Box 1700
Victoria, BC V8W 2Y2
(604) 721-7902

University of Waterloo

Conrad Grebel College
Music Dept.
Waterloo, ON N2L 3C6
(519) 885-0220

University of Windsor

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FROM THE PROS

GUITAR

ADAPTING GOWAN'S ALBUM TO LIVE PERFORMANCE

BY BOB McALPINE



not even the band that played on it!"

I always feel that our role as a band is not necessarily to "reproduce" the album on stage, but rather to give the songs whatever treatment they need to make them work in a live situation. This could mean altering a sound or effect, changing a mix level (ie. making a particular guitar more prominent than it was on the original recording), or even re-writing a specific part. We use all of these techniques, so in truth we don't sound "exactly" like the record, but our enthusiastic young fan above thinks that we do because we are simply trying to make each song sound the best that it possibly can.

In this article, I am dealing specifically with a few of the guitar parts on the *Strange Animal* album, and attempting to show how they were adapted for live performance. One of the most important things to any musician is maintaining his own musical identity. A tremendous challenge is presented when you are performing material that has been written and recorded by others.

"Cosmetics" is a song in which I use a completely different sound than David Rhodes (of Peter Gabriel's band) used on the album. The verse pattern is a vamp from Badd9/C# to C#, and the guitar on the album track has a definite overdriven edge to it. Because the voicings are high, (9th fret), I found that any overdrive/distortion unit I tried live was taking too much away from the harmonic quality of the chord. I use a Roland JC-120 amp with the stereo chorus on all the time, and for this part I add my Boss CE-2 chorus pedal with a faster rate and full depth.

If I were to play any sustained chord with

these settings, the combined effect of the two choruses would make it sound as if it were going in and out of tune. However, this song has a short, percussive rhythm guitar part, and the dual chorusing gives it both thickness and edge without destroying the quality of the voicings. What one sound does for a song on record, another sound can do for it under live conditions.

Gowan's music is keyboard oriented and consequently the role of the guitar on the album is to add "colour" to the beds laid down by the keyboards. David Tickle's production has most of the guitar parts quite distant in the mix, which creates a very "different" sounding record. I do a lot of arranging, and with all the lifting and charting I have done in the past few years, I can honestly say that learning the parts for *Strange Animal* presented one of the biggest challenges. This is the type of guitar work that is "felt" rather than "heard". It would be ludicrous to try and mix our live show to sound this way - attempting to duplicate that "mysterious" sounding guitar mix would do nothing but limit the fullness of the band. Instead, the guitar takes on a more prominent role when we play live. (So what else is new!) Changing mix levels or roles in this manner can really help to fill out any band's live sound.

There is also the possibility of re-writing or adding a part that is not on the original recording, and here are a couple of examples. When the band was first forming, we were rehearsing "Desperate" one day and I played a few open-voiced arpeggios through some open spaces in the verse. It wasn't as if I had consciously planned them, but they felt right at the time. These things don't always work out, but Larry (Gowan) liked the way the new parts moved things along, and they have been in there ever since.

"Keep The Tension On" had a 16th-note guitar riff that was dropped in the final mix. We put it back in for the live show, and behind the organ break, it sounds like a new part to people who are familiar with the album. Things like this are not done just for the sake of having a part to play at a given time. Believe me, I do a fair bit of sitting out and resting on this gig. It can sometimes be just as valuable to remove a part as it is to add one.

Without a doubt, the most difficult song for me to adapt to was "A Criminal Mind". The low, chunky rhythm part beginning at the in-

strumental section is a perfect example of how something can be "felt" rather than "heard".

The out chorus contains a barrage of harmonics, screams and overtones that make it nearly impossible to reproduce live. Although I use all of the above techniques in that section, my overall approach to it is quite different. Along with these "noises", I usually add some aggressive lines that play off the improvised vocals. I try to maintain a high level of intensity by making full use of the range of the instrument, working tension tones such as 9ths and 11ths into the lead, and sometimes playing with the harmonic minor scale for a change of colour. Whatever approach is taken, the most important thing is that the spirit and attitude originally given to the song remains intact. I will freely admit that I was probably two months into the tour before I was satisfied with my approach to this song.

"You're A Strange Animal" presented a couple of interesting problems. The power chords through the out chorus have incredible sustain, and a grinding, mechanical quality. This sound would be difficult to achieve on stage because the part was played on Fairlight with a sample from Chris Jarrett's guitar. I stick with the same sound as the regular chorus, but I add the second guitar part which comes in 16 bars later. It is a Metheny-type line that rings out on the open E and B strings while I keep the power chords moving underneath. There were a few points on this album where I was faced with the dilemma of choosing between two guitar parts. In this one particular instance, I found that the "bed" and "overdub" tracks could be played simultaneously.

In the end, it doesn't matter whose music you are playing, whether you are "reproducing" or "creating", the important thing is that your own musical personality is always evident.

This is the first column I have written, and I would like to thank *Canadian Musician* for giving me this opportunity. Also, any comments you may have would be greatly appreciated.

Bob McAlpine
c/o S.R.O. Productions
189 Carlton Street
Toronto, Ontario
M5A 2K7

(Bob McAlpine is a session player and Gowan's guitarist in live situations).

KEYBOARDS

SESSIONING WITH SHEENA EASTON AND PERFECT WORLD

BY ROB PREUSS



Since I haven't written too many articles for music magazines (none actually) and I'm not too good at describing my methods of playing or any technical

things, I'd like to tell you about two projects that I have recently undertaken. The first, the work I did on Sheena Easton's new album *Do You* and the second, my involvement with a new Toronto-based band, *Perfect World*.

My participation in the Sheena Easton project came up while I was in N.Y.C. late last year visiting Nile Rodgers. He had just begun working on her new album and asked me to drop by Skyline Studios, Nile's favourite new studio, and play on a couple of tracks. How could I say no? He decided to start me off with a song called "Do I For Love". The rhythm track was already completed, and consisted of a drum track, programmed by Jimmy Bralower, and a guitar track played by Nile.

The first part I was to record was the bass line. We listened to the demo of the song and transposed the original line into the new key which was in Sheena's vocal range. Nile and I played the song several times, changing the pattern until it grooved just right. The keyboards I used to produce the bass sound were the Kurzweil 250 MIDlied to a Casio CZ-101.

Using a punchy synth-bass preset on the Casio, with the Kurzweil's piano preset, the combination gave a very tight, full tone, with lots of interesting harmonics from the piano timbre. The next part was a rhythm keyboard track and for this we used a string sound on the Casio mixed with a marimba on the K250 for a strong attack. One thing I've learned from Nile over the years I've worked with him is that less is definitely more; with lots of rests between chords, and lots of space in the bass line, the resulting sound is very dramatic, very "groovy", which of course is Nile's trademark.

The second song I played on was "Young Lions". Again, I used the Kurzweil (minus the Casio). The song didn't need a lot of keyboard parts but I talked Nile into letting me do the bass track. We didn't want it to sound "synthy" so I chose a smooth Fender jazz bass sound and played a very simple line. I also added a marimba line in the intro section and a string line at the end of the verses. The session turned out great, and the album is doing very well.

Since September of last year I have been doing work with *Perfect World*. Before my involvement they had done some recording, and only two live shows as a three-piece unit, consisting of Brian Skol on drums and percussion, Dianne Bos on vocals and keyboards, and Andrew Zealley on keyboards and vocals. They decided to augment the live sound by adding myself on keyboards, and a guitarist, Bob Bartolucci, later replaced by Cam McGuinness.

The keyboards I'm using with them are the Emulator II and the Casio CZ-5000. Andrew and Dianne share a Roland Juno-106 and Brian keeps himself busy with a set of Roland DDR-30 electronic drums. In addition, we've begun using a Korg SQD-1 (Squid) sequencer, which is used to trigger the Casio for bass lines, and to trigger the drum kit so Brian can play extra exciting percussion. MIDling the Emulator II and the Casio together creates some very beautiful and interesting timbres. One of my favourites is using the factory EII voice disk and combining that with a percussive sound such as xylophone or calimba. Ethereality at its finest!!! For bass lines, I've learned from the Sheena Easton session and use a piano sound on the EII MIDlied to the bass sound on the CZ-5000. Try it, you'll love it!

(Rob Preuss is known mainly as keyboardist with *The Spoons*. He left the group earlier this year).

BASS

PLAYING WITH BILLY IDOL AND A "DOUBLE POWER TRIO"

BY STEVE WEBSTER



Bass playing in itself is irrelevant. How bass relates to other instruments and the song is what's important. The pursuit of facility on the bass is a waste without endeavouring to understand music as a whole. That is not to say that the study and development of technique on the instrument is useless, on the contrary, it can be a valuable tool. However, how one uses that tool is what bass playing is all about. I've chosen not to write that much about bass specifically but to discuss some of the underlying concepts that have shaped my approach to this instrument.

In the summer of '83 I recorded Billy Idol's *Rebel Yell* at Electric Lady in New York. That was the beginning of a 2 year period in which I learned a great deal about music, bass playing, and life. It would be difficult to say exactly what I learned but one outstanding point is this: conviction is the most important aspect of a musical statement. Talent is purely subjective. Working with Billy was an exciting experience and the playing itself is some of the most demanding around. I found Billy to be a driven personality who at the core of it all is fair and honest. He has more ambition than talent and relentlessly pursues his goals and ideals. You can have all the talent in the world but without the drive to take it to the world, it will go unnoticed and unrewarded. Conviction is the key, ambition before talent.

Idol music is very demanding because so much of it is hard and fast, but the groove still rules. It's sort of like thrash-punk-R and B. Groove is something that everyone talks about but is hard to define. To understand groove, you have to understand time. Groove is essential, it's something that can only be

taught by example and felt by the loins. The straight 8ths groove that is an Idol trademark is more than it seems. I got razzed a lot by my peers because of its seemingly mindless simplicity. Actually not many players can deliver these 8ths with the right combination of accuracy and abandon. Consistency of attack and a forward leaning swing are the elements I aim for in playing 8ths. The technique I use for 8ths is generally down strokes with a pick while muting the string with the palm of my right hand. However, on *Rebel Yell* I used only alternating finger strokes and no pick.

Technique is something that is highly over-rated. I spent years trying to perfect my technique and at this point, it's the last thing on my mind. I suppose without the study of technique (mine being essentially classical guitar based) I wouldn't be in a position to forget about it. I use a variety of right hand techniques, most of which are common - pick, alternate finger strokes, single finger strokes, thump and snap plus some chordal and hammer on stuff. The bottom line is that technique is arbitrary, musicality is its master. Sometimes it's only through poor technique that you can achieve certain kinds of musical sounds. Of course you must be in control and play with the right attitude to carry it off.

There are a lot of good players around these days, but in my opinion many of them suck, simply because they have nothing to say, no vibe, no entertainment value. To a non-musician what you play is almost irrelevant. People respond to expression of personality, not notes. Attitude is what I'm talking about and no amount of contrived posturing will fool anybody. It's an opinion, drive, desire, sexuality, self-confidence, hair, personality, and more. A really good bass player recognizes his instrument for what it is, a medium of personal expression.

Personal expression is not easy on bass guitar. You have to use everything at your disposal to achieve it, for example, personal style, sound, and innovation. Composition is probably the most powerful tool. My role in Idol's band was more geared towards playing, but in *Parachute Club* and *Pukka Orchestra* it was composition and arrangement, not exclusively with respect to the bass. A memorable bass line can be the basic hook of a song on par with a vocal chorus. I love to write bass lines. Some of my better ones are "Daytime Drama" (Idol), "Rise Up" (Parachute Club), "Your Secret is Safe With Me" (Pukka Orchestra). Other good examples of bass hooks are "Flesh for Fantasy", "Billie Jean", "Money" (Pink Floyd), "How Many More Times" (Led Zeppelin). A bass line should be composed with the same sense of melody, nuance, innovation and hook factor of a vocal chorus.

In the last couple of months I've formed a group called *Blue Murder*. *Blue Murder* is a "double power trio", that is 2 drummers, 2 bass players, and 2 guitarists. Although the concept might seem frivolous, it has proven itself as musically valid. For the debut engagement I chose Asher Horowitz (DalBello, Long John Baldry), and Kevin Briet (Rational Youth) known collectively as "The Dogs" for the guitarists, Kevan McKenzie (session god, Anne Murray, DalBello) and Charlie Cooley (Manteca) for drummers, and longtime friend

and fine musician Tom Griffiths (B.B. Gabor, every R & B band in the known universe) for the other bass slot. Working with another bass player was a surprisingly rewarding experience. Of course taste and discretion become of utmost importance (it's so easy to step on one another's toes down there). We took a number of different approaches to working with two bass players, such as unison playing, which resulted in a very fat orchestral low end, playing an octave apart, or I might play a traditional sort of bass line while Tom played a high singing fretless line. Often Tom will play the melody on fretless with delay and everything below 300Hz pulled out with an EQ. In one of our tunes "20 Wires", we both play thump and snap with Tom snapping on offbeat 16ths while I snap on the beat. This yields a kind of throbbing mega funk bass line without either of us getting in each other's way. On other tunes we might play an interacting bass line where I would play big half notes in octaves while Tom plays a staccato line leading up to and around my sustained synth-like part. Overall the double bass (no pun intended) concept works well when you have a firm grasp of when or when not to play.

My experience in Blue Murder reinforced my belief in the importance of sonic orchestration, that is organizing sounds so that the timbres of different instruments within a piece of music complement and do not mask each other. Bass sound can sometimes be vexing. As a bass player one has to be aware of where one stands sonically. Are you above or below the kick drum? Do you need a sharp

attack to cut through heavy guitars or perhaps a big fat tone to fill a lot of space in an open percussive track? It is important to have "your own sound" but you must be flexible enough to deal with a variety of styles and circumstances.

(Steve Webster is a Toronto bass player who has recorded with Billy Idol, Parachute Club, Pukka Orchestra, DalBello, and others. He is active as a producer and is currently leading his own group Blue Murder, the double power trio.)

PERCUSSION

THE TWO DRUMMER SET-UP CAN BE GREAT

BY KEVAN MCKENZIE



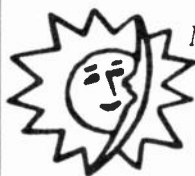
the same time and be together, certain specific elements are necessary, i.e., their

The concept of two drummers playing simultaneously is not a new one but it is still relatively unexplored. In order for any two or more musicians to play at the same time and be together, certain specific elements are necessary, i.e., their

concept of time must be compatible; their playing must be very consistent with that concept; and they must be willing to be totally sympathetic as individuals for the sake of the whole. Sounds pretty heavy huh!

Let's look at the time thing. Personally, I am not that interested in the great debate over where to place the beat. (Ahead, behind, in the middle, wherever). A tight band is one where everyone puts each note in the same place at the same time. A groove is created when the tempo is constant and the energy of everyone is focused on that priority. Consistency is a word that I cannot emphasize enough. It is only developed through a lot of hard work both individually and with other people of the same intention.

I believe one of the biggest reasons why drummers can be somewhat insensitive, is their lack of experience in what it feels like to be in another musician's position. The nature and primary function of the drumset is to support. But only after a drummer has been put in a position of total dependence on the others for support will he understand what's really involved. Unfortunately, this doesn't seem to happen very often. Most of the time a drummer will play for everyone else but when it comes time for him to be featured the band splits while the drummer blows his hot licks all over the place. The first time I played a solo while the band vamped, it changed my playing forever. I suddenly realized how impossible it was to play anything without a rock solid foundation underneath me and how the other band members must have felt all those times I tried



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a new idea and didn't quite make it. It doesn't matter whether you're in a jazz trio, metal band, or the studio, the responsibility of groove is the same and should be shared equally by every musician.

All of the qualities that make a regular band work are the same for a two drummer band. But they're even more essential because the possibilities for disaster are magnified. Enter Blue Murder: my latest outlet for both playing and writing. I'm sure Mr. Webster (Bass column for this month) has described the nature of this band in minute detail so I won't repeat. But I do want to say that playing in a double power trio is definitely a unique and challenging experience. The fact that we are writing the music specifically for double instrumentation makes it easier to work out the logistics of actually playing. Also most people these days seem to write with the aid of a drum machine. Using two drummers makes it much more feasible to recreate the intricate rhythms that are so accessible because of today's technology. But apart from all of the obvious musical elements that are necessary in making a band work, there is the personal side to all of this. In the past, I always felt groups who stuck together did so mostly because they were limited as individuals and basically had no other choice. I decided it was more important to be strong as an individual and not dependent or committed to any one group of people. I still believe that is true in some cases, but I have revised my feelings somewhat. I've realised that my most enjoyable musical experiences have been with people that I not only respected and loved musically but also could consider my friends. The best music (for me) is made when all of these criteria are met.

I would like to use Hugh Marsh's album for some concrete examples of how two drummers can actually work together. Hugh is a long time friend and someone with whom I have shared some of my greatest musical experiences. "Znefu for Y'all" was originally written as a duet. Hugh and I had played it many times so we knew it cold and had the sections well organized. Peter thought it might work well with two drums and percussion. I had just returned from Aruba the day before and suggested trying alternating eighth notes on the bass drums, sparked by a cow bell rhythm I had heard. Other than that, suggestions were minimal. Hugh and I played the song, Dick and Jorn fit in beautifully, and we nailed it on the second take. This was the first track we tried with two drummers and it seemed amazingly painless. The single "Versace" started with me listening to the demo of violin and bass and programming a Linn part. When it came time to record, the Linn part worked so well that Jorn and I just doubled it along with a few embellishments here and there. This track is a prime example of first take energy. "The Bear Walks" was the last and most difficult one to get together. It was a brand new tune to Several passes later it still didn't seem to be jelling. Jorn suggested the tune didn't need two drummers so he would play cymbals only. I have heard from reliable sources that drummers have to be very strong if for no other reason than to support their massive egos. I think one of the main reasons why these ses-

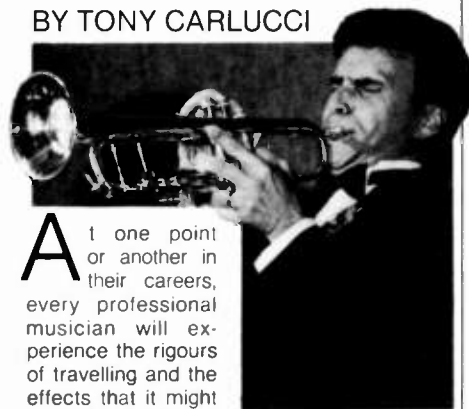
sions worked so well is because to quote Quincy Jones, "everyone checked their ego at the door."

(Kevan McKenzie is one of the busiest studio drummers in the country. He has played on hundreds of jingles, television shows and albums. Anne Murray, Hugh Marsh, Doug Cameron, Dal Bello, and Blue Murder are a few of his long and varied list of credits.)

BRASS

PLAYING TRUMPET ON THE ROAD

BY TONY CARLUCCI



At one point or another in their careers, every professional musician will experience the rigours of travelling and the effects that it might have on their performance. The length of travelling time, type of transportation, location and even the time of year can all have a hindering effect on performance.

Most bands being conscious of their budget have to travel in cars or more commonly vans. The first winter I went on the road was a 9 week Canadian western tour. We travelled in a beaten-up old school bus with an undependable heater and I dreaded everytime we had to get in that bus to travel. The combination of the lengthy trips and the cold eventually took its toll on the whole band. By the time the tour was winding down, motivation was hard to muster as we were all sick and creativity was nowhere to be found. Being conscious of your health is always important, but it's imperative when on the road. Trumpet players like vocalists and drummers must maintain good physical condition if they are to maximize their performance. I myself now work out 3 to 5 times a week and find that it helps my performance on the road dramatically.

The dry air in the prairies and in the hotel rooms was yet another unanticipated hurdle to overcome. My lips became constantly chapped and my performance level was difficult to maintain. This is why I now carry a couple of good lip balms on the road, to keep my lips from getting to the point where they're chapped and hard to play on.

Another problem to overcome if you want to maintain your playing integrity is finding a place to practise. If you are addicted to at least playing your daily routine to warm-up as I am, you might have to improvise (no pun) in finding a place to practise. Practising in your hotel room is next to impossible, as the projection of the sound encourages hotel management to make frequent visits to your room. One solution to this problem is using a practise mute, which is not my personal preference, so I prefer to hunt for a secluded room or area. Some of these locations include

bathrooms, boiler-rooms, closets, empty ballrooms, kitchens, basements, cars and any nook and cranny that I can find.

All the touring that I have done in the last 2 years has been with the concert band. The Spoons. This is, for me, a different ballpark than what I was used to earlier in my career. When touring with a concert band, your biggest enemy can be your scheduling. Although we travel in a well equipped tour bus (TVs, VCRs and beds) or fly between engagements, I find this type of touring in the club scene where you can stay 1 or more weeks in the same place, with the Spoons we rarely stay more than 1 day in the city. In order to reach each new destination, our day usually starts at 9:30 or 10:00 a.m. This may seem easy until you realize that last night's one niter ended at 2 or 3 a.m. and already here we go again. When we get to the next city, we check into our hotel and get ready to go to our sound-check. Upon arrival at the venue, I begin to look for a place to practise, so I don't waste any time in stepping up my discipline. Sound-check follows this and it can take up to 1½ hours so I take advantage of the time.

Immediately afterwards, we usually eat dinner and then head back to the hotel where we let our bodies unwind from the motion of travelling so much. Sometimes the schedule gets really tight due to longer travelling time or technical problems with equipment and we get no time to coordinate our headspace before we fly on stage. Stage means an all-out high-energy 90 to 105 min. set where being conscious of your health really pays off.

Afterwards, as you already might have guessed, we're pumped with adrenalin so we get together and let off some steam to help ourselves wind-down. From here you know the next step in the back of our minds we have thoughts of tomorrow's trek to the next gig will come too soon.

Now I don't want you to think that my critique means that I don't enjoy going on the road with The Spoons as this is far from the case. I try to use the road to my advantage, by pacing and applying moderation to everything I do. The effect of this can bring me back to Toronto with a renewed motivation in my performance.

(Tony Carlucci is a Toronto session musician and member of The Spoons.)

WOODWINDS

PLATING, THE STEINER EWI AND
BIG HAIR
BY EARL SEYMOUR



I'd like to relate a few experiences I have had with plating and how it can affect the resonance and projection of saxes. We're all familiar with silver and gold plated flutes, as well as how these metals can enhance the sound. Generally, silver-plating seems to boost projection and brightness somewhat while gold can add richness and depth. These results seem to hold true in the plating of saxophone ligatures, mouthpieces and necks. (I shudder to contemplate the cost of plating an entire

horn, but this too, is done.)

I first enjoyed the benefits of plating when Jim Warburton modified a Selmer ligature for my Otto Link. (A big improvement.) I spent a long time playing it, then we quickly silver-plated it. I was surprised at the improvement in feel and sound. It was hard to believe that a ligature could affect the whole horn. A few years later, my Link was starting to corrode a bit, so I had it done in silver. Once again, I could feel an improvement. Mr. Shilke in Chicago has done tests, and finds that silver plating is as close as you can get to the properties of raw brass, which may explain the compatibility.

When a piece is gold plated, it is first done in silver, then the gold is bonded to that. This gives you the option of trying silver for a time, then adding gold, and checking that out. If it's worth the effort for you, you can still go back to silver if gold doesn't turn your crank.

Incidentally, while it is a softer metal, gold seems to resist the corrosive action of saliva more effectively than silver. (A good thing to know since exposed brass on a mouthpiece can give you a nasty physical reaction.)

I've also tried a few silver plated necks that played well, but it's really hard to tell how much of that was due to plating, or the usual differences between necks. Anyone in Southern Ontario who would like more detailed information, can talk to John Weir at Band Instrument Services in Toronto. He is very knowledgeable on the subject, and is a fine repairman as well.

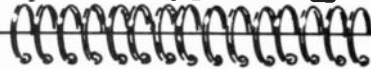
Hopefully, any experience with plating will yield an improvement in feel and sound as it has done for me. You'll not only have a better mouthpiece, but a damned fine piece of jewellery as well. I know from experience that nothing complements your wardrobe better than a shiny Berg Larsen dangling rakishly from either ear.

Touching briefly on fashion as I just have, it seems only fitting that I bring up the whole "hair" thing that seems to be so darn big right now. Hey, let's face it, good grooming is as much a part of a performance as technique or harmonic concept. My advice on this oft' ridiculed subject is brief and to the point: forget gel, it's passe, it's out...history. Mousse, but don't over-mousse, this is counter-productive. Go for body, use that blow dryer to construct big hair. You think practising will get you anywhere? Forget it as the sole step to success. Creative hairstyles will get you much further.

(If you still don't think I'm kidding, you should subscribe to Now magazine.)

Several people have expressed interest in a new instrument called the Steiner E.W.I. (electronic woodwind instrument). I was fortunate enough to take delivery of one just over a year ago. Basically it is a breath controlled synthesizer (no keyboard) similar to a Lyricon. The controller has saxophone fingerings. The keys are not mechanical, but are actually brass micro-switches, activated by the micro-amp current which travels through the skin. (This is less current than a light bulb.) The mouthpiece is a plastic sleeve around tubing which reads air pressure and vibrato. Pitch bend is accomplished by drawing the right thumb across one of two small metal plates. (One for up-bend, one for down bend.) The left thumb has more work to do than normal, since there are 7 octaves to control. The thumb glides along a series of rollers to accomplish this.

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The unit which contains the oscillators and control settings fits into a standard aluminum camera case. The instrument has an inherent expressiveness that is largely due to the ability to play it like a horn, with all the nuances of dynamics, vibrato & pitch bend that you normally employ on the saxophone. While I'm enjoying the discovery of new sounds, not to mention grappling with technical command, I still eagerly await the arrival of a "MIDI-able" conversion unit which will drive a Yamaha DX-7, among other synths. This unit is currently being modified for the E.W.I. by Nyle Steiner, and should be available in limited quantities by spring of '86.

Anyone who wishes to correspond with him should write to the following address:

Nyle Steiner
3111 Evelyn St.
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(A Steiner E.W.I. solo can be heard on the track "Tell It To My Heart", from The Arrow's album The Lines Are Open. Earl Seymour plays sax with The Arrows).

VOCAL

SINGING SKILL IS MORE IMPORTANT THAN TALENT

BY ROSEMARY BURNS



What do you really do Aunt Rosemary? This was a question asked to me by my yuppie nephews during the Christmas holidays. We have not seen

each other in several years and yes they knew I was a singing teacher but who took singing lessons. "How many children do you teach?"

Unfortunately, this is the thinking of most people. Singers just have natural talent and they just do it. There is no thought that hours of study and preparation go into the performance. How this myth began I have not figured out as yet. Everyone accepts the fact that an athlete has to train. A Wayne Gretsky is in training ten months of the year with a coach. A member of the national swim team is up at five in the morning to train for the next race. This is an accepted fact. But, a singer training like an athlete is unheard of. It just happens, a natural gift. Well, this is simply not the case. I have found that people with naturally great voices sometimes make the worst singers. It is not the voice that is important but the skill with which the voice is used. Oh sure if you get a great voice and great skill you get a super star, but the voice alone will not make it. Skill alone may. Skill means knowing how to handle the voice every time you perform, how to keep your voice in good health, how to interpret a song the way you want, knowing how to phrase. Bob Dylan once said "I never had a great voice, but my phrasing was fantastic." Most of all, singing skill is knowing how to keep the flow of energy at all times.

I have asked one of my students of many years to join me in this column; *Introducing Siobhan Crawley;*

"From singing in a part-time group I knew instinctively that if music was to become a career I should learn more about my chosen instrument. Other musicians I worked with took lessons on their particular instrument. Why shouldn't I?"

I interviewed a number of teachers and after careful consideration chose Rosemary. Her concept seemed to make sense and was very clear to me. She understood the needs of the pop singer of today, energy and the control of it!

Having been a figure skater as a child, I understood that developing a physical skill takes time. Yes, singing is very much a physical skill. It was like going into training. As long as you plan to participate you continue to train.

One of the most important things was that from the beginning Rosemary and I discussed what my ambitions were as far as a career in music is concerned. I set goals and tried to achieve them. My career seemed to unfold in strips. As my skill improved, I felt ready to go onto the next plateau. First to sing professionally to make a living at music, to record and finally write & record; perhaps one day to have another performer record one of my songs!

As my voice is my main writing instrument, the writing and vocal skills have progressed together.

As I began to study I soon learned that it is true, "You can't improve something if you can't hear it. So for two or more years, I taped my performance every night and took it home and listened to it. The reviews weren't all bad. In fact I even heard some good sounds.

My ability to sing depends very much on my mental attitude. I perform to my own level of satisfaction. I set a professional standard and try to live up to it whether performing to four or four hundred.

This spring I will go back into the studio to begin work on another album of mostly original material. Here my level of performance must be extremely accurate. Training must become more intense and so my visits to Rosemary will increase. The mental attitude must be right! The voice must be hot!"

Siobhan Crawley

Over the years some of my students have



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become very successful in their chosen fields, others have become extremely successful in related fields, such as newscasters, directors, songwriters, actors and even talent scouts for major film companies. By learning the discipline and skills of singing it has given them the edge over the competition.

(Rosemary Burns is a vocal teacher who has coached and taught many of Canada's top singers.)

COMPUTERS & MUSIC

THE CX5M REVISITED

BY GREG STEPHEN



Ask just about anyone involved with computers and music for their feelings on the subject and you'll likely hear the same refrain – the difficulty in obtaining accurate information. Take software for example. There's a good chance that by the time you research a piece of software, wait for its availability, track it down, buy it and take it home, there'll be a review on your doorstep telling you the program's just been updated. Never mind that that update may be months away, you still have to contend with your friends informing you about this new version before the cellophane is even off your manual. Oh well, you didn't buy promises, you'll just use it as is. Besides, there's that nifty little MIDI routine somewhere...yes, here in Chapter Three...and there, greeting you with all the warmth of a tax audit are those fateful words – "Not Implemented in this release." No wonder as Peter Jermyn once said, there is "Trouble in MIDiland."

In the interests of practicality, I doubt the above scenario is going to go away. The competition for the attention of the MIDI software buyer is going to increase and drive some manufacturers to add even more pitch bend to the truth. The immediate tactic is still to gather as much information as possible and do a cross match feature by feature. That may mean adding to your list of subscriptions but then no one person or magazine ever had all the truth. In any case, in this issue we're going to do our bit for the cause of freedom of information by discussing some developments here in Canada which have yet to materialize in the United States, Europe, or Japan. In our story, Cinderella will be played by the Yamaha CX5M Music Computer, the fairy Godfather is Mr. Tommy Yamashita (from Yamaha's overseas marketing section), and Prince Charming will be the CX5M owner who will live happily ever after with Cinderella. The perfectly fitting glass slipper comes in the form of a series of announcements from Nippon Gakki and Yamaha Canada. Mr. Yamashita recently flew to Canada from Japan and we were pleased to have his reflections on CX5 developments (though it entailed following him to Los Angeles



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to complete the story).

When *Canadian Musician* looked at the CX early in 1985, it had just been introduced. Several months later, the identical unit appeared in the United States. Thus began one of the most stormy love affairs in the history of computer music. The budget conscious were ecstatic. Here was an eight voice, poly-timbral, digital FM synthesizer in a Z80-based micro for \$695. Others screamed foul - no disk drive, no MIDI In, a 'silly' keyboard, no real-time recorder. Forget the suspense - all these deficiencies have been eliminated, but of greater interest is the manner in which these changes were implemented, particularly Yamaha's position regarding the large (in Canada) installed base of CX owners. Assuming you are a CX owner (or prospective owner), here are some developments which may affect you:

Disk Drive: If you already own a CX, the arrival of a disk drive will be big news. No more dozing off while waiting for your music to load from cassette. The drive itself is a 3.5 inch affair using 1 MByte (unformatted) disks. The drive interface occupies a cartridge slot so don't forget to pick up the single cartridge adaptor - you'll need it to plug your software in the rear socket of the CX5M. Regarding software, you will need disk versions of those programs which are not disk compatible. All current programs include disk commands, so if you purchase some of the newer software this won't be an issue.

Sound Module: If you own a CX5 now, then you have a SFG-01 sound module. This is the FM synthesizer visible from the bottom of the computer where all the MIDI stuff happens, or in the case of MIDI In, doesn't happen. While it is true that the addition of a disk drive created some problems within the memory map, that's not the whole story. If for instance, you have MIDI Recorder or RX Editor software, these will operate quite normally with the disk drive and the SFG-01. If those programs are your main interests, then you can save yourself shelling out for the new sound module (SFG-05) and just pick up the drive. In fact, the only programs requiring the new sound module are the disk versions of FM Composer and FM Voicing. Yet there is more. If you do get the SFG-05 sound unit, you'll be surprised to see a totally new Call Music screen - including a command for MIDI In. When you turn this function on, the CX becomes a MIDI sound module allowing four separate FM voices over four different MIDI channels. You can assign the reception channel (1-16) for each voice as well as the number of voices allocated to that channel. A maximum of eight notes may be assigned over the four channels. Given the addition of the disk drive to save and load voices and the fact that the module responds to velocity and program change data, this has got to be the way to go for a bargain FM module.

But it doesn't stop there. If you order the disk drive, Yamaha will give you, no charge, the new sound module. (Only in Canada they say...pity!)

Software: We've already mentioned the new MIDI recorder (real-time input from any MIDI device) and RX Editor (screen editing and storing for the RX Rhythm series). Keep your ear close to the modem this year for third party software. You'd be surprised at the number of closet CX5M programmers taking time away from their PCs and Macs.

Mystery Command of the Month: This month we're featuring hidden command number 46. It's not in your manual, so type carefully. You will need FM Macro. Plug in the Macro cartridge and turn on the computer. Then type the following:

Call INIT (return)

Call Say (1, "Yamaha") (return)

If your audio cables are installed, you should hear the plaintive voice of the computer calling its namesake. In fact, it will say just about anything you put inside those quotation marks, and if it can't, it will tell you so. Try substituting "Roland" for "Yamaha". Now listen to that. Is that Japanese for the unprintable?

(Greg Stephen manages the Computer Music Centre in Toronto.)

SOUND & LIGHTING

NO RULES FOR LIGHTING DESIGN

BY JAN ELLIOTT



It has been brought to my attention that you have spent the last several months acquiring vast amounts of technical knowledge on the subject of lighting for music and now are not sure what to do with it to make it work for you. Some of you have said, "How wonderful, but now where do I go from here?"

The bottom line is, there are no rules or formulas to follow when it comes to the actual execution of your design. How you use that design is governed by your own taste, creativity, and working relationship with your band.

There is nothing that says, on the last beat of the second measure of every ballad the stage must be blue. On the next measure the red highlights must be brought in on the third beat. Wouldn't your job be so much easier if that were the case. Wouldn't it also be boring.

However, don't despair. The three ideas I brought up earlier, taste, creativity, and your working relationship, can get you a long way to your goal of a good looking show. Let's take a minute to examine each of these ideas. Taste. What is taste in rock'n'roll? Well, your guess is as good as mine. If you think changing the colour of the stage with every beat of the music is good taste then that's what you should do. Taste in this writer's humble opinion is alot more than that. It is the ability to use the system you have designed, no matter how big or small, in an interesting and enhancing manner. Remember, you are not the show. Although you can go a long way to helping or hindering your band, they are the show. By helping I mean not showing the audience every single trick to your show by the end of the second number. Believe me, once you have seen all 2200 parcons by the second number, they are just as boring as seeing 24 parcons by the end of the second number. If you have bumped and flashed your way through the first two songs

and given everything away, you have no surprises left and you will have succeeded in boring your audience with the look of the stage by the fifth or sixth song. Now I don't know about you, but if I were the band, I'd be just a tad upset, if I had to work in direct opposition to my lighting director to keep the interest of the audience.

Creativity is the look you as a designer give to each song. Your creativity makes a song come to life by giving it its own unique look. Just as the band does not want all its music to sound alike, you should not want all your lights to look alike. Creativity is probably the most important aspect of being a designer.

If you can use your system creatively regardless of its size you can make a 24k system as interesting as a 240k system. You will also most certainly work well with your band, as nowadays looking good is as important as sounding good.

Last, but certainly not least, is your working relationship with the band. If the band feels good on stage they play better and will in turn do a better show. Any band that has been on stage for any length of time, can tell a good designer/operator from a bad one. They can feel the lights change. They know when you are late with solo lights and specials. You as a designer can do a lot, and I mean a lot, to making the band feel good on stage.

Also, share your ideas with them. Ask them what they think about some of your ideas, and then respect them, and in turn they will do the same for you. A good working relationship can do a lot to make or break a show.

Now that we have gone over this philosophy, let's put it into practice. Here are my ten easy steps to a tasteful and creative show.

1. Listen to the song 3 or 4 times just to get a feel for the song as to colour changes and specials.
2. Listen to the song three or four times to pick out beat, mood, and key changes.
3. Listen to the song three or four times to pick out vocal, and instrumental solos.
4. Listen to the song three or four times and plot major cue changes in conjunction with steps one and two.
5. Listen to the song three or four times to plot major cue changes with regard to step three.
6. Transfer cues from lyric sheet to 3x5 card to have as reference during the show.
(Remember, by this step you have listened to the song 15-20 times so hopefully you will know it and won't need lyrics to all the songs)
7. Next time you work with the band, try out your ideas.
8. Note anything you would like to change.
9. Talk over your ideas and cues with the band and get their input.
10. Start process all over till you are satisfied with the look of your song.

(Jan Elliot is lighting designer who has worked with many top international acts.)

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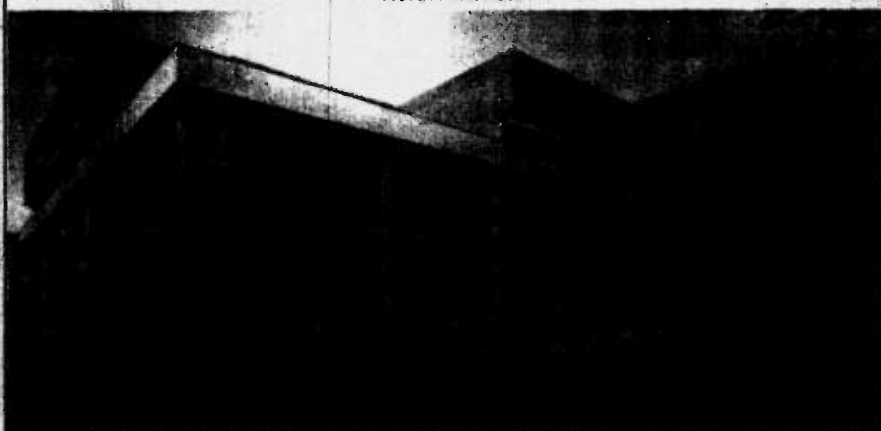
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RECORDING

PRODUCING HELIX, HONEYMOON SUITE AND SMASH PALACE

BY TOM TREUMUTH



Before I begin I'd just like to mention a little bit of my background and some of the production work I've been involved in. My training includes three

years of studying engineering and production at Ontario's Fanshawe college and before that eight years of classical piano. After Fanshawe I ran a small label and eventually ended up producing and co-producing the albums. A few years after the label folded I branched out into being a producer full time. A sampling of my work includes: Helix, Honeymoon Suite, Darkroom, Figgy Duff, Autograph, Smash Palace, and most recently a brand new act called Wildlife. I've also co-produced two albums by True Myth (which I was leader of) one of which was Canada's first digital release.

The album was recorded live in its entirety with no overdubbing like a direct-disk recording. I guess you could say this was my first taste of real pressure when making a record because I'll always remember how sweaty my palms were when Jack Richardson said "Let er rip" in the control room and then said "Oh by the way don't make any mistakes or we'll have to go back to the beginning of the side again."

However, an interesting lesson was learned; getting a band's live energy and performance onto vinyl is a difficult task and, besides having great material, probably the key element in making a successful record.

When I first get asked to consider a project and really like the material, which is always the most important element, the first thing I try and do is see the group play live if they're a performing act. If I'm going to be trying to put a band's personality and energy on a piece of plastic I have to be sure that particular band's attitude and style come across if you're listening to them in your living room or your car.

In the case of Helix, who are a great live band and have been on the road for years, it was absolutely imperative to make the first record sound like a live performance. So my game plan was: 1) Do all the songs on an 8 track first and pick 12 or 13 to work on (always record more songs than you need); 2) Arrange them so the structures and solos are close to perfect 3) Get a great live sound off the floor with careful separation of the instruments; and, 4) Record it totally live, including the lead vocals and solos and fix up the mistakes later.

I had Brian Vollmer, the vocalist, hold a Shure 57 in his hand like he does live and stand up about 25 feet in front of the band and, with no headphones on because his pitch is so good, sing the entire LP live. He also felt headphones limited his performance. The two guitar players Brent and Paul also played live simultaneously including solos which were worked out before hand.

Their amps faced away from the drums and

were turned up louder than you'd imagine possible in this type of situation. Technically, there were surprisingly few problems regarding leakage. Brian's microphone had a noise gate placed on it as well as some limiting to avoid sudden peaks. Any pops that occurred were later EQ'd out in the mix. The mics on the amps (Shure 57s again with Sennheiser 421s) were really tight micked to avoid picking up leakage as were the mics on the drums, with the exception of two ambient mics. These were placed fairly high up in the back of the bay behind the drums and later utilized to add extra depth to the otherwise dry sound; making it sound much more like a real performance. These mics were also compressed which helped push the ambience up even more in the final mix. This first Helix LP was mixed in New York at the Power Station where additional room sounds were added to the vocals and guitars to give it that natural echo. Interestingly enough, digital reverb was never used and for some reason even today, two albums later, the only digital reverb that complements Helix's sound is the Lexicon 224X.

When I began work on Honeymoon Suite's debut album, the situation was quite different in that Honeymoon Suite were much more of a modern pop band who's appeal was to a different audience than Helix. My main goal with Honeymoon Suite was to make sure they sounded very modern, mainly through the use of the latest keyboard technology, but that they also remained a rock & roll band with some edge via big drums and lots of guitars. After the material was arranged, I met with the engineer and we decided we would change drum sounds throughout the album as well as experimenting with certain digital reverbs, delays and outboard processing gear such as gates triggering certain sounds. If we found something we liked we printed effects to tape rather than search for them later.

A keyboard programmer, Jim Burgess, was hired which gave us added flexibility in using the latest in keyboards and sequencers. When the bed tracks were recorded, the drummer played to a click track in his phones on some of the songs and the vocals were all recorded later. Guitar sounds were very often a combination of 2 or 3 amps and I usually added a clean sound on top for extra clarity. We used the Roland JC120 alot with extra chorusing at times to help modernize the sound of the record. To top off the record we decided it would be a great idea to mix the record in England with Stephen Taylor who's work I really admire. He gave us that little extra English sound we were looking for and that was primarily because of his extensive use of the AMS reverb and delay systems.

I'd like to finish off by mentioning some points about producing Smash Palace, who's main influences were very British, particularly guitar based bands such as Big Country and U2. My approach here was to try and get a big live exciting guitar sound to tape but in a unique and underivative style. This was definitely not an easy task, for it's very difficult to achieve unique guitar sounds without sounding like someone else. Of course a lot of this has to do with technique. We experimented alot with guitar layerings. We would double and triple guitar sounds, but change them slightly for each overdub either by using a different amp, guitar or both. We also used harmonizers.

BUSINESS

THE EVOLUTION OF HONEYMOON SUITE - PART ONE

BY STEPHEN PRENDERGAST



A large part of the success of Honeymoon Suite is due to the "people" involved and the chemistry created from both within and around the group.

I had been Johnnie Dee's manager for five years prior to the formation of Honeymoon Suite. With his former group, Lennex (who were all high school buddies), we had worked at gaining a toehold in the Canadian club market through constant touring. In fact Johnnie's professional career began when he and Lennex embarked on an extended Western Canadian club tour. He was 15 at the time.

After years of playing cover songs (with a small amount of original material thrown in), Johnnie decided that a change in direction, both musically and professionally, had to be made in order to satisfy his own desires.

Now 17, John was developing into a strong writer. A single he'd written was released by Lennex and soon found its way onto several radio playlists. Nevertheless, John decided to leave the group, and the two of us set out to construct a new act utilizing a modern approach to an old theme.

After months of newspaper ads, a band was formed and things looked promising. Unfortunately, as with many groups, the members only really began to see each others' idiosyncrasies after weeks of rooming and travelling together (a much different situation from just dealing with one another in a rehearsal hall prior to the tour).

As a result, within three months, this version of Honeymoon Suite had split up (due to musical, financial, and personal differences), and John was forced to try again.

At about this time, another act which I'd been involved with as their booking agent, had also just broken up. Their guitarist, Derry Grehan, had impressed me for years as a strong stage performer, determined musician, and more recently as a talented writer. Derry had just about joined the new "Kim Mitchell Band" being formed at the time, but thankfully for us, was let go after a few days of rehearsals. He was open to the idea of meeting Johnnie and the two hit it off immediately. The combination of Johnnie's vocals and Derry's writing experience cemented a bond of mutual admiration and respect. Derry had had a rough time of it with the break-up of his previous recording act (Steve Blimkie & The Reason) and after the letdown of not being able to perform with Kim Mitchell; it was obvious if things didn't gel quickly, the 26-year-old guitarist might consider a more secure profession. The new 4-piece Honeymoon Suite hit the local clubs. After a couple of months, the \$60.00 weekly paychecks soon hit the \$100.00 plateau; a major step forward considering the disappointments of the past 9 months.

Johnnie had always felt the need for keyboards in the group; as things seemed limited as a quartet. The big challenge of finding a keyboard player with suitable gear and the ability to survive on menial wages was underway. A two month search uncovered Ray Coburn. Shortly there after, a vacated percussion slot was filled by Derry's former drummer, Dave Betts. It wouldn't be until after we'd signed the record deal and finished the LP that bassist Gary Lalonde (ex "Toronto") joined the group.

I had always had an interest in pursuing things abroad for Honeymoon Suite, and while attending the 1983 MIDEM Festival in France, I met Canadian producer Tom Treumuth. We decided to record some demos with Tom on a Sunday following a Saturday night engagement in Elliott Lake (over 300 miles away from Tom's home basement studio in Toronto). One of the three tracks recorded was "New Girl Now". The song was written several years previous, but was strong enough to win the top spot on Toronto's Q-107 FM's Homegrown Contest. No demo tapes had at this point been presented to any record company A&R people, as we'd been content to develop the group and material fully before submitting any songs. It was exciting "mayhem" therefore, when immediately following the judging results, several record companies rang up requesting either a meeting or further material. High on the list of A&R people to work with was the new A&R rep at WEA, Bob Roper, who'd impressed me as being honest and professional when I'd previously submitted Lennex to him. Shortly thereafter, we signed with WEA, who had had the lowest profile of any of the multinational labels for the past few years, however it was known that the company, thanks to a new president (Stan Kulin), was going to become very aggressive and also invest in new talent.

Signing a recording agreement in Canada with any of the multi-national companies (CBS, Capitol, WEA, etc.) does not mean that the label will automatically release the product in foreign markets (including the U.S.) At this particular time, I placed my confidence in the strength of the songs and the performers. The band was totally prepared for the fact that it might not be until our 2nd or 3rd LP that we would be released in America and abroad.

Tom and I laboured over the expenses and proposed costs, so that by the time we'd recorded the LP in Canada and mixed in England; we'd delivered the completed master tapes to WEA a few thousand dollars under budget.

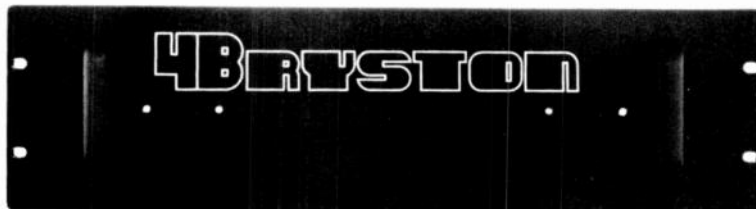
This ability to stick to proposed costs eventually paid off well for us; the record label was willing to trust our judgement and support us financially down the road. Several times when we submitted requests for their financial assistance concerning videos, indie radio promotion, and marketing tools (such as glow-in-the-dark single sleeves); our costly ideas became realistic because the label knew we had respect for the dollars involved.

Let's face it, the rule of thumb is that for every dollar advanced the artist, one record has to be sold to repay the label. In our case, WEA spent money in areas which far exceeded their normal promotional support. In the long run, this paid off for both parties. □

(Part two - next issue)

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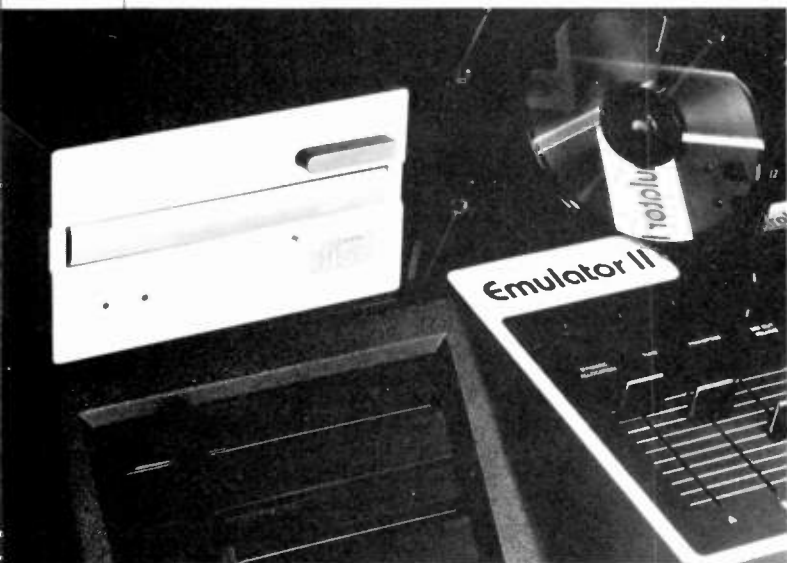
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Product News

CD-ROM SYSTEM FOR EMULATOR



Hundreds of sounds on one disc

Interactive Arts International, working in cooperation with EMU Systems, Inc. and Optical Media Services, have announced a revolutionary product, based on the new CD-ROM digital data storage technology.

The product, which consists of a CD-ROM disc drive, special interface and a CD-ROM disc called "The Universe of Sound, Volume One" works with the Emulator II, digital sampling keyboard made by Emu Systems

Inc., of Santa Cruz, California. The small 4.72 inch CD-ROM disc contains hundreds of complete digitally sampled performance sound banks. Each complete sound bank of approximately 512K Bytes can be accessed and transferred directly into the Emulator II polyphonic digital sampling keyboard in less than 10 seconds. The access control is through either an Apple Macintosh computer or a special direct interface between the Emulator

and the Sony CD-ROM drive.

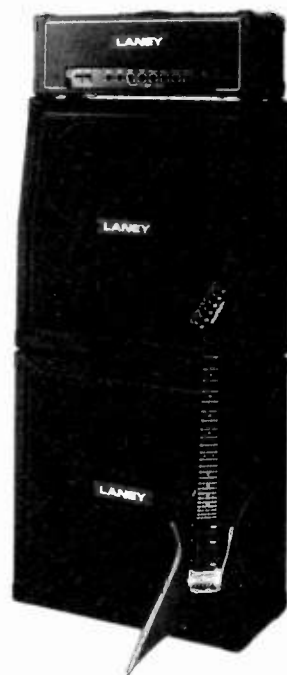
The product is the very first of its kind and is destined to launch a major new application area for CD-ROM. The CD-ROM is a technological extension of the compact disc digital audio medium. The CD-ROM type of compact disc allows essentially the same type of plastic laser-read disc to store computer data. The computer data can be stored instead of audio, or along with regular CD audio.

The Universe of Sound CD-ROM disc contains hundreds of instrument sounds, sound effects and various combinations of instrument sounds that might prove useful either in a performance environment or in a studio. Each musical instrument sound or sound file is stored as an Emulator II performance bank and can be loaded into the Emulator in less than 10 seconds from the time of selection.

Optical Media Services, the firm that performed the technical work on the project has also announced that it will accept special orders to convert private Emulator II floppy disk libraries to a custom CD-ROM. The custom disc can then be used with the Universe of Sound system's CD-ROM drive with the Emulator II.

For more information, contact Interactive Arts Int'l/Optical Media Services, P.O. Box 2107, Aptos, CA 95001 (408) 662-1772.

"PRO STACK" FROM LANEY



British-built 100 watt stack

Laney, the British-built all-tube professional amp has introduced the 100-watt "Pro Stack."

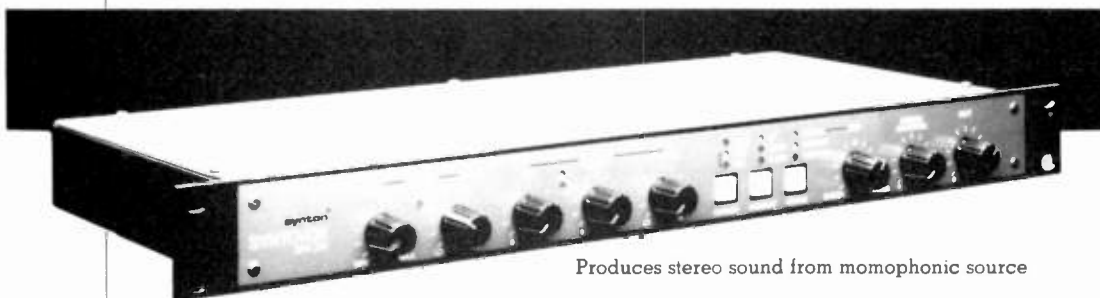
The Stack consists of Laney's A.O.R. 100 power amp and PT-412 angled and straight cabinets. A combination of high-gain cascading preamps, foot-switchable overdrive, and active push-pull tone controls throughout the lower, middle and upper ranges represent an amp that's hot-rodged right out of the box.

Specially-selected 70-watt Celestion speakers fill out the cabinet components, which also feature durable metal handles and foam-padded metal grills, Lexan corner caps, and bonded PVC skins.

Standard features on the Pro Stack include selectable loads of 4, 8, and 16 ohms, 12 db treble boost, 6 db midrange boost, 20 db bass boost, foot-switchable overdrive, and an effects loop.

For more information, contact Laney, 230 Lexington Dr., Buffalo Grove, IL 60090.

SYNTOVOX SPX 216 VOCODER



Produces stereo sound from monophonic source

The latest vocoder/effects processor from Synton/Holland, the Syntovox SPX 216, embodies many features that have heretofore been available only on expensive laboratory instruments. The SPX 216's speech input circuit includes a low-noise mic preamp, variable highpass

filter, compressor, and a total of 14 precisely calibrated bandpass filters for combined intelligibility and smooth sound. The carrier (instrument) input may be any tone-producing instrument, the SPX 216's self-contained voltage controlled oscillator or noise source, or the speech input itself.

The 14 carrier filters, calibrated identically to those of the speech input, are alternately connected to the left and right outputs to produce true stereo sound, even from a monophonic source.

For more information, contact Big Briar, Inc., Box 869, Natick, MA 01760.

REMOTE CONTROL FOR LINN SEQUENCER

Linn Electronics Inc. is marketing a remote control for their LinnSequencer 32-track Digital MIDI Recorder.

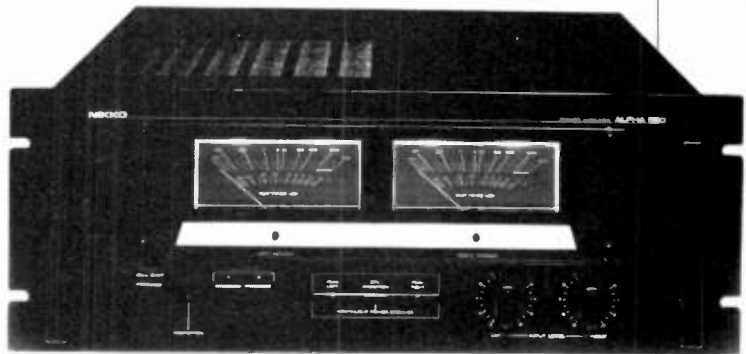
Director of Sales, G. Bob Connelly said, "This will allow musicians, engineers and producers to compose more naturally and

think about the machine less." The optional remote control operates the fast forward, rewind, auto locate, stop, record, play, erase, repeat, and tap tempo functions on the LinnSequencer.

Linn Electronics is best-known as the developer of the LinnDrum, the world's first digital drum machine.

For more information, contact Linn Electronics, Inc., 18720 Oxford St., Tarzana, CA.

AMPLIFIER HAS COMMERCIAL AND PRO-SOUND APPLICATIONS



The Alpha 650 from Nikko

The Alpha 650, Nikko Audio's top of the line power amplifier featuring "Exclusive Terada Circuitry", has a lot of power. With 350 watts per channel (minimum RMS, driven into 8 ohms, 20 Hz to 20 kHz, with less than 0.08% total harmonic distortion), strappable to mono with a built-in bridging line transformer (BLT) circuit, the Alpha 650 will put out more than 700 watts RMS at 8 ohms.

Designed for commercial applications, the Alpha 650 is one of the few Japanese amplifiers that has all the built-in features needed for professional and commercial sound applications, in-

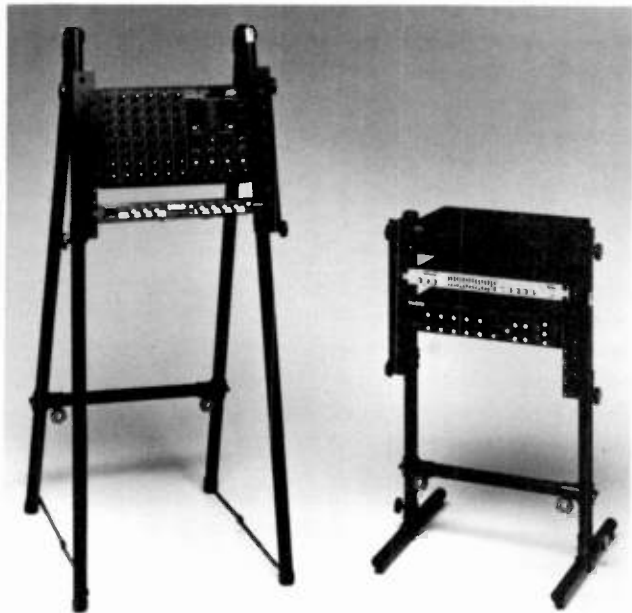
cluding XLR inputs, RCA outputs, banana plugs, and 1/4 inch mono phono jacks.

Built for extreme durability and precision, the Alpha 650 is stable down to 2 ohms, and features a two speed thermal controlled fan, responding to micro processor commands.

Complete with Nikko's three year warranty, this amplifier is available in a sleek black finish, and is rack-mountable.

For more information, contact AudioVideo Specialists Inc., 2134 Trans Canada Hwy. S., Montreal, PQ H9P 2N4.

RACK MOUNT STANDS INTRODUCED



USS offers three rack options

Technological advancements like MIDI have made rack equipped a familiar sight on stage and in the studio. Until now there has not been an attractive, convenient method to display this equipment. Ultimate Support Systems has introduced Rack Stands.

With the USS Rack Mount Stand, rack equipment can be mounted to suit any performing style, because USS offers three basic support options in two different sizes.

USS A-frame configurations offer independent support for those with extensive rack mount needs. The T-leg systems provide a practical method for the cost-conscious musician. And rack

extensions enable performers to integrate keyboards and rack equipment. USS also offers both five and ten-panel rails separately to attach to USS keyboard stands.

The systems are available in packages that include all the necessary parts to mount equipment. In addition, components are available for those who want to customize their set-up.

The Rack Mount Stands are constructed of black or silver aluminum alloy tubing and rails, with glass-reinforced polycarbonate fittings.

For more information, contact Roland Canada Ltd., 6691A Elmbridge Way, Richmond, BC V7C 4N1.

DIGITECH DIGITAL FLANGER/CHORUS

The new Digitech PDS 1700 digital flanger/chorus footpedal produced in Salt Lake City, offers full bandwidth with up to 51 milliseconds of delay.

Digitech's dual foot-switch system allows fast changeover from chorus to flange settings and vice versa achieved by simply depressing the left footswitch. The right footswitch introduces and cancels both effects.

Apart from input plus mono and stereo output facilities, a pair of LEDs indicate the status of flange and chorus operations by flashing at the modulation rate set by each speed control.

Three controls, i.e. speed,

depth and a delay time of 4-51 milliseconds fulfill the chorus function of the DOD PDS 1700.

Flanging is covered by speed control, depth control, regeneration and a shorter delay that guarantees up to 12.8 milliseconds of delay time.

A dry signal bandwidth of 20 Hz-40 kHz and delayed signal bandwidth of 20 Hz-16 kHz ensure successful operation of the PDS 1700 in guitar, bass and keyboard applications.

For more information, contact Heintz Electronics Inc., 16 Mary St., Aurora, ON L4G 3W8.

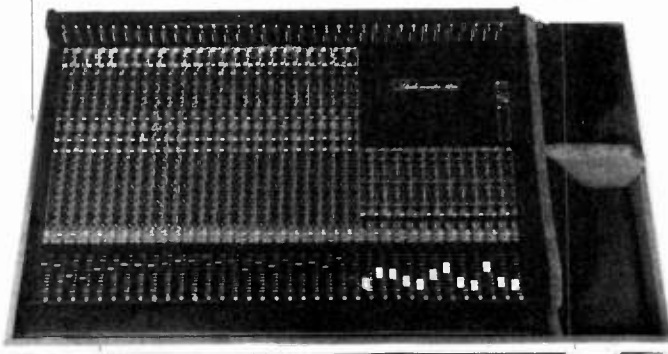
STUDIOMASTER ANNOUNCES THE 12M MONITOR MIXING CONSOLE

Starting with a 24 into 12 format, the 12M Monitor Mixing console permits expansion to 32 input channels. Each input channel features 4-band equalization, 20dB pad, phase reverse, 48V phantom, 2 assignable pre/post sends, and a high Q, infinitely variable notch filter. Each of the 12 outputs has full parametric equalization which, in most cases, allows the user to dispense with

outboard equalization. A 12 segment, 2 colour LED display is fitted to each input and output channel. Other features include ALPS master faders, inserts on inputs and outputs and assignable talkback facilities.

For more information, contact B&J Music Ltd., 469 King St. W., Toronto, ON M5V 1K4.

Expandable to 32 input channels



XEQ-3 CROSSOVER FROM ELECTRO-VOICE

According to Jim Long, EV's pro sound marketing services manager, "the Electro-Voice XEQ-3 electronic crossover/equalizer uses precise filtering and accurate speaker system compensation to optimize performance in high-quality, professional sound systems.

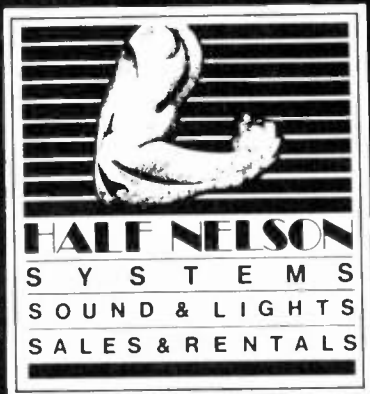
"The XEQ-3 incorporates fourth-order Linkwitz-Riley frequency dividing networks," Long continued, "which offer two unique advantages over conventional, third-order Butterworth filters: greater out-of-passband attenuation (24 dB per octave) for better driver protection; and, zero lobing error for smoother overall frequency response."

The XEQ-3 also features variable time-delay equalizers on each output which compensate for different speaker mounting positions and phase responses to provide in-phase acoustic summing at the crossover frequencies.

Each output has an eq section controlled by a plug-in module. The low eq can be used as an infrasonic filter or for "step-down" operation of EV's TL bass speaker systems. The mid eq and high eq are designed to provide constant-directivity horn and driver equalization. Other features include a level display for optimizing dynamic range, and a level control, polarity reverse switch and mute switch for each output. The XEQ-3 mounts in one E1A rack space and is supplied with a smoked acrylic front cover to prevent uninvited control adjustment.

For more information, contact Gulton Canada Ltd., 345 Herbert St., Gananoque, ON K7G 2V1.

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The Audio-Technica shock mount model AT-8415 provides isolation from stand noise, while offering versatility and ease of use. Equally adapted to tubular and conical section microphones, it attenuates noise, shock, and vibrations transmitted through microphone stands, booms, and fixed microphone mounts.

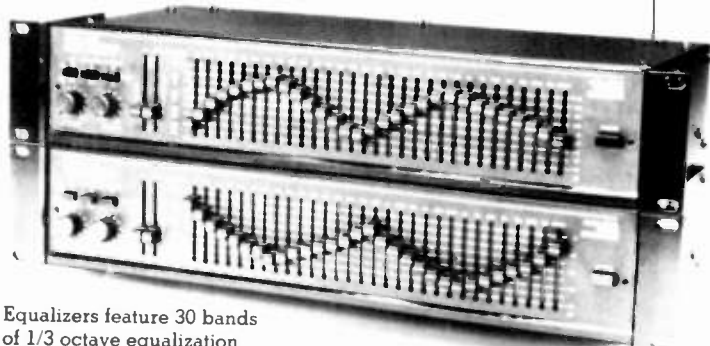
Model AT-8415 is furnished with a 3/8 inch-16 threaded hole for mounting to a European standard boom or other mount types. A U.S. Standard 5/16-18 thread will pass through 3/8 hole in the bail, and can be secured with the appropriate size nut. A threaded adapter, which is provided, allows it to mate with standard 5/8 inch-27 threads of microphone or desk stands. The U-shaped moun-

ting bail features a constant tension clutch and is free to rotate 360 degrees for positive microphone adjustment. Two pairs of mounting bands accept any cylindrical or conical microphone body.

Swivel tension is adjusted by loosening or tightening two knobs on either side of the unit.

For more information, contact AudioVideo Specialists Inc., 2134 Trans Canada Hwy. S., Montreal, PQ H9P 2N4, (514) 683-1771.

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For more information, contact Gould Marketing Inc., 6445 Cote de Liesse, Montreal, PQ H4T 1E5.

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