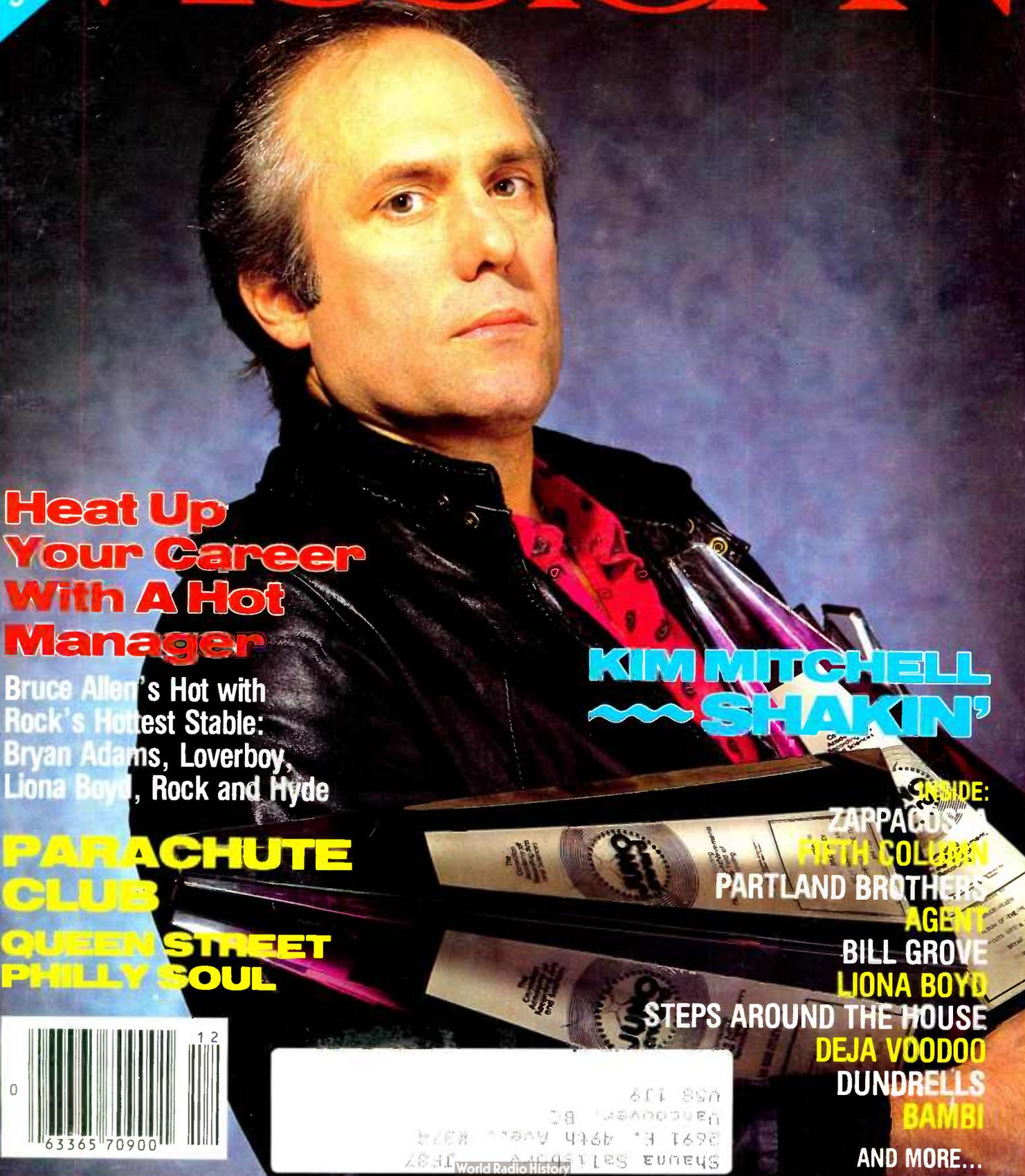


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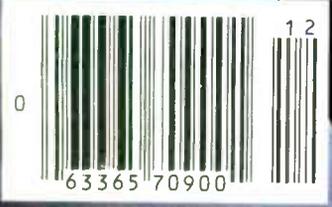
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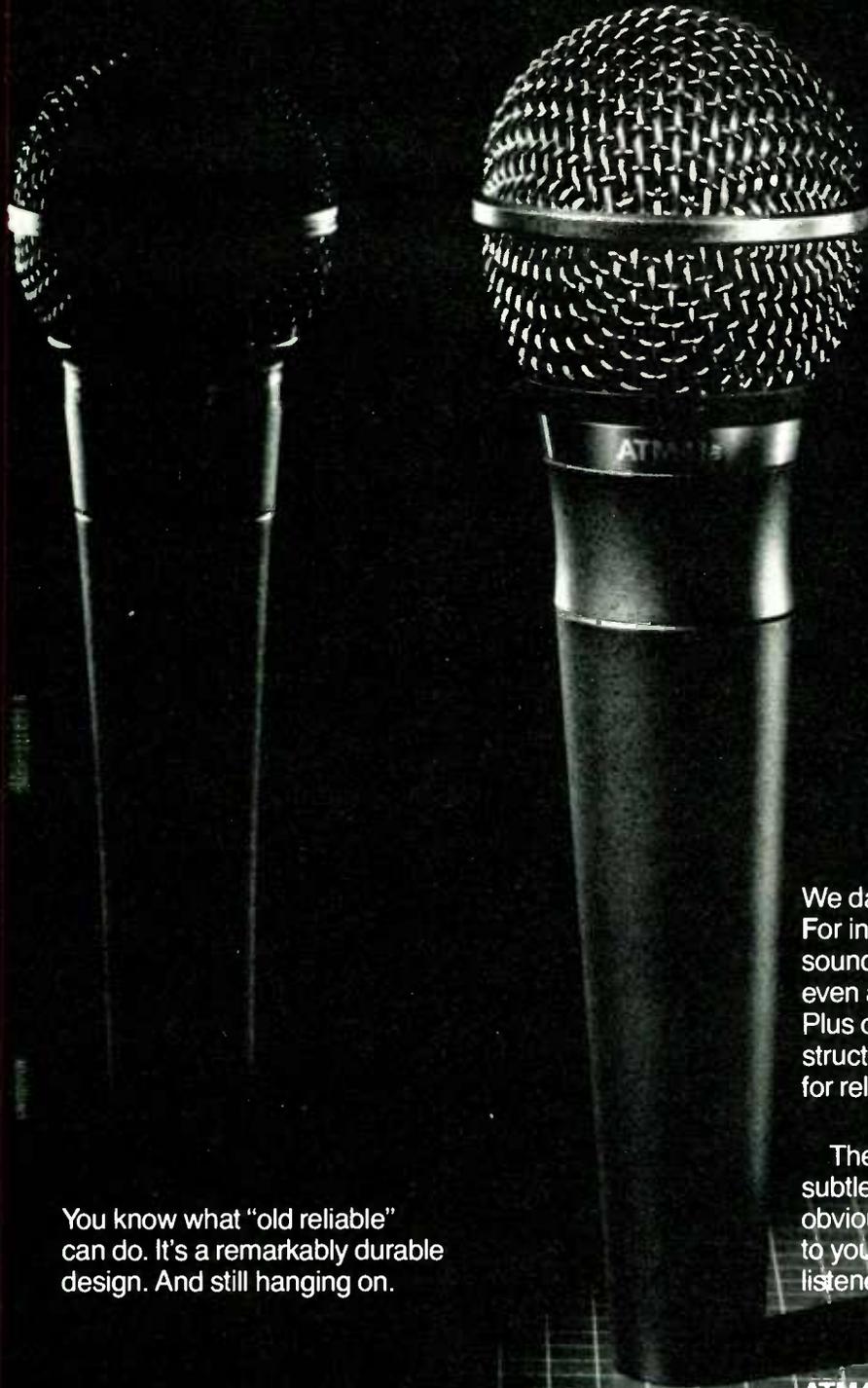
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DECEMBER 1986

VOLUME VIII, NUMBER 6

FEATURES

36. Heat Up Your Career With A Hot Manager

BY PERRY STERN
And Bruce Allen's Hot...

40. Kim Mitchell

BY TIM O'CONNOR
He's Shakin'

46. Parachute Club

BY HOWARD DRUCKMAN
Queen Street Philly Soul

52. Focus On Sound Reinforcement

BY BENJAMIN RUSSELL
Soundmen, Gear and Setups

COVER PHOTO BY
DENNIS MONTALBETTI



DEPARTMENTS

8. Feedback

Chasing a dream in a cover band; Factor's address please; Earl you're great; and more.

15. Notes

Bill Grove's Whitenoise; merchandising Deja Voodoo; alternative producer helps indie bands; and more.

22. Records

Agent, Fifth Column, Dundrells, Bambi, Liona Boyd, Zappacosta, and more.

32. Product reports

Casio RZ-1 Rhythm Composer, Commodore sequencer software, and more.

76. Product news

A selective guide to new gear.

58. Tips from the pros

Guitar by Bob McAlpine
Keyboards by Jason Sniderman
Bass by Ron Garant
Percussion by Barry Keane
Brass by Tony Carlucci
Woodwinds by Bill Grove
Computers and Music by Rob Yale
Vocal Technique by Debbie Flemming
Songwriting by Eddie Schwartz
Arranging by Ron Burrows
Sound and Lighting by Mike Van Stiphout
Recording by Chris Sheppard
Taking Care of Business by Jeff Rogers

81. Marketplace

Selling or buying?



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New Carver Amps for permanent installation, studio, and concert use. PM-175 and PM-350.

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SERIOUS PROTECTION. Like the PM-1.5, both new amplifiers have no less than five special protection circuits including sophisticated fault interruption against dead shorts, non-musical high frequency, and DC offset protection, as well as low level internal power supply fault and thermal overload safeguards. The result is an amplifier which is kind to your expensive drivers — as well as to itself.

OUTBOARD GOES INBOARD. Each PM-175 and PM-350 has an internal circuit card bay which accepts Carver's new plug-in signal process-

ing modules. Soon to be available is an electronic, program-able 2-way stereo crossover, with 24 dB per octave Linkwitz-Reilly phase -aligned circuitry, a built-in adjustable high-end limiter and balanced outputs. And more modules will be available in the near future to further help you streamline your system.

PRO FROM CONCEPTION. The PM-175 and PM-350 inherited their father's best features. Including slow startup and input muting to eliminate turn-on current surge, 11-detent level controls, phone jacks, power, signal, clipping and protection indicators as well as balanced XLR input connectors. In a bridged mode, both amplifiers will drive 70-volt lines without the need for external transformers.

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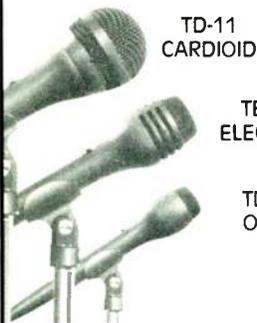
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- Freelance writer for a variety of music publications
- Regular columnist for *Crescendo* (TMA magazine)
- Member of CARAS

Feedback

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Factor's Address Please

I have just read Julie Thorburn's article in the August issue of *Canadian Musician*, "How To Make Factor/CTL Work For You." It was extremely interesting and very informative.

I would like Factor/CTL's business address so I could get additional information and any required application forms etc. etc.

P. A. Atherton,
Niagara On The Lake, ON

(Factor/CTL's address is: 146 Front St. W.,
Suite 355, Toronto, ON M5J 2L7 (416)
593-4545).

Misunderstanding In Alesis XT:c Review

After reading the report by Mr. Burgess on the Alesis XT:c, I found that a certain amount of misunderstanding pertaining to the design criteria of this fine unit could only be cleared up by a letter to your readers.

As with all digital products, when an algorithm (set of mathematical instructions) is set up to perform a task such as producing digital reverberation, you cannot simply alter the set of instructions without causing internal confusion.

The fact that most manufacturers opt to "shut off" the machine in question while altering/changing programs, can lead to confusion when looking at a technically advanced unit such as the Alesis XT:c.

The biggest misunderstanding with the XT:c is that it looks so analog (user friendly), that we expect it to work like the volume control of a Strat. Unfortunately, digital does not work this way. This means that when you turn a dial on the XT:c, in many cases you are actually changing the algorithm.

Alesis designed the XT:c for those people out there that use their ears when adjusting a reverb sound and are not interested in bells and whistles. They simply want instant access to adjusting reverb settings for each individual project, thus the reason for no pre-sets or programs. Are not all songs or rooms different anyway?

In the report I was also disappointed that the two most important features in achieving sound quality were totally forgotten. Instead, the subject of MIDI was brought up.

The criteria for the best digital reverbs on the market are simple; dynamic range and frequency response. The XT:c is a winner with a full 90dB wet dynamic range and a full wet 16kHz bandwidth. These features are unobtainable from 12 Bit devices (the

XT:c is 16 Bit) and are usually only found on reverbs that cost upwards of \$4500.00!!! (XT:c is \$1599.00).

How many people are actually interested in researching primary reflections and their relationships with the secondary ones? The XT:c was designed for those that believe in an easy to use, great sounding reverb that won't limit high end and won't crap out when subjected to real hot tracks.

Now, we all know that MIDI is a fine communication bus, and has a strong place in our industry, but why would you want MIDI on an infinitely variable, dedicated reverb, designed for real world applications that have no use for presets?

Peter L. Janis
*Director, New Product
Tartini Musical Imports*

Cover Bands Work To Make Dream A Reality

I am writing in response to Dave Chambliss' letter, "Always Hated Cover Bands," from the "Feedback" column in your October issue.

Mr. Chambliss seems to have a rather naive and distorted image of cover bands. If cover bands are indeed "parasites of the music community", then so must every classical musician who has ever performed Beethoven or Bach, or every studio musician who has ever been handed sheet music. Do they not also play "cover" material and make a living doing so? Most cover bands try to incorporate their original material along with the covers in hopes of gaining recognition in a country that has very few venues for original material.

As far as "musical performance" goes, I'm sure some of the greatest artists in the world received some of their best schooling performing in bands that started out doing covers. Furthermore, the business of "illusion" Mr. Chambliss refers to is better known as entertainment and provides the magic in an industry filled with many hardships and little monetary reward.

I am a musician playing in a cover band, striving to get our original material published. We are not, unlike the sports-world, aided by coaches nor supported by industry, government or public funding. All we have is ourselves, our talent, the school of hard knocks, and the dream to turn just one other cover band into the next major recording act.

David Ian Muir
Bassist - "Nightworks" Band



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All in all, a very well-conceived

speaker system that sounds very good. To hear the new KLIPSCH HIP-2 for yourself, visit your nearest KLIPSCH Professional Products dealer.



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Feedback

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Please enter my renewed subscription for 5 years. Enclosed is a check, in Canadian Funds, for \$49.00...that should take me all the way into 1990. I can't even think that far ahead!

I do have some suggestions, however that I think would be helpful:

1) Publish every month...you guys are like a breath of fresh air...every other month seems too long.

2) When you do record reviews, why not include the address of the record company? This is especially necessary for the small independents. This is important to me as I do a radio show called the *Canadian Corner*, and I like to contact the small/out of the mainstream artists and include them on my playlist. Every little contact helps.

Other than the above, I have no gripes...you folks put together one hell of a publication. Keep up the good work.

Canadian Corner
Sebastopol, CA

A Tribute To Mr. Big Hair

Felicitations, E. Seymour:

After having just completed the latest issue of *Canadian Musician*, I feel compelled to congratulate Earl Seymour for the eloquently off-the-wall way with which he conveys the essence of who he is and what he does (so very well, I might add).

Unfortunately, I was unable to escape the drudgery of creating yogurt cone masterpieces and extolling the virtues of slippery elm bark throat lozenges at one of this charming hamlet's health food stores, so I missed your widely-publicized appearance at our local A&A's, home of jazz and classical sections so inconsequential you'd miss both of them if you sneezed; thus, I must convey to Earl through the written word how much I've enjoyed his work, both as journalist, and saxophonist extraordinaire (with Mary-Lu Z., Dwayne Ford, and, of course, "the boys", among others). Any man who can sustain long steady tones in the middle register at mezzo-piano whilst bouncing on a trampoline, and who revels in the feeling of hair that's "so, so free" is more than deserving of recognition, in my humble opinion.

Nicky French
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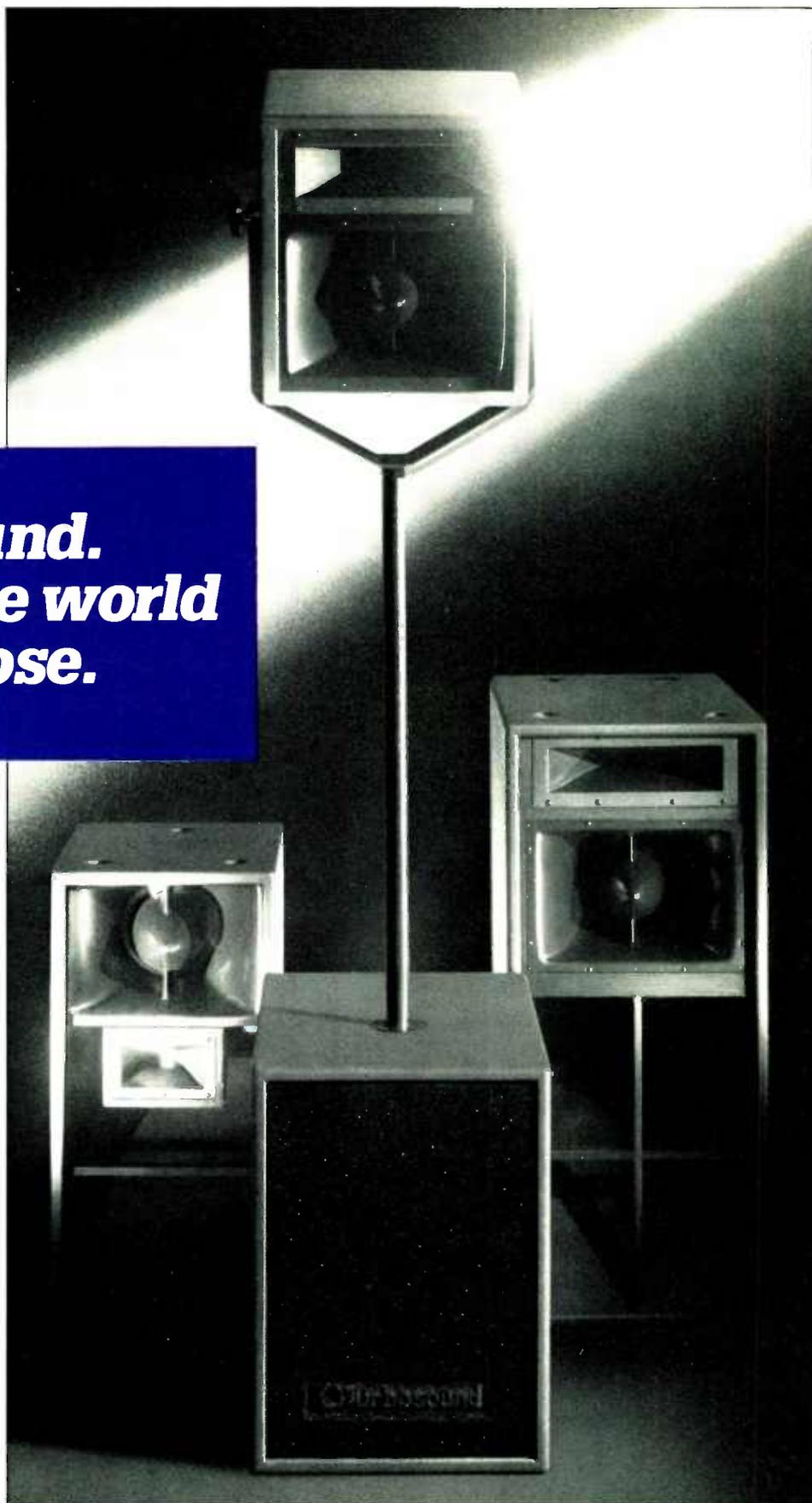
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Notes

Bill Grove Serves Up Whitenoise On A Platter

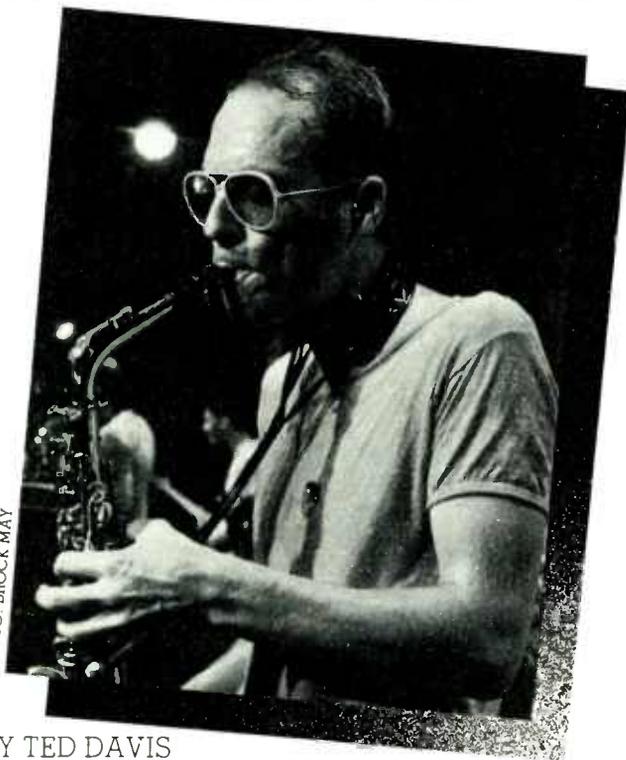


PHOTO: BROCK MAY

BY TED DAVIS

Bill Grove has a question. Every Wednesday morning, he poses it, rhetorically, to a growing number of Toronto and area listeners who tune in to hear Grove and the rest of the sunrise jazz programmers at CKLN-FM. The question is "What is jazz?" and in an attempt, seemingly, to perpetuate the issue rather than resolve it, Grove presents an impossibly wide variety of music that never fails to push the boundaries of jazz to its outer limits. "I like to make people think about the musical definitions that they've settled on," says Bill Grove, jazz deejay, businessman and leader of Toronto jazz-funk band, Whitenoise.

Grove likes to make people dance too and with Whitenoise, has conceived a jazz-funk fellowship that is very nearly guaranteed to drive listeners to the dance floor.

Grove's squawling saxophone leads a domineering rhythmic attack that is punctuated by the atonal comments of guitarists Ross Halpin and Howie

Moscovitch. Together with bassist Bryant Didier and drummer Glen Milchem, Whitenoise presents an uncomfortable but nonetheless compelling musical concept that is intense and exciting in an aggressive sort of way. Grove's periodic vocal performances, characterized by his own irreverent lyrics, bring the concept to white-hot boil.

The Whitenoise sound is most often characterized as "harmolodic" and shares this label with jazz luminaries, James Blood Ulmer, Ronald Shannon Jackson and the original harmolodics spokesperson, Ornette Coleman.

"In harmolodics, harmony is created from melody and everyone in the band is free to play their own forward-moving, improvised composition," says Grove. "The whole thing is prevented from becoming a free form jam by always referring back to the melody and to each player's improvisations. It takes discipline to ensure that the presentation makes sense."

Grove admits that Ornette Col-

eman's harmolodic concept has a strong bearing on the music of Whitenoise, which is all composed by him, but denies any intimation that the band sounds like Coleman's ensemble, Prime Time. "We are part of the harmolodic fallout from Ornette, just like Blood Ulmer and Shannon Jackson. No one in the band but Bryant and I even listens to Ornette Coleman."

In fact, Grove feels that his vocal talents give Whitenoise an edge in audience appeal that a strictly instrumental collective, such as Coleman's, would be lacking. "Words are the connection to the audience," says Grove. "You can completely dominate the stage by saying what you feel."

Grove indeed sings what he feels, bringing his views on politics, music and life in general to the stage. Says Grove, "The world is an anxious, crazy place. I write songs and lyrics about the things that bother me, like war and Bay St. It's my way of resisting."

A Grove tune named "Send the Bill to Forest Hill" so offended the manager of one Queen St. club that Whitenoise was banned from playing there. "He said he disagreed with my politics," said Grove, "so I said we would drop the song from our line-up. Then he really got angry and said we could play the gig that night but that was our last date in that club."

Grove is not nearly so damning of economic conservatism as his on-stage presence would indicate. In fact, off-stage, Bill Grove is an unorthodox but effective businessman who is fast-honing his marketing skills.

Since evolving to its present incarnation some four years ago, Whitenoise has been guided by Grove towards a goal of wide media and public awareness. To a large extent, he has succeeded, instigating extensive coverage of Whitenoise by the press and helping to establish a supportive cadre of Whitenoise fans with his own uniquely humorous concert posters.

The most convincing evidence to this end was last year's release

of the first Whitenoise album, *The Importance of Breath*.

Although hardly comparable to record sales posted by major rock or even jazz acts, *The Importance of Breath*, released by the independent B Fish label, has nonetheless confirmed the existence of a strong Toronto following. Representatives from both Sam the Record Man and the Record Peddler in Toronto have told Grove that "The Importance of Breath" is their biggest selling independent recording. "But I've forgotten about that record now," says Grove. "I've learned from it and now it's time to move on to new things."

Amongst these is a burgeoning second record, but more recently Grove has involved himself in a variety of musical projects unrelated to Whitenoise. For instance, in May, Grove showcased his piano talents in a Music Gallery concert with Ambrose Pottie on marimbas and Richard Bannard on drums. In October, he will again play piano with Pottie and Bannard and guest avant-garde drummer, Andrew Cyrille in another Music Gallery show.

For fans of Whitenoise though, the most interesting new development is Grove's decision to sing a selection of new songs that, rather than biting critical, are "tender and sensual."

"I want to keep writing and performing the kind of music that we are best known for, but I also want to do something that doesn't sound so bitter. I'm nervous about singing these songs to an audience because they are very personal."

Indeed, such a decision is a gutsy gamble for any musician who has established a seemingly contrary style of composition and delivery. But, says Grove, "I'm not constrained by any preconceptions of what Whitenoise is regarded as being. Whitenoise will continue to exist as long as it can accommodate my changes."

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Merchandising The Deja Voodoo Way

Most independent, alternative bands in Canada lack the philosophical disposition and/or the major-league financing to fully explore the possibilities of merchandising. Not so far Montreal's sludgebilly band Deja Voodoo; after getting over their initial reluctance, the Voodoo set up a line of "stuff and things" that includes T-shirts, buttons, and a newsletter as well as records and cassettes. Beyond retail-outlet sales, they've recently established their own mail-order house, to be run under the auspices of their own label, Og Records.

"At first, we didn't want to do any merchandising at all," says Paul Sanderson, author of Deja Voodoo guitarist Gerard Van Herk. "Especially T-shirts, which we associated with big,

slimy rock stars who charge \$16 for T-shirts they sell outside the (Montreal) Forum.

"But lots of people asked for them, so I guess they *wanted* us to act like big, slimy rockstars. But we fooled 'em, and only charged five bucks each."

In typically alternative fashion, the Voodoo skirted rules to save dollars. "A friend had a chance to do the T-shirts for free at school," recalls Van Herk. "He thought he'd get better marks if he could make them for a 'real' company, so we pretended to be a real company.

"Now we do them with an ex-employee of a T-shirt company. They let him go in after they've closed for the night." The T-shirt man buys plain shirts for \$3.00, then charges 50¢ for each one he



prints. The band gets them for \$3.50 each, then sells them for \$5 each at concerts, and \$6 each through the mail.

"It's just one more thing to have on tour as a souvenir for people,"

says Van Herk. "Or to make ready cash on tour, which is sometimes important."

Deja Voodoo buttons cost about 20-25¢ each to make, decreasing to about 15¢ after the first batch of 1,000 or so. They list for \$1 at gigs or in the mail, or about 45¢ through wholesalers.

The newsletter, *Deja Voodoo Train*, like the T-shirts, originated as an efficient response to ever-increasing demand. "We started out doing press-clipping sheets and writing to people who wrote to us," says Van Herk. "But with day jobs, Og Records, and being on the road four months a year, we had no time to write everyone every three months and tell them what we were doing. So we went to a newspaper instead.

"Both me and (drummer) Tony (Dewald) had worked on college papers a fair bit, and I minored in journalism. We do 2,500 copies, every three months, but we ran out this last tour because we were more successful. It costs about \$350-400 to put together, and another \$200 to send out. It now goes out to 562 people in 14 countries."

To distribute all the stuff . . . as well as their records and cassettes . . . to friends and fans across the nation, Deja Voodoo recently established a mail-order house. "We'll sell the whole gazool through the mail," says Van Herk. "As well as putting out cool records by indie bands from across Canada. We got a computer now, because we really needed it."

Howard Druckman

CFNY Legal Workshops Aim At Young Musicians

The people who need music industry legal advice the most are the ones who don't have access to it...the young musicians," says Paul Sanderson, author of *Musicians and the Law in Canada* and an associate lawyer in Clark Miller's firm, one of the few in the country which specializes exclusively in music related law.

In response to the problem, Sanderson and Miller are giving a series of workshops: *Agents/Managers* (held in October), *Music Publishing*, November 5; *Live Performance/Merchandising*, December 3; *Structuring Business Affairs*, January 7; *Advanced Publishing Deals*, February 4; and *Advanced Record Deals*, March 4, 1987. Held upstairs at Toronto's Lee's Palace at a cost of \$15 in advance or \$20 at the door, the two hour evening workshops are being presented by CFNY's *The Streets of Ontario* and hosted by Liz Janik and Peter Goodwin. Explains Sanderson, "CFNY's audience consists of many musicians, so it's a service to the listeners for the station to plug our seminars."

Evolving from a one time forum Clark Miller gave in August entitled *The Record Deal*, Sanderson explains, "We realized there was a need for these kinds of workshops when 80 people crammed into a 60 seat room for *The Record Deal*." He adds, "Peter Goodwin was at that first one and we approached him about the possible presentation of a future series through CFNY."

So far, audience interest has met Sanderson's expectations. Over 90 people attended the October workshop which examined the role of an agent, role of the manager, why a manager is necessary and the whys and wherefores of the management contract. Says Sanderson, "The workshops provide inside information and they're helpful for anyone in the industry, from novice to professional." He elaborates: "At our first presentation it wasn't just musicians who attended. Lots of agents and managers were in the room. One of the side benefits of coming is the opportunity to network."

How did Miller and Sanderson decide on the topics? Says

Sanderson, "The subject matter deals with what comes across our desks everyday. The nuts and bolts of the business." He pauses, "We cover the business and legal aspects of how musicians can protect themselves. What they can realistically expect from a contract, what are the terms, the function of the people they work with."

Sanderson assures the information is presented in an understandable, straightforward fashion. After outlining the topic's pertinent legal facts the two lawyers are open to questions from the floor, or, says Sanderson, "we're available for private questions." He laughs, "I think it's a really great opportunity. Two lawyers' time for \$15 is pretty cheap, a fraction of my hourly rate."

For more information, time and to register: Call Lea or Lina at (416) 860-1399.

Maureen Littlejohn

Steps Around The House



Band Gets In Shape With Fitness Video

There's more to making music videos these days than hit songs and rock stars and, sometimes, more behind the scenes than record companies. When the Canadian department of Fitness and Amateur Sports wanted to catch the attention of "less motivated, less active" streetkids and urge them to get fit, they headed straight for the most powerful marketing tool applicable, the music video.

"It was quite simply the best way to reach the youth market," says the department's Richard Belanger, who worked on the project. Although Fitness & Amateur Sports has used music as the medium before to connect with kids, (most recently by flying Bob Geldof to Ottawa for a press conference during National Fitness Week and supporting the public service announcements made with many Canadian

rockers leading up to that week, Belanger admits allocating \$105,000 to enlighten youth through video was "quite a departure for the department."

It all began early last year when Marta Cutler and Jim Garbutt of the Toronto advertising firm Saatchi, Saatchi, Compton and Hayhurst were hired to research the project for Belanger and Fitness Canada Consultant Susan Cousineau. Their report convinced Belanger that video was the medium, young Halifax band

"Steps Around The House" was the group for the job, and Ted Rosnick and Lou Natale were the jingle composers for the music. They would handle the message. High on the list of concerns, says Belanger, was to "produce a video whose content wasn't too propagandistic" for fear of turning kids off, and to present a "youthful, not already established group who was (somewhat) malleable in image and had some notable exposure." It was a definite bonus that Steps (Peter Baylis - lead vocals, Jim Parker - bass,

Kevin MacDonald - Synth, James Logan - lead guitar, Sean Bryson - percussion) had recently won the CBC rock wars competition in the Maritimes and had a manager in Bruce Davidson with strong music industry connections.

In March '86, Steps were brought to Toronto for 8 weeks to record the video and single. The result, a rock/sport video produced by Partners Group entitled "City Of Kids" has slipped into MuchMusic's playlist and has been supplied to TSN here, and MTV and ESPN Stateside.

Dara Rowland

Arts Groups Advised To Clean Up Their Acts

In January Northern Telecom Limited, one of the country's major corporate sponsors, submitted a brief to the Task Force on Funding of the Arts in Canada. The brief argues that: "arts managers, as well as the boards of directors of arts organizations, must improve their skills as financial managers and administrators, if they hope to attract much-needed dollars from corporate benefactors."

Northern Telecom, which sponsors 21 symphony orchestras, 10 ballet and dance troupes, 6 opera companies, 32 theatres and 9 museums and galleries, is in a unique position to comment on the professionalism of those who might seek financial aid from large institutions. While offering that businesses should be encouraged to contribute to the

arts through increased tax incentives and "corporate peer pressure," it also claims that, "Businesses are far more likely to increase their contributions when arts organizations show that they are financially responsible and serve the needs of a particular community or a group of Canadians."

The brief cites several instances of unprofessionalism in funding requests including a last minute phone call for \$100,000 accompanied with the attitude that the project was "too important" to be impeded by the submission of a written proposal, a "working lunch" with a cultural organization that lacked preparation and ended up as a lost opportunity, and the un-accounted for spending of \$75,000 by a theatre company that didn't stage a produc-

tion the money was allotted for.

The brief goes on to recommend programs for "improving the skills both of arts managers and of the boards of directors that oversee cultural organizations." It recommends courses in arts administration offered at various universities and colleges, including York University, University of Waterloo, and Confederation College, as well as the "Young in Art" program of the Council for Business and the Arts in Canada which trains and places middle managers on arts boards.

Marketing skills must be refined as well, the brief continues, using museums and galleries as an example. "In this country," it explains, "such institutions receive less than 20 percent of their income from admission charges and other fees; in the United States, museums receive almost 50 percent of all funds from those who view the exhibits. We believe all cultural organizations can increase their revenues if they are more sophisticated in their marketing."

Noting that only 8 percent of profitable companies make dona-

tions to the arts, the brief argues that "the base of corporate support must be broadened: small and medium-sized business firms should be encouraged to provide funds for cultural groups." Besides the obvious benefits of tax incentives, the use of "peer pressure" as a tool can be promoted through awards programs such as the Awards for Business and the Arts held annually by *The Financial Post* with The Council for Business and the Arts in Canada which gives awards in 3 categories: Innovative Support, Community Support, and Sustained Support. Communities can offer their own programs like Vancouver's Business and the Arts annual ceremonies.

The brief concludes by stating, "the problems that have kept financing at today's low levels are not insurmountable. Government and businesses of all sizes must respond to the challenge. But the most significant impetus for change must come from Canada's cultural organizations".

Perry Stern

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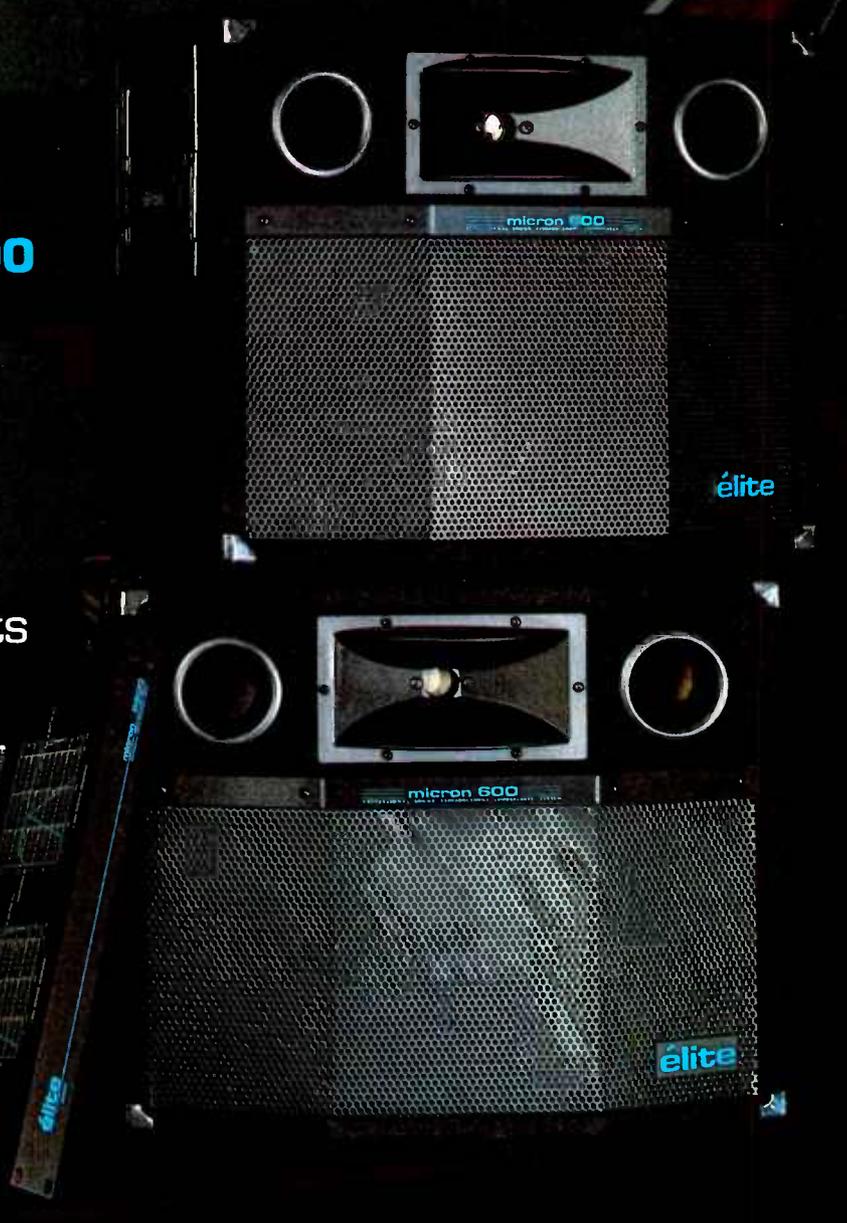


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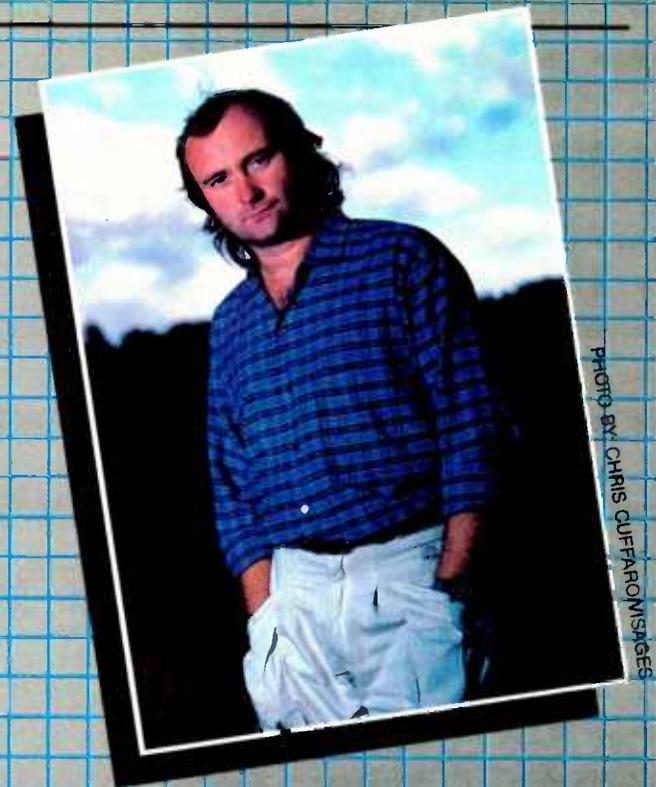


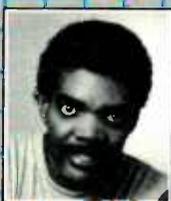
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Notes

Alternative Producer Helps Indie Bands On Tight Budget

Next time you see an independent, alternative recording out of Toronto, check the label; chances are Michael Philip Wojewoda had something to do with it. Wojewoda seems to have become the producer of choice on the city's indie scene. His client roster reads like a Who's Who of locals, including L'Etranger, Change of Heart, Plasterscene Replicas, Vital Sines, Whitenoise, Gotham City, and the Shuffle Demons.

"All these people are working on very tight budgets," says Wojewoda, suffering from a wicked cold and pumped full of remedies. "I set up arrangements with studios, getting a good rate, and charging accordingly so that it all ends up financially feasible.

"To me, the producer organizes the acquisition of

necessary equipment, ensures that people are there when they have to be, and juggles all those elements, as well as having a certain amount of creative input. But creative input isn't necessarily good for its own sake. I like to try and maintain as much of the original integrity of the music as possible - what the players and writers had in mind."

Wojewoda drifted into engineering quite naturally. After playing with several local bands, he handled sound for the Music Gallery, an experimental music venue, and mixed for Nash the Slash on a few summer tours of northern Ontario and Quebec. Then he started freelance mixing at downtown club gigs. "I would meet people, do their sound, and eventually I'd get called consistently to do shows. They'd get

around to doing a record and call me.

"I tend to be accepted enough as a friend that my opinions about the direction are taken into account. But if I get too intimate with the artists as people, I sometimes think that doing a recording with them isn't necessarily the best. Then I can't be a truly objective ear because so much of my opinion has already been founded and understood."

Working at facilities ranging from Studio B in Scarborough to Comfort Sound in downtown Toronto, to Grant Avenue in Hamilton, Wojewoda has done some interesting work on behalf of his clients.

"There were a lot of problems with the Plasterscene Replicas tracks, a lot of corrective surgery," he says. "If you listen to the EP, you'll notice there is no bass drum on the whole record. Something was lost with the performance, and the recording could not be re-done. It was fortunate that the bass playing could be used to provide much of the kick."

Then there's the time Wojewoda recorded the Shuffle Demons right off the street. "We decided that we wanted to get audience response to them playing on the street. The Demons led the crowd at the Rivoli club, like pied pipers, out into the street. They tuned to the studio version on a walkman, played "Shuffle Monster," and the audience clapped, shouted, and hollered.

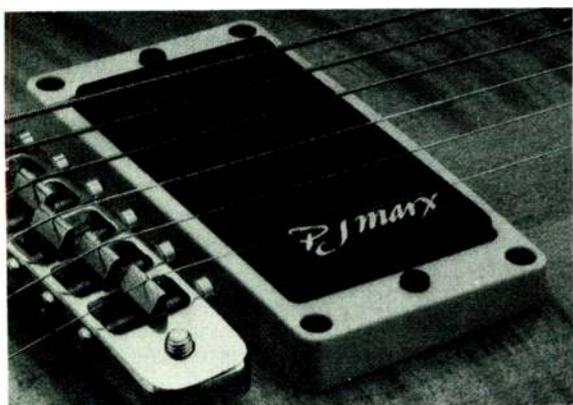
"I took 8 bars of the baritone sax, and at the point where the tenor joins in, made a physical cut to the studio piece. Luckily, the tuning was in and the tempo was exactly the same.

"But to stop the audience from suddenly dropping right out, I did the cut, then dubbed it again, second generation, and right at the edit I had an AMS sample of applause looping. So I brought that up and then down over the first 2 bars of the studio piece, then edited it back to first generation.

"I felt it was really important to pay tribute to their street sensibility."

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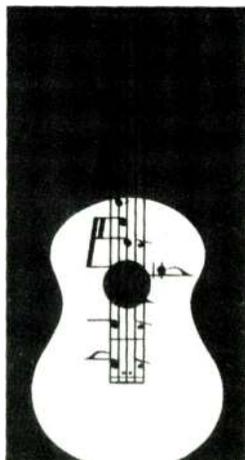
The Triennial International Guitar Festival, Guitar '87 will take place in Toronto, from June 22-27, 1987.

The festival is presented by the Guitar Society of Toronto. In the past the festival has been host to such artists as; Leo Brouwer, Paco De Lucia, David Russell, and Narciso Yepes, and has become one of the largest and most important guitar festivals in the world.

During the week of the festival the Fifth Toronto International Guitar Competition will be held. This competition is now one of the most prestigious of its kind in the world and will be adjudicated by an illustrious international jury. The competition is open to guitarists of all ages and nationalities.

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France International Guitar Competition in October, 1988; **Second Prize - \$2,000; Third Prize - \$1,000; Fourth Prize - \$500.**

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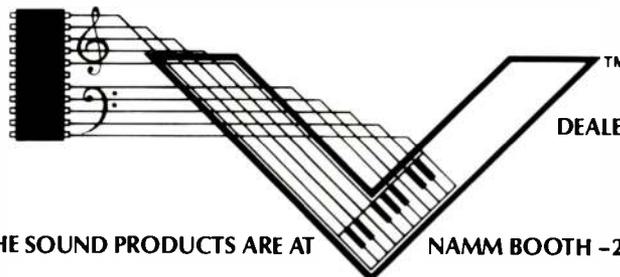
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Records

Liona Boyd

PERSONA

CBS Records
Producer: Michael Kamen
Engineer: Andrew Jackson
Studio: Audio International,
London, Eng.

The music may be complex, but when a classical musician records, the process is usually simple; having painstakingly prepared the piece, the musician strives to execute it perfectly - on the first take.

In making her most radical departure from purely classical records with *Persona*, classical guitarist Liona Boyd discovered that making a pop record is a very different and, often, a trying process. "Sometimes it was a little frustrating because I'd spend time learning things and I expected to come into the studio and record them," Boyd said. "And Michael (Kamen, the producer) would say, 'Oh no, we've changed that around. That's now up a third.'"

"Sometimes I'd scream at him that 'I've spent the last week learning this.' I'd then go into another room and relearn it. I guess one of the differences in making a pop record is that everything you do doesn't always show up on the record. A lot of it was improvised."

Boyd says *Persona* stems from "my philosophy of fusing classical themes and technique" with other forms of music. "I was interested in being more contemporary," said Boyd, adding she hopes to expand the audience for classical guitar. Boyd's classical guitar is the foundation for all pieces, which are set around the theme of her different moods and feelings. Her melody lines are usually quite simple and pop oriented, and feature her impeccable chording technique in an atmospheric setting that should appeal to New Age fans.

Kamen put *Persona* together like a pop record, using rock musicians, sound effects, synthesizers and Kurzweil instruments. For her dramatic move, Boyd gathered an all-star cast, including Eric Clapton (on one track), axeman David Gilmour (Pink Floyd), drummer Andy Newmark (Roxy Music) and percussionist Ray Cooper (Elton John). Kamen has worked with Pink Floyd and Eurythmics.

Having never made a big-budget pop record before - *Persona* cost \$110,000 U.S. - Boyd let Kamen guide the project his way. "Michael didn't push me into things I wasn't comfortable with. Neither Michael nor myself had a precise idea what the end result would be. We'd take tapes home and suggest changes and add things. There was lots of ex-



perimenting. This one was done in different layers."

For the pieces given the full electrified treatment, including "Labyrinth" and "L'Enfant," Boyd laid down bass lines using foam rubber under the string of her Yamaha Concert Grand guitar. They added "melody bits later" along with the instruments and sounds such as birds, bells and strings. Clapton was on tour during the recording, and taped his solo later.

Boyd plays only classical guitar on the album. All effects such as echo and chorus on her guitar were done through the board, said Boyd, adding she doesn't know how to use any electronic studio gear.

Tim O'Connor

Zappacosta

A TO Z

Capitol Records
Producer: Bob Rock
Engineer: Mike Fraser
Studios: Little Mountain Sound & Ocean Sound (Vancouver), Le Studio (Morin Heights), and Wellesley Studios, Toronto

Describing his new album as "melodic pop-rock with elements of R&B," Allie Zappacosta has entered a new phase in his varied career that he calls: "honing in on my craft as a songwriter." Since winning the '83-'84 Juno for Most Promising Male Vocalist, Zap-

pacosta apparently succumbed to the dreaded Juno Jinx and was unable to record an album for two years. Attributing the time gap to "bullshit luck," he filled his time writing songs as well as appearing in the Broadway play "Evita".

A to Z was recorded, essentially, by a trio. According to the singer/songwriter, "Gerald O'Brien handled all the keyboards and programs, Gerry Moseby played most of the drum programs, the bass and did some back-up vocals, and I played all the guitars." Ubiquitous producer Bob Rock helped out with some of the synchopped drum programs and

drummer Chris Taylor did some programming as well. Although the list makes it sound as though a lot of emphasis was put on computer music, Zappacosta says that the overall sound is at "the half way point of machine versus man." Not willing to get caught up in the debate over whether electronic sounds have become *declassé*, he explains that the electronics are just more instruments to him; "Even if it's a matter of pads hooked up to a brain, it gives you an honest-to-god live feel." Asked whether or not they attempted innovative use of equipment in the studio, he shrugs and says, "Everybody's experimented

with them to death."

Zappacosta's straightforward approach to the making of this album is evident in the clean crisp production, as well as the plush, traditional R&B arrangements. Reflecting on the process he explains that since his debut release, his writing has "matured from what I'd been doing before - it's more sophisticated." For him, it seems, flashy production and elaborate instrumentation is meant more to entertain other entertainers, and laughingly adds that "there's a lot more normal people than musicians."

Perry Stern

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Agent

AGENT

Virgin Records

Producer: Jeff Baxter

Studios: Ocean Sound (Vancouver), Cherokee (L.A.), Record Plant (N.Y.)

Engineers: Larry Rebhun, Howard Rissen, Frank Pekoc

Mix: David Thoener

A hotel room is usually a makeshift studio for a recording artist writing on the road and channeling his ideas into a porta studio.

Producer Jeff Baxter believes that people sing most naturally in the shower, and converted #324 of the Granville Island Hotel into the vocal booth for at least one track - "Change Of Heart" - on Agent's debut LP for Virgin.

Change of Heart, in fact, was the song that immediately caught Baxter's ear when he played the demo tape sent to him by the label. Agent is the first North American act to be signed by the English label since it set up its own offices in Canada three years ago. Although Agent's mainstream rock sound recalls such groups as Toto, Mr. Mister or Asia and

is atypical of the Virgin roster, Agent's keyboard player Craig Zurba says the label did not sign the band only to fill some preconceived idea of the North American market.

"They never came to us and said, 'You are our North American band. They see us as more of an international act.'"

Like the other members of Agent - Dave Allen, Bob Smart, Rick Livingstone and Andre Kunkel - Zurba logged frustrating years on the top 40 circuit before withdrawing to concentrate on songwriting. While session and jingle work paid the bills, the nucleus of Agent recorded demos, surfacing first on Nancy Nash's 1981 LP, *Letting Go*.

Between then and signing with Virgin in April, 1985, the band earned some fame by winning the first Heinz Ketchup rock video contest (the song was "Heartbeat" and has been produced, courtesy Heinz, by Champagne Pictures with a bigger budget). They also came close to signing the soon-to-crash Solid gold and secured a contract with CBS Songs, the latter providing the introduction to Virgin.

When he set up shop at his hotel, Baxter already had plenty of songs to choose from. Once they'd been selected, Agent went into intensive pre-

production, after which the serious recording went ahead quickly.

"Jeff said that when he played our demo he heard the chemistry of early Steely Dan. We were excited by the prospect of having Jeff and he brought a lot of spontaneity to the recording. I think it comes

through in places on the LP. If you listen closely there are mistakes but you have to have those if you also want to keep the bits of magic.

"I think we just went in to put the songs down on tape as we heard them. There was no masterplan."

Tom Harrison



Spirit of The West

TRIPPING UP THE STAIRS

Stony Plain Records

Producer: Paul Hyde

Studio: Crevice Tool Clean Sound

Engineer: Ron Obvious

Two years ago, Geoff Kelly, John Mann and Jay Knutson banded together with a unique but difficult and unlikely mandate - to interpret the history and culture of the West Coast through the music of their ancestral roots.

For Mann and Kelly that meant traditional English, Celtic and Scottish folk music;

for Knutson, the opportunity to explore the genre of contemporary folk groups such as Boys of the Lough, Steeleye Span, Planxty or Fairport Convention, which he admired. They called themselves Spirit Of The West, hit the pub circuit and recorded a debut album produced by Barney Bentall at his band's eight track-equipped rehearsal space. The trio's vigorous, exuberant and slightly mannered acoustic folk style was captured.

One year later Spirit Of The West is one of the most refreshing outfits to be seen not only in pubs but in rock clubs and at folk festivals in Western Canada and the American

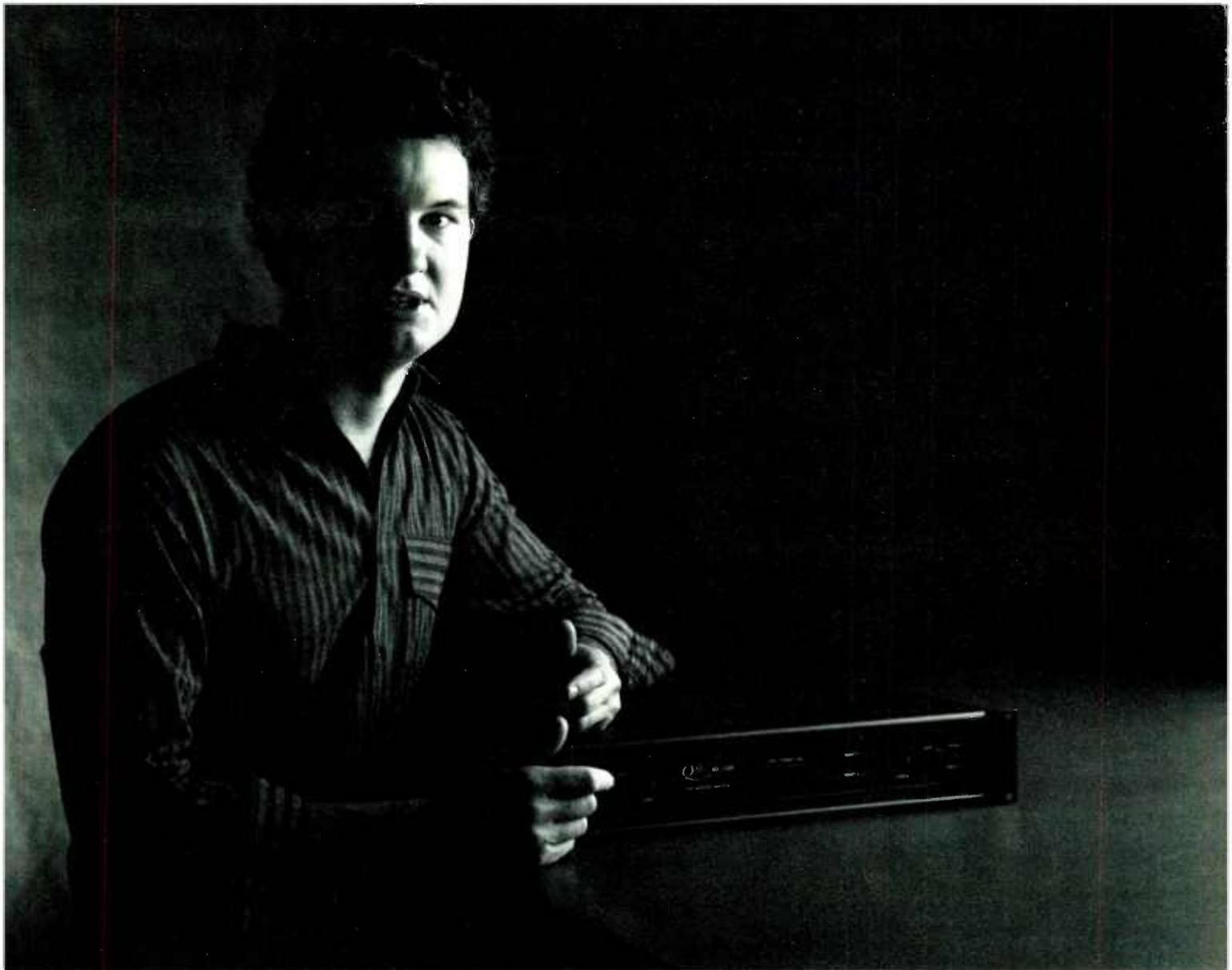
Pacific Northwest. A year after that the band has released its second LP, leased to Stony Plain, and, my, how that mandate is fulfilling itself.

In 1985, Spirit Of The West discovered it had an ardent fan in Paul Hyde of the Payolas. With his nostalgia for English pub singalongs made popular by such as The Dubliners welling inside him, Hyde offered to produce them. According to Knutson the group began recording its self-financed LP before Christmas with the intention of making master-quality demos of the songs 'An Honest Gamble', 'Mists Of Crofton', 'When Rivers Rise' and 'til The Cows Come

Home' to shop around. At Christmas, Paul had to turn his attention to the new recording UK, and by the time the sessions continued this spring, Spirit Of The West had a licensing agreement with Holger Petersen's Stony Plain label.

"We knew we were going to make another album, we knew that much," Knutson explains. "Holger saw the band perform in Edmonton and said he'd be interested in releasing an album. It went from there. Stony Plain is a label we admire because of what it is doing, because we like some of its acts, and because we had complete artistic freedom."

TH



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Fifth Column

TO SIR WITH HATE

Hide Records
Producers: Michael Phillip Wojewoda, Fifth Column
Studio: Studio B, Scarborough

Love'em or hate'em, Fifth Column are unignorable. The only all-woman crew canny enough to describe themselves as a "no-boy" group, this collective of unrelenting radicals have titled their new album with a customary sense of challenge. This sort of thing has earned them a bum rap as a bunch of screaming maenads, which only demonstrates that there's enough male insecurity to justify their approach. ("To Sir With Hate" is only offensive to men who insist that they be called "sir," after all.)

More importantly, the Columnists have crafted an intelligent record of tense, edgy music and largely symbolic lyrics. The songs are nervy, nervous packets of post-punk, agit-prop pop. The sound incorporates chunka-chunka guitar, chessey organ tone, off-kilter shouting raps, and herky-jerk tempo changes. The lyrics challenge critics, the military, the workaday week, the

unenlightened (of both sexes), and the heartless. It's not comfortable listening, but it makes Patti Smith sound trashy and D.O.A. sound obvious by comparison.

"Certain bands direct certain parts of your body," says organist/singer Caroline. (Band members avoid last names so that both parents are credited with conception.) "We aim for the brain."

But the cerebral is balanced by the vulgar. Instruments, for example. "I play an Elka," says Caroline, "which is a cross between a Hammond B2 and a Farfisa." Guitarist/singer Charlotte plays an old, green Vox teardrop guitar onstage, and the band is generally proud of their ancient beat-up tools.

As often as not they're used for sonic experimentation. On one track, Caroline uses a 1942 Gibson lap-steel guitar to create effects that sound like elephant howls; elsewhere, bassist Anita (who's left the band to be replaced by two bassists, Beverly and Anne) sings distortedly into a pillow; drummer/singer Gloria's offhanded off-beats have always provided one of the band's major attractions.

The album was produced by T.O. alternative whiz Michael Phillip Wojewoda. "When he first heard our music, he couldn't

stand it," says Caroline, citing an all-too-common reaction. "But he came to enjoy it by osmosis," she adds, citing an all-too-common response born of patience.

"We had different ideas," says Charlotte. "Michael would find compromises that kept everybody happy. It's like that with songs, too. Each of us acts as everyone else's conscience. We keep each other in line."

Fifth Column's images are slyly symbolic - they're a thinking-woman's band. "Ghost of a Buffalo" was inspired by an Andrew Wyeth painting; "Where Are They Now?" (the video will be out as you read this) is based on a Kate Millet book; "The Fairview Mall Story" is based on a true incident of a highschool teacher arrested in a shopping mall

washroom with a teenage boy - but focuses on the fact that police released the names of the charged parties for broadcast on the public airwaves.

Fifth Column still enjoy bubblegum pop, tacky movies, and other neat stuff, lest you think them too serious. But sometimes it seems that if they weren't making music, they'd be making bombs.

"Not actual bombs," says Caroline. "But bombs are a metaphor for what we want to do. We want to make bomb-like songs. Thought bombs."

Howard Druckman

(Address: Record Peddler, 12 Brant St., Toronto, ON M5V 2M1)

Partland Brothers

Capitol Records
Producer: Vinnie Poncia
Engineers: Lenny DeRose, Randy Staub
Studio: Phase One, Toronto

As mainstays in Oliver Heavyside, one of Ontario's most popular bar bands from 1980-83, Chris and G.P. Partland have something that, almost by definition, is sorely lacking in most debut LPs: experience. Their time on the road pays off in spades here, and

with the help of some top flight session men and a well experienced producer, it looks like Capitol's latest stab at signing homegrown talent has hit the mark. The Partland Brothers aren't breaking new ground with their straight ahead rock 'n' roll, but neither are they aping the sounds of Springsteen/Mellencamp or the other end of the bar band spectrum: the Del Fuegos or Los Lobos.

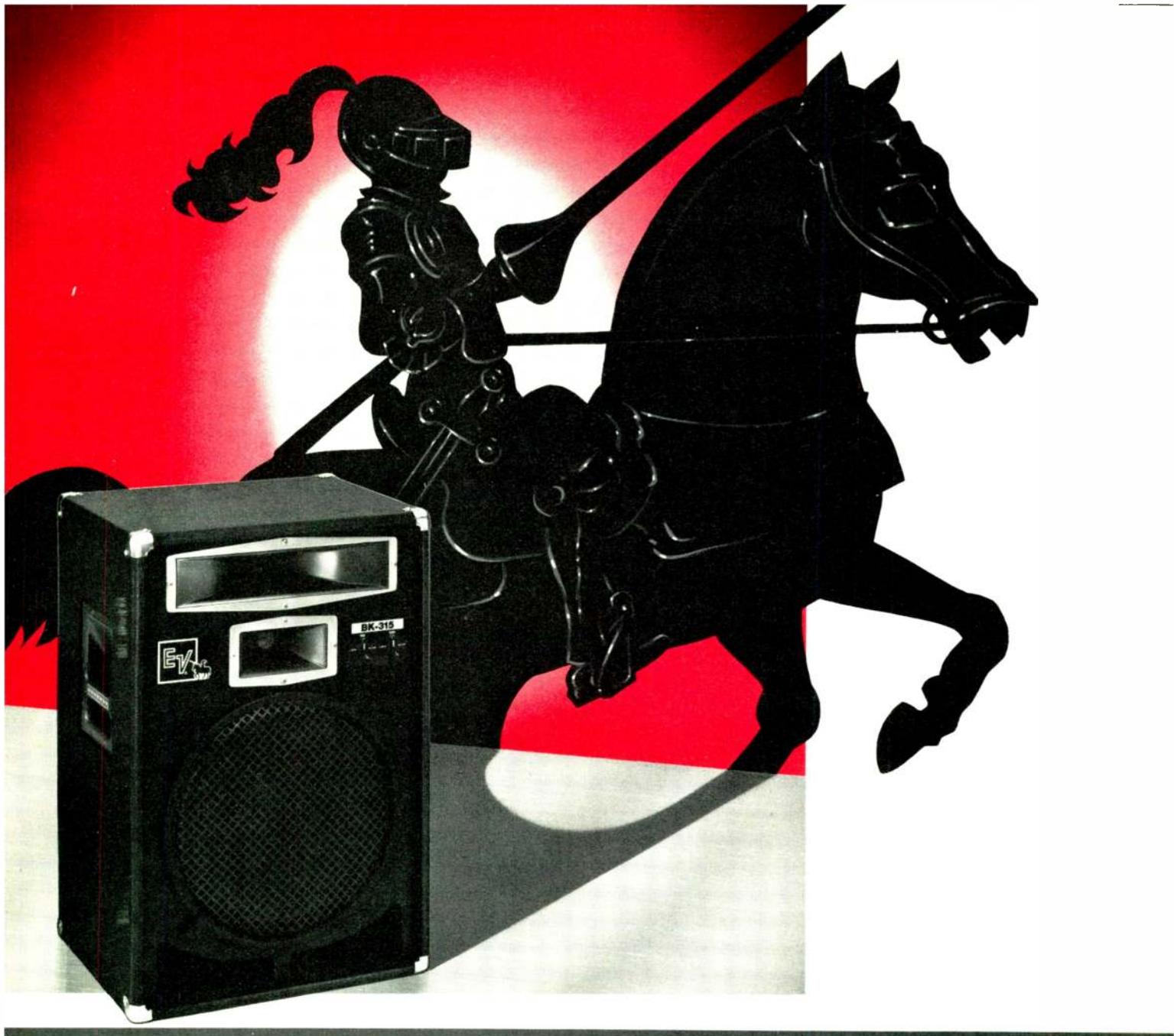
Both brothers play rhythm guitar and sing, though G.P. says his brother will, "rip into a lead solo every now and again."

Hit men appearing on the album are: Anton Fig on drums, Gerald O'Brien on keyboards, Ken "Spider" Sinaeve, John Pride and even Domenic Troiano on guitars.

The big surprise is the pedigree of the producer, Vinnie Poncia. While shopping around for a helmsman, the Partlands sent a tape to Poncia who had once worked with KISS, Ringo Starr, Melissa Manchester and Scandal. At first the boys were intimidated by his background, keeping in mind that they had no intention

of sounding like any of the aforementioned acts. Fortunately Poncia kept calling them back and his wide-ranging experience is amply evident in the final mix.

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Records

Dundrells

NOTHING ON TV b/w
STILL, I RUN

Dun and Dunwell Records
Producer: Peter Hudson
Studio: Friendly Pirate,
Mississauga

From the Stygian depths of an 8-track studio, in the concrete bowels of a shopping plaza, somewhere in the Toronto suburb of Mississauga, comes the startling debut single by those Kings of trashy garage-rock, the Dundrells. The band spent \$600 to put out "Nothing on TV," which ought to temporarily appease their growing cult following, who purchased all 400 copies of last year's 11-song cassette. Oddly enough, "Nothing on TV" was never intended as a single.

"We recorded a whole bunch of rough songs one night," says

guitarist/producer/studio owner Peter Hudson, "intending to decide which ones were worth re-cutting properly. But the general consensus, when we listened to 'em, was that the recording was so good and primitive that we ought to go with it.

"Since we hadn't planned to release it, the recording style was just to set up the mikes and play. It's a very *definite* garage record. It sounds like all the '60s records that I love, that were done in 20 minutes, with egg cartons for insulation." (In the Dundrells' case, insulation was provided by a thick purple carpet hanging from the ceiling.)

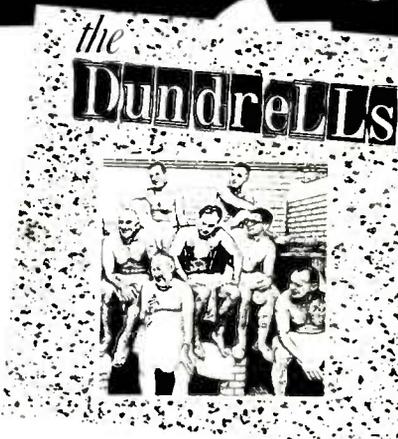
Hudson wrote the song while watching TV late one night. "There was an Italian film starlet on, and she was watching TV too, and was obviously uninterested in a physical relationship with this one *beau* who was after her."

Sporting decent puns about "changing channels" and "re-runs", the song has a run-on lyrical feel that supports its extended metaphorical conceit.

The single does as much justice as possible to the band's volcanic live show. Singer Garry Welsh shows off his nasally adolescent twang, Ashley Thomas' guitar remains resolutely out-of-tune, Richard Higham's bass goes "Zoop!", and Terry Kelly's brutal drums are right up front. "In rock 'n' roll," says Hudson, "everything should be kicking you in the face.

"We could've done it cleanly, but it wouldn't have been the Dundrells. There's mistakes, it's sloppy, and things are 'off,' but it's a real *passionate* sound. It's not polished and professional because we're not a polished and professional band."

Indeed, only a band like the



'drells can turn lack of ambition into a way of life. These guys are in a band for a good time - theirs and yours.

Howard Druckman

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GREY MATTER RESPONSE

Bambi

ROCK ON

Azumuve Records

Producers: Bambi and Jeff McCulloch

Studio: Wellesley

Bambi, originated by Maggi Borg, 27, (vocals, guitar and keyboards) and Angel Lopez, 23, (keyboards - and yes that's his real name), is comprised of Dean Jarvis on bass, (also of Toronto based funk band Phase 4), Eddie Bullen on keyboards, John Bullen on drums and Bernard Lopez contributing to sequencing and sampling. With two sets of brothers in the group, says Borg, laughing, "We keep it in the family."

Starting off as a creative project between Borg and Lopez two years ago, Borg, the main writer and creative influence, explains, "The band was formed

three quarters of the way into recording the album, *Rock On*, Dean and Eddie play on it, but John and Bernardo came later." She maintains that collectively they're now a solid unit. "we don't ever plan to rely on session or studio musicians," she says firmly.

Pooling their resources ("We worked, saved and borrowed," says Borg) and enlisting the services of Azumuve management, headed by Chris Ristic, Bambi have come out with a professional sounding package on an amateur budget. (Borg estimates they've spent \$20,000 so far). Although they are far from reaching their potential and still need to pay the requisite dues, they've been able to swing positive reactions from a few industry bright lights. Explains Borg, "Initially it was just Angel and I working with Jeff McCulloch of Wellesley

Studios. We played him a demo tape, he really liked it and decided to help us out by co-producing the album. We spent the whole last year and a half working with him, experimenting in the studio." Although heavily weighted with synths, Borg credits Wellesley's Kurzweil with the warmer, acoustic sampled sound prevalent on the album.

For an unknown band a year and a half in the studio is not easily come by. Especially when their purse strings are drawn up tight. How'd Bambi manage it? "We spent about \$11,000 on recording," says Borg. "And became good friends with the people at Wellesley. They took a special interest in us and decided to put us on a speculation deal. If we get a record contract or a producer interested, we'll continue to work there. Basically we're just running up a bill."

And their New York connections? "We sent down our tape to JC, a sound engineer at Sigma Sound. He really liked it, so we went down and mixed two songs ('Ole' and 'Agony Keeps Me Swinging') with him." A costly venture? "JC booked us a lot of down time. We really owe him. He also, through a friend, got us a deal on the mastering at Sterling Sound down there." Currently shopping the tape, JC has also managed to garner a little interest in the band from Electra Records. Borg explains excitedly, "We'll have to go down there and play a gig. Nobody'll sign you unless they see you perform live." Tentatively they're booked into the Ritz later this year.

Maureen Littlejohn

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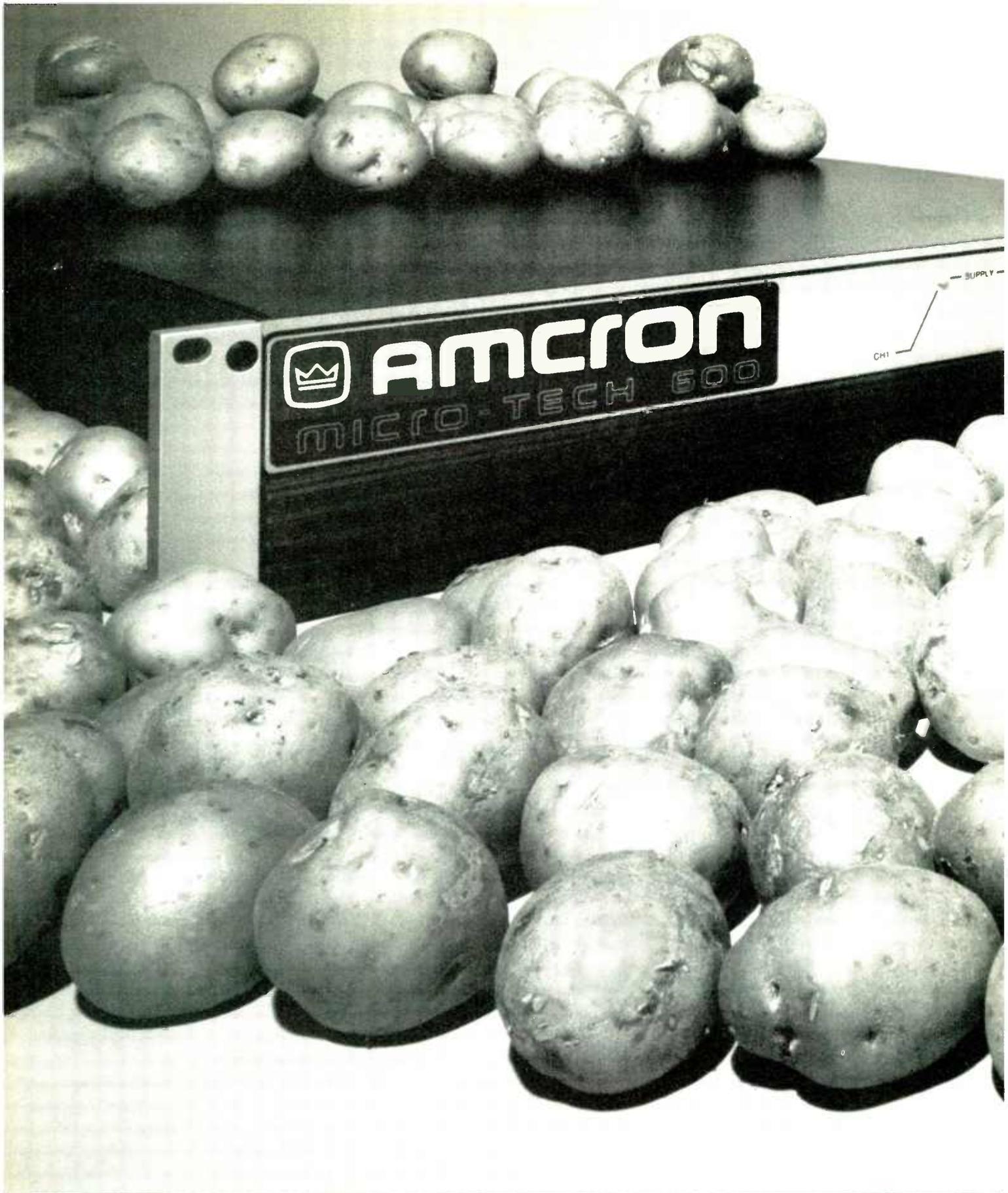
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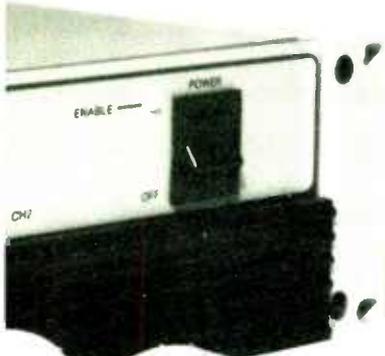
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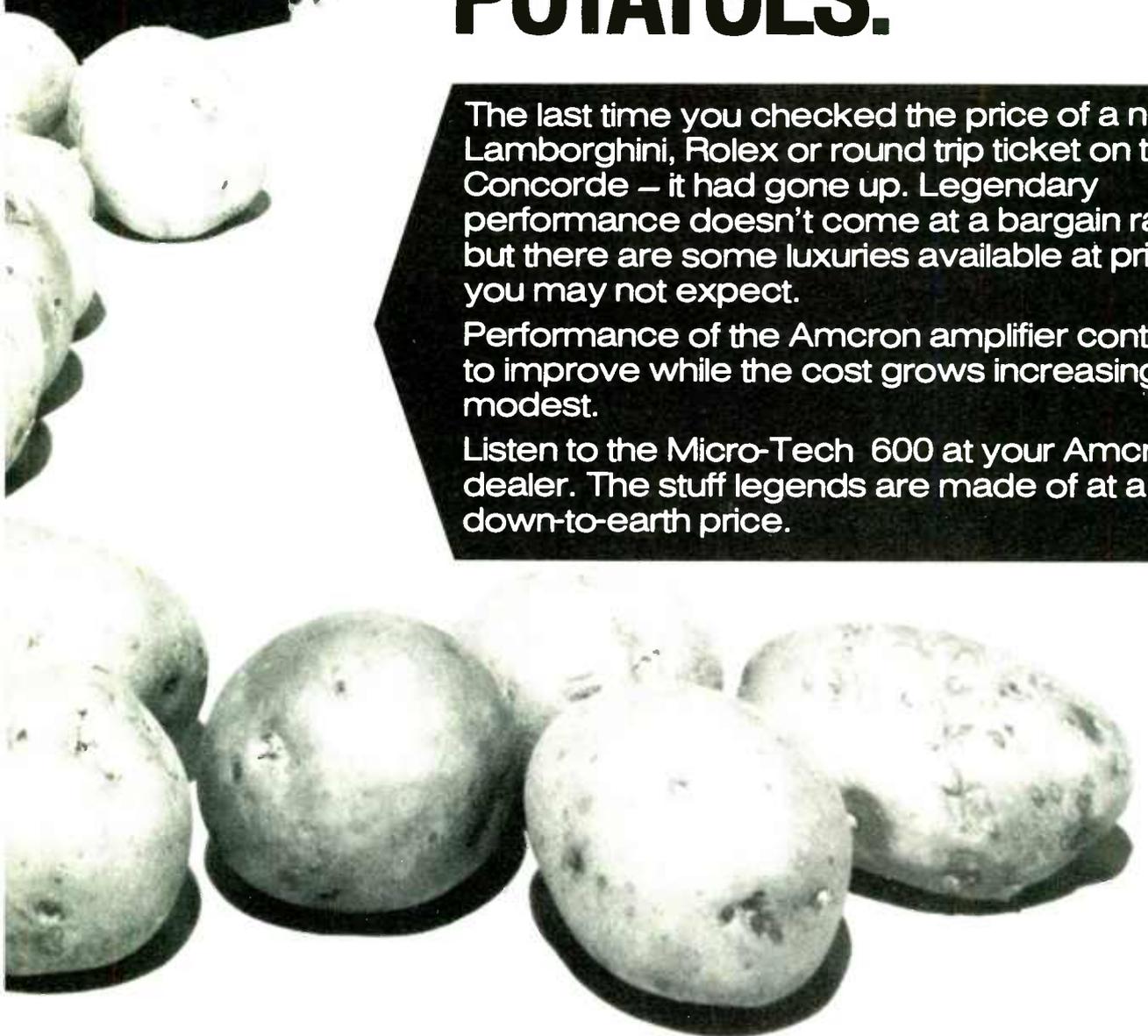


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Product Report

Casio RZ-1 Digital Sampling Rhythm Composer

BY KEVAN MCKENZIE

This product review will be more a series of personal impressions rather than a listing of technical data. Casio has made a rather dramatic entry into the ever expanding world of drum machines with a MIDI unit that samples, for under \$1000.00 (list is about \$1150.00). My first impression of the RZ-1 was very favourable.

It's a compact good looking machine with individual outs and volume sliders, 16 character LCD, individual buttons for each sound and a numeric key pad. Great! But how does it sound? Well here we get into a bit of a grey area. My feeling is that the stock internal sounds aren't that great. I am used to the Linn or the SP-12 and I haven't heard much that compares favourably in this price range.

Here's where the sampling comes in. Casio has included a cassette of 91 different drum and percussion sounds that are all very usable. Sampling is performed through a 1/4" input (line or mic) and the quality is surprisingly good. There are four user areas to store your samples (0.2 secs. each) or you can combine them for longer sampling time (0.8 secs. max.). This means that if you're not happy with a stock sound or you need a different sound you simply load it into the machine. By the way, once a sound is sampled into the RZ-1 you can store the data on tape which means that when you load it back into the unit it will be exactly the same. There's no change in the quality of the sound because you're transferring digital not analog information.

Something else that is useful if you have a Hi-Fi VCR, is to collect and store samples on a master tape. The quality is excellent and if a sound is ever lost you always have a backup.

Programming the RZ-1 is very straight forward. I've used it on several sessions where I had to program and

make changes on the fly. This is when you really find out how friendly a machine is. It's one thing to sit down in your basement with the manual close by and quite another to do a real job with writers and producers watching every move. The step time feature shines in this type of situation because often I find it difficult to hear what I am doing even with headphones.

There are three programmable dynamic levels available for each sound. Although this is not close to touch sensitivity it is definitely a step in the right direction. The best way to take full advantage of this feature is with a MIDI drum pad (I use my Simmons MTM but any one will do). Casio has said they will be coming out with some pads but are not exactly sure when.

When I first saw the RZ-1 advertised in an American magazine listing at \$649.00 I thought it would immediately dominate the \$1000.00 market. At \$1150.00 it is still a very good drum machine but unfortunately not quite as impressive. My advice, if you're shopping for a drum machine in this price range, is give the Casio some serious consideration.

(Kevan McKenzie is a busy session drummer in Toronto.)

Dr. T's Sequencer for Commodore 128

BY BENJAMIN RUSSELL

The land of music software is like a new world with rapidly expanding horizons. Pioneers and explorers map out and lay claim to territory none of us knew existed even a short while ago. Dr. T's have established a niche of their own by developing unique software for the Commodore 64. Recently, they sent us a version of their well-known Keyboard Controlled Sequencer (originally for the C-64), expanded and enhanced for the C-128, making full use of its larger memory.

For those already familiar with the C-64 version, right away you'll notice the 80 column display makes a big difference, allowing a lot more information to be displayed on both the play and edit screens. The play screen has 4 columns of sequences simultaneously visible compared with 2 on the C-64 (and has room for several lines of text), and in edit mode, half the screen is dedicated to listing the edit options while the other half shows what it is you're editing.

The C-64 version of the program had 35 sequences and about 3,500 notes to work with; here you have 128 sequences and 12,000 notes. For those unfamiliar with Dr. T's, these sequences are all independent and could theoretically run at the same time, giving you the equivalent of a very large multi-track recorder, but in practice you can conserve memory bar, insert patch change commands to your synths, send system exclusive data, and manually adjust the amount of pitchbend - you name it - it can be edited! New event types are specific sequence start and stop commands, and one we liked a lot which acts as though you're pressing the computer keys while the sequence plays back, giving control over sequence mutes, among other things. You can copy, move, delete, insert, and print out "hard copy" of all or part of the sequence you're working on. Filtering of MIDI data such as modulation wheel, patch changes, even notes is possible. A convenient feature is that you can back up your sequence from this screen before you mess around with it and can call it back if you don't like the way your editing turns out. Of course you can name the sequence (8 characters) and if you decide you'd rather hear it on your Casio instead of your DX, there is a provision to switch MIDI channels.

All of this is pretty impressive stuff, but there's more - much more. Dr. T's has seen fit to endow this program with what they call "Algorithmic Edit" capabilities. We couldn't go into every possibility this raises; suffice it to say you can use it, along with what they call "Selection Criteria," to do some very nice things such as automated crescendos, splitting a part

played with 2 hands on one keyboard into 2 MIDI channels, editing only those notes whose velocity is better by recording bits and pieces of your song and stringing them together rather like you might on a drum box. Once you've recorded your parts, Dr. T's gives you a tremendous amount of power and flexibility in the way you can manipulate them.

Recording and overdubbing are accomplished in real time, and you have a choice of 2 step-time modes for inputting complex parts you couldn't otherwise play. The first is called "Step-time Entry" and functions simply: you choose the note value (8th, 16th, etc.), duration, and velocity values, playing the notes on your synth keyboard, changing the values as you need by pressing various keys on the computer. These are listed on the screen so they're easy to keep track of. The other method, called "Type from the Computer Keyboard," takes a little longer, but here is where you begin to realize how much the program can do. Each note is listed by measure, event number, how many timing clocks since the last event, MIDI channel, type of event, the note itself (for instance, C 4 would be a C four octaves up from the bottom), velocity, and duration (how long the note will actually sound). You can change any of these parameters, and on the simplest level, they deal with notes themselves. However, instead of inputting a note, you can tell the program to start another sequence at the beginning of the 4th above (or below) a certain point, or give subtle random alterations to sequences to make them sound more interesting. You can also get esoteric - record "major" and play back "minor" - with scaled probability, you can come up with computer generated musical lines, then edit them to suit yourself.

This version of the program benefits from the addition of cue features, allowing you to record or playback sequences from any measure of your song. Those who work with multi-track recorders should be happy to know the sequencer responds to MIDI song pointer information, and used with a SMPTE device such as Roland's SBX80, it locks to tape allowing you to punch in and so on from anywhere in the song - you don't always have to go back to the beginning.

To wrap up, we'd like to say it will take some time to learn all the

capabilities, but it's not too hard getting started. The manual is thorough, giving lots of tips on squeezing the most from the program. We enjoy the personal style of this outfit; Dr. T's manual (the program's author is Emile Tobenfeld) includes an essay on why he added the Algorithmic Edit feature. If you're familiar with the C-64 version, this one will be a piece of cake, with many of the enhancements making it easier to use, and you can load, run and edit your C-64 files on the new program so you won't have to lose the work you've already done in order to upgrade to the tasty features we've been talking about. Check it out.

(Thanks to Ken Walling for the loan of his C-128.)

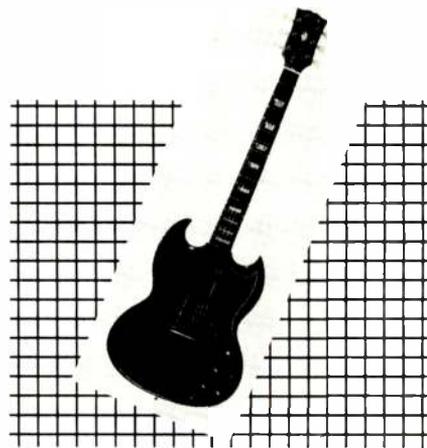
Gibson SG 1962 Reissue

BY BENJAMIN RUSSELL

We seriously doubt anyone reading a guitar review needs an introduction to the Gibson name. This American institution has been making musical instruments since the 1890s and with the arrival of the first Les Paul models in 1952, Gibson solid body electric guitars have been making an impact on modern pop music and influencing the playing styles of most of our rock'n'roll heroes.

We recently received an SG 1962 reissue for review. The SG was first produced at the beginning of the '60s and was extremely popular at the time. (Check out the film *Woodstock*, and count the SGs to get an idea of how many people used them!) With the current nostalgia for the '60s, we reckon it's not too surprising to see this classic back in production.

The instrument in question is a cherry red guitar with a solid mahogany body and 22 frets glued in the mahogany neck. Fat Gibson frets are set into a cream-bound rosewood fingerboard with trapezoid mother of pearl position markers. The contoured body shape is instantly recognizable as an SG with its double cut-away. The horns are almost imperceptibly asymmetrical, and of course, the headstock is



emblazoned with the Gibson logo as well as a mother of pearl decorative inlay. The guitar sports two humbuckers, nickel hardware (stopbar tailpiece and adjustable bridge). Set in the wood of the body we find tone and volume controls (two each) and a three position pickup selector (marked "rhythm" and "treble"). There's a small black pickguard (five ply with revealed white layers) and a small black scratchplate between the end of the neck and the bass pickup. The black headstock is equipped with original style "hat-box" shaped plastic tuning pegs.

Those familiar with old Gibsons will recognize these features are evidence of the company's efforts to reproduce the original in every way. The extra heel added to later models where the headstock joins the neck (for extra strength) is gone. Give the body a sniff and you'll smell the old style finish.

Plug it in and you'll find yourself going for classics such as "Sunshine of Your Love," "Spoonful," and licks from "Soul Sacrifice." We were truly amazed at how much this guitar emodies the '60s rock sound. Its tone is sweet and heavy with a characteristic "something" in the attack that no other guitar can duplicate. We tried it through various amplifiers including a Mesa Boogie and a Scholtz Rockman - that special quality was always there.

To conclude, we'd like to say that this guitar reaffirms the class reputation which the name Gibson brings to mind. It is exquisitely constructed, plays very well and, as we've said, has a sound of its own. We should point out that it may not satisfy all of your guitar needs - it basically does one thing and does it very well - but it's a guitar anyone would be proud to own. □

SOME GREAT COVERS

BY CANADIAN MUSICIAN

WE COVER THE PEOPLE

A glance at *Canadian Musician's* cover tells you we're on top of who's on top. Recent cover features include the insider musician's story on Honeymoon Suite, Rush, Joni Mitchell, the Adams/Vallance hitmaker team and how to break into the states.

Canadian Musician's **NOTES** section keeps you in tune with what's happening for artists, producers, promoters, organisations, new businesses and services for the musician, and more.

TIPS FROM THE PROS is musicians talking to musicians about projects they've worked on, new equipment they've used, techniques they've discovered.

WE COVER THE BUSINESS

Canadian Musician features articles on promotion and publicity, making videos, making extra money doing jingles, and generally taking care of business.

WE COVER THE PRODUCTS

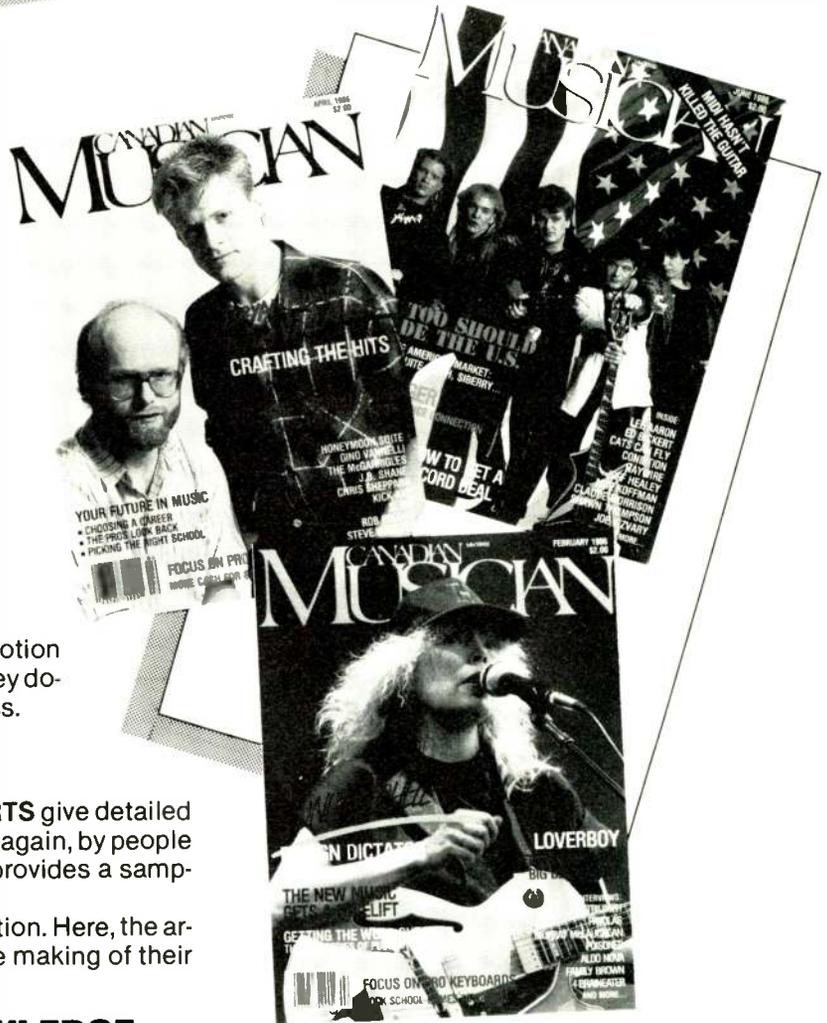
Canadian Musician's regular **PRODUCT REPORTS** give detailed analysis of some of the latest technology - once again, by people using it on current projects. **PRODUCT NEWS** provides a sampling of what's new on the Canadian market.

RECORDS is not your average record review section. Here, the artists and sometimes the producers describe the making of their records.

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Bruce Allen is

HOT

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If people aren't listening to Bruce Allen it certainly isn't for lack of volume or a shortage of words.

Tell people in the music business that you're about to interview Bruce Allen and the reactions you get include a knowing glance, an elbow to the belly, and a half-hearted "Good luck," all of this followed by either a sorrowful shake of the head, or a barely muffled guffaw. You'd think the guy was a Ferdinand Marcos, or Baby Doc Duvalier, or maybe a Harold Ballard - some kind of a demagogue who will run off at the mouth telling you whatever he wants to hear. For some people, human rights violations aside, the others pale by comparison.

Described consistently as "abrasive," "controversial," "arrogant," and "power hungry," the public image of Bruce Allen is that of the quintessential fast-talking, back-slapping, money-grubbing personal manager. Whether these are, in fact, negative attributes for one in his position is purely conjectural. Many would disagree.

For most people, Allen included, there are three top managers operating in Canada today. "There's Ray Danniels, Leonard Rambeau and me," Allen says. Between them they handle the three biggest acts in the country: Rush, Anne Murray and Bryan Adams respectively. Three different acts, three different attitudes, right? Wrong. While the personalities may vary significantly, the goals vary hardly at all. In fact, Allen says that if the three of them traded acts today they would all still come out on top. And asked if there was anywhere in the world where he wouldn't be successful doing what he does the way he does it, the answer is uncharacteristically short and to the point: "No."

To understand why at 41 Bruce Allen is at the top of his field, it becomes

necessary to provide some semblance of a definition of what the job entails. In *Some Straight Talk About The Music Business* Mona Coxson says the responsibilities of a manager are threefold: to offer creative guidance, to market the talent, and to oversee the administration of the act's business interests. She says, "the role of the personal manager is one of the most difficult to define since the manager's responsibilities will depend on the needs and desires of the individual artist."

Like the proverbial elephant being described by the blind men, the role of a personal manager is understood differently from varying perspectives. Acting as parent, sibling, spouse, confessor, babysitter, teacher and dictator are aspects of a tenuous job wholly reliant on the very intimate and volatile relationship between manager and artist.

Earlier this year when Images in Vogue were shopping around for new management, bandmember Gary Smith said he was looking for somebody he could put, "99 % of my trust into for handling the day-to-day operations of the band." When Jane Siberry describes her manager, Bob Bloomer, it's as, "someone I rely on." Bernie Finkelstein, Bruce Cockburn's manager, says that the relationship between manager and artist is a, "system of trust that works both ways."

The "system of trust" can be run in innumerable permutations. While Ray Danniels will describe his working relationship as that of a "partner," Steve Prendergast (Honeymoon Suite) claims that the job calls for a "totalitarian," arguing that, "democracy seldom works in this business."

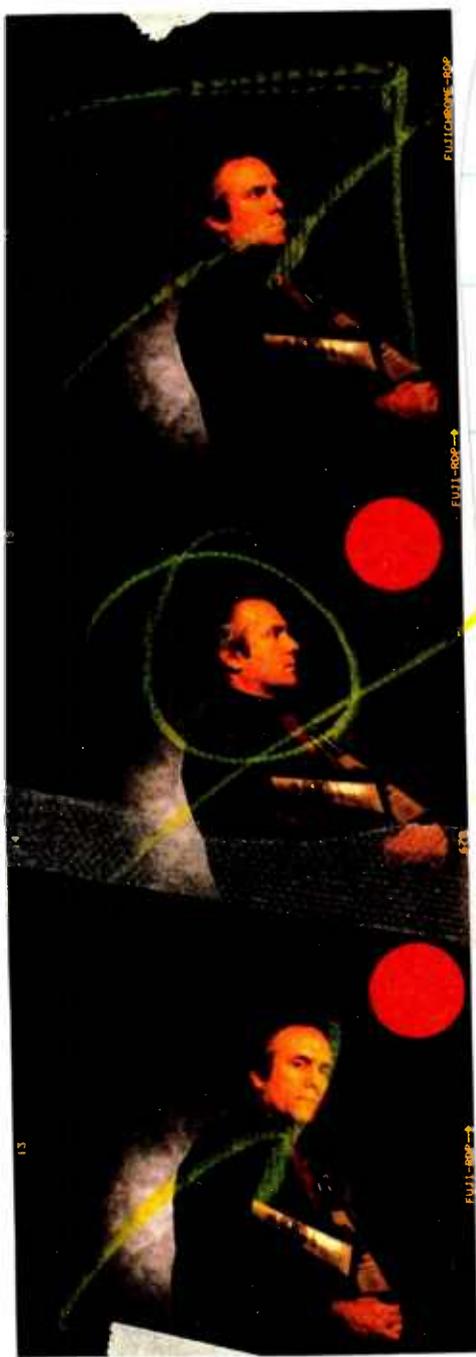
Depending on where their act is on the musical spectrum, each manager has his/her own views on what managing means. Leonard Rambeau, whose prin-

icipal act, Anne Murray, has one of the most enduring and successful careers in both pop and country music in the world, sees his role as, "an initiator, responsible for maintaining the artist's position in the industry." On the other hand, Marc Durand is less prosaic. With a roster that is less predictable than Rambeau's, which includes Men Without Hats, Kim Mitchell and The Box (as well as his own record company, Alert), Durand sees his predicament as, "always responsible if things go wrong, never when they go right."

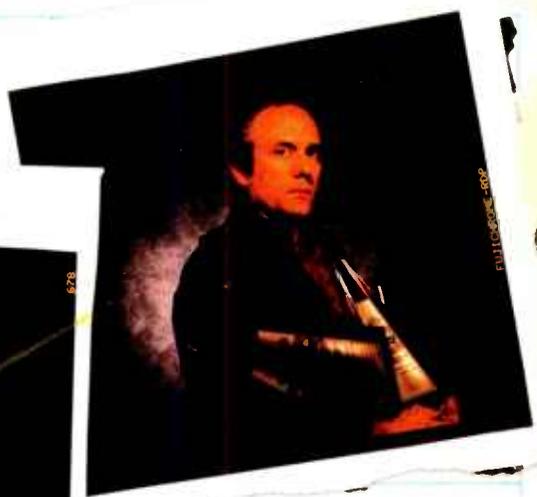
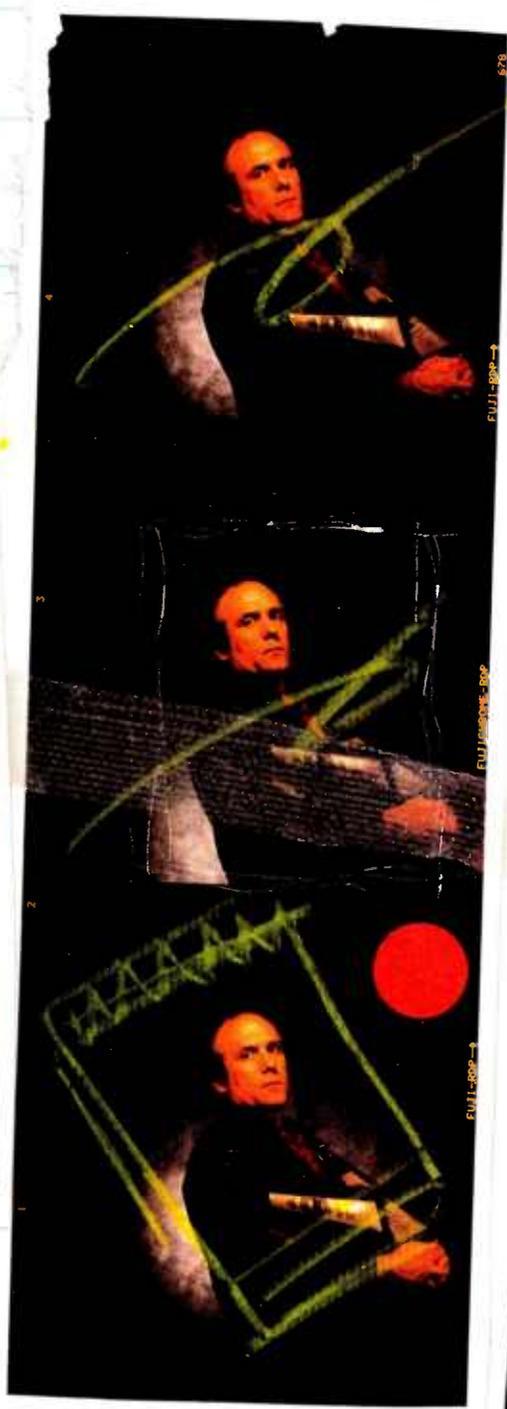
But while others talk about trust and talent and perseverance, about dictatorships and partnerships and about all the other little nuances and idiosyncracies that go into building a strong, and lasting career, Bruce Allen minces no words. Certainly he touches base on all these points, but to him a manager/artist relationship hinges on one key detail: Cash. Saving it. Spending it. And earning it. Lots of it.

Last year, at the close of his keynote address at The Record's Music Industry Conference, Allen offered a challenge to the members of the audience in the business end of the music business. In it we can find the key to his philosophy of management. "Next time," he said in his staccato, accusatory public speaking voice, "you guys are out there driving around in your Mercedes and wondering why someone across the border won't take your call or some guy around the world says he's never heard of you, maybe you ought to park the god damn Mercedes, take the 50 grand out, and put it into an act you supposedly believe in." Here he pauses, then adds knowingly, "You might be in a Rolls Royce sooner than you think."

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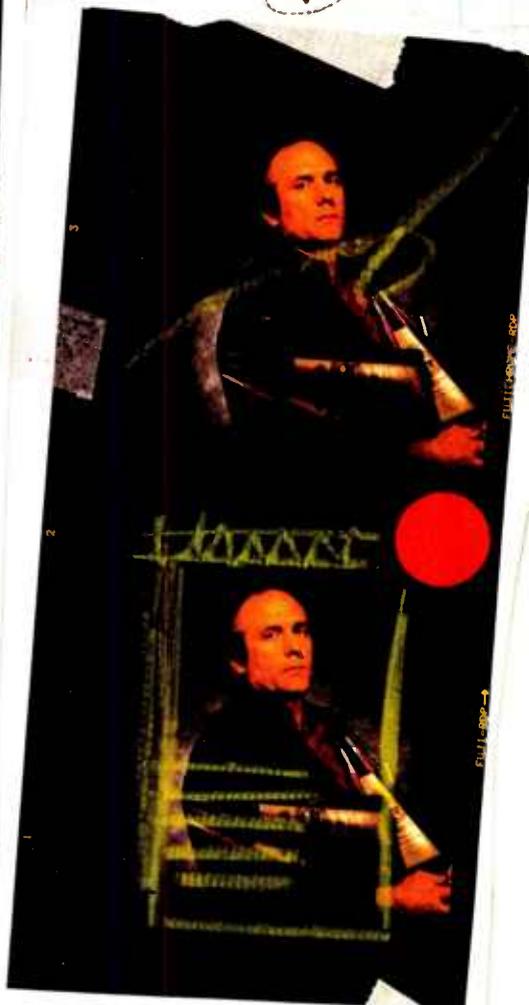


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"I've been telling people how to make it for twelve years but either nobody's listening, or I have a completely different idea about what's successful compared to my contemporaries."
Bruce Allen 1985.

HOT

This is the attitude that prevails in any discussion of managing with Allen: Put your money where your mouth is. Seventeen years ago, when he started out in the business, a bit of money and a lot of time was all he had. Randy Bachman had left The Guess Who under a cloud that left him virtually blackballed in the music business in Canada. Allen, then a booking agent in Vancouver (he still is a part-owner of the company), took the opportunity to jump into managing; "I knew I could do any job if I had on the job training.

"All I had to offer was my enthusiasm and the ability to work many, many hours. I was pushy enough and I was aggressive enough and I was street-smart enough that I bluffed my way through. I was lucky, and the first time you have to be lucky with a big act. The second time out with another big act they had to say, 'Well, maybe he's a little bit more than lucky,' and that was Bryan Adams."

He describes his years with Bachman Turner Overdrive as a "learning experience" and calls Randy Bachman his teacher. "I did every date with BTO," he recalls, "I never missed a show. I was with Randy Bachman continually. We met every agent, promoter, record executive, hall manager and marketer. I was never out of his sight. I sat beside him in the cars, on the planes, and shared a room with him. I was the last person he spoke to every night - including his wife." At first, things went as smoothly, or as erratically, as one could expect from a new act, but soon BTO's success was assured.

As time went by and as the hits started mounting, Allen's network of connections across the continent grew. More than anything else, these connections were the legacy that he nurtured from his early years and are now the currency in which he is most wealthy today. It was an invaluable lesson for him; by going on the road with his band he learned firsthand all the pitfalls and pratfalls that loomed ahead and it also made him appreciate the musicians' day-to-day struggle.

It was then that he learned his brashness, his "street smarts," that were like a double-edged sword. As BTO's career reached its peak and then began its precipitous decline, Allen learned his most important lessons, the ones about failure.

"Record companies are the biggest scapegoat for failures," he says now. "Too few people have stood in front of the mirror and said, 'Wait a minute, I'm looking at what went wrong here.'"

There was nothing he didn't do or wouldn't have done to keep BTO on top, but he couldn't save them from themselves.

"I got caught up in the Randy Bachman philosophy that no matter what we put out it would sell. We came out with a record called *Four Wheel Drive* that if you played it back to back with the record *Not Fragile* they'd both sound exactly the same, only the lyrics had changed. And I knew it at the time and I didn't stop it. The theory that Randy had was that whatever they made would sell a million. It *did* sell a million, but it killed our career."

As record sales flagged, Allen "panicked." He started hounding the record company, Mercury Records, with the end result that he poisoned the relationship between them and the band. "If you hit somebody enough times on the head," he reflects, "sooner or later they're going to say, the hell with it. When we could have worked with a spirit of cooperation between BTO and Mercury Records I



was still being really aggressive and just pushing and pushing and pushing them. Finally they just stopped listening. I've never done that again."

By the end of his tenure with BTO, Allen had fully formed the basic tenets that he lives by today. "I've never duplicated a mistake I made with BTO," he says, quickly adding, "I hope." He learned that a manager, especially at the beginning, should be with the band as much as possible. He must be willing to forego opportunities for a quick payoff by keeping an eye out for the long term goals of the group. He must know when to put up, when to shut up, and when to make his feelings known.

"New managers are forced to do short cuts because the most important thing an act needs a manager for is cash. Too many guys go into the business and the only cash they make is from managing the group. This leaves the group at a terrible disadvantage. There are so many young managers that come out and charge established manager rates and I find that really offensive. When I started out with BTO I was making 7 1/2%

and it gradually worked its way up to a reasonable percentage. I find these people going out there masquerading as managers and charging young bands 20%. It makes me sick because I know they can't give 20% value back. They'd be better to take 10% and pour the extra 10% back into the band. There is a terrible, terrible shortage, both here and in the United States, of management skills and, of course, management capital."

In practice Allen eschews the basic definition that Mona Coxson provides for a manager. He sees his role essentially as the marketer of talent, but has little personally to do with either artistic or administrative concerns. "I believe the manager should stay out of the creative process," he advises, even after his ineffectuality at saving Randy Bachman from himself on those grounds. "If we manage artists, then we must believe in their art. We shouldn't be another fly in the ointment." Joe Owens, formerly manager for Triumph now a consultant, once said that if all the managers had their way, "every record would sound like Boston and every singer like Springsteen." To this Allen explains, "We shouldn't pattern an artist by what we perceive from the business side.

"As soon as Bryan Adams hit it big, you saw a lot of people trying to sign someone that sounded like Bryan Adams and you saw a lot of labels running after male singer/songwriters to try and get a piece of the action. The same thing with Loverboy. You could see that Warner Bros. said, 'What's happening here? Let's work with Honeymoon Suite,' (which we always thought of as the Warner Bros. version of Loverboy). I think managers have a tendency to pattern their artists after whatever's popular or what they think will make money, whereas basically, if you love an artist then you should sign him and let him develop his art. It's the manager's job to maximize the income and exposure of his artist."

As far as administrative and legal matters to, they word is delegate. Initially a manager must wear as many hats as possible, if for no other reason than to save money, but, once established, or at least off the ground, a manager should begin funnelling his resources into creating a management company that should grow with the needs of his/her roster. Allen says the "big three" jobs are: production management, publicity, and accounting.

Every now and again, as in any business relationship, the manager and the talent find themselves at loggerheads. One or the other will be looking to make a quick buck at the expense of what Leonard Rambeau has

called, "the long term greed." This is when the notion of whether the manager is working *for* or *with* his act is established. This is where the "trust" comes in handy. It is interesting to note here that Bruce Allen has never had a contract with any of his acts.

Recently Allen found himself arguing with his two main acts over the opportunity to make an awful lot of money by recording some songs for a movie soundtrack. The movie was *Top Gun*, and both Bryan Adams and Doug Johnson of Loverboy thought the film's glamorization of war was at odds with their political beliefs. With Adams the answer was an adamant "No," but Johnson is only one fifth of Loverboy and eventually Allen changed his tack; "I pushed hard on Dougie to go in, but when I lost that argument I pushed hard for him to at least not stop the others from going in." He won that one. On Adams' decision he waxes philosophic, "Bryan said no, so," audibly shrugs, "big deal, we didn't make a lot of money. That's not important. In the end we have to live with ourselves and his private beliefs are more important than my monetary beliefs. You've got to know which battles to win."

There is, at times, the occasion where an "I told you so" is a hard phrase to swallow. "My tendency is to want to do that," Allen confides, "but it's so negative it's ridiculous. I hope I'm mature enough not to do that. There are many things I've done that have been wrong for Bryan Adams, Loverboy and The Payolas, and thank God my acts have given me enough leeway."

Maintaining a close personal relationship with one's acts is another essential factor in keeping the business relationship afloat. After five records with Red Rider, Allen dropped the act because he felt he lacked a personal rapport with Tom Cochrane. While most of his acts are based in Vancouver, Cochrane insisted on living in Toronto and communications became expensive, infrequent and strained. "I begged Tom Cochrane to come to the West Coast, but he put his lifestyle ahead of his career. So he's still living in Toronto and he's still hitting only 152 on *Billboard*."

"Everybody always talks about Bryan Adams, Loverboy and BTO who've sold millions of records, but I've also had failures. And in those failures I didn't do too much differently."

Bruce Allen's recent departure from his rock'n'roll roster with the signing of classical guitarist Liona Boyd is an indication of how highly esteemed he is in the world of music. Though she'd heard that, "He had a reputation as being difficult to work with, I think it's

just that he has strong ideas and is so involved." She sees his public image as something he's encouraged.

Hardly a novice, Boyd wanted to extend her career into the pop field without alienating her classical audience. She knew she wanted to get more exposure to a younger market in North America, and Allen seemed to be the one to provide it. As Allen sees it, of course, it was a smart move on her part and a chance for him to expand his contacts around the U.S. and in Europe.

At 41 Allen has already reached the point where he thought he'd be retired. Lately he's expanded into box-

ing and sponsors a NASCAR racing team, and to him that's relaxation. He describes himself as a "hired gun" now that people from all over the world look to him for breaking new acts. The reason, for him, gets back to cash. "The manager has to take just as much risk as the record company. The record company can't be the only one putting money into the act. That's why I get calls from all over the world now - I've got the money. They know I'm not going to bleed them for every phone call, rent bill or hydro bill. You can always get the contacts, but you have to start with the money." □

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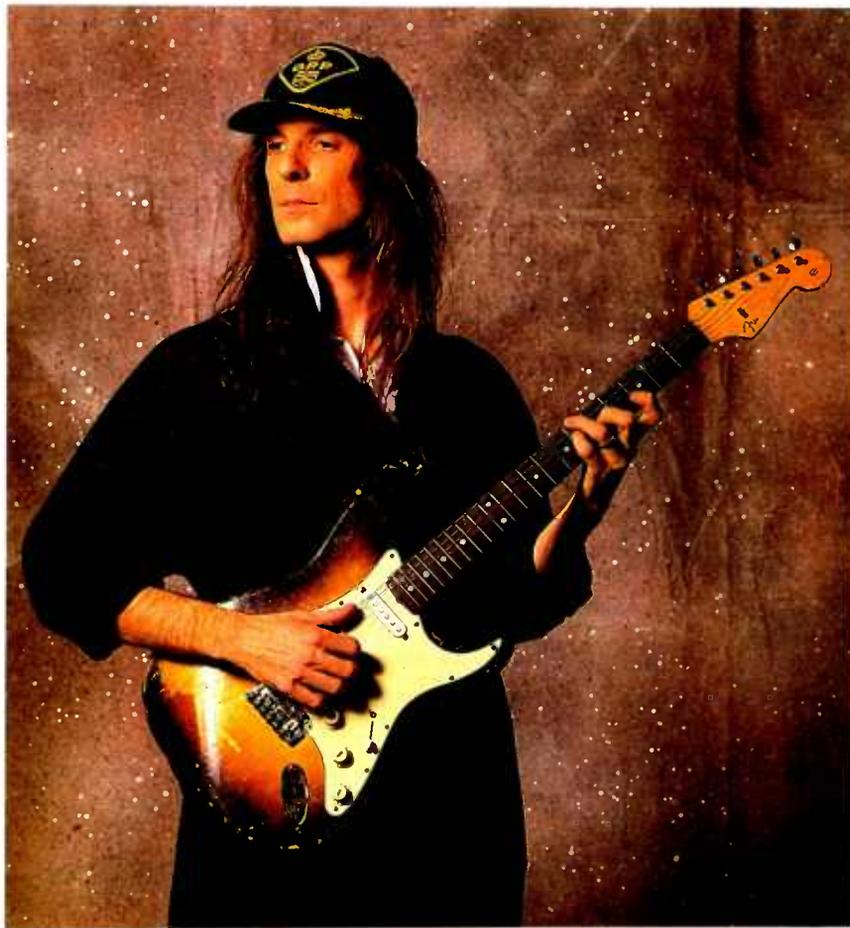
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STEELHEAD

KIM MITCHELL



After the speeches by executives and politicians, Mitchell beamed as he talked with a reporter how good his new album, *Shakin' Like a Human Being*, will sound on CD. Shortly after, a distinguished man in a silk three-piece suit approaches him and asks for an autograph for his daughter. He happily obliges.

"So I signed it to whatever her name was, 'All the best Kim Mitchell' and handed it back to him. He looks at the page, staring at it and staring at it until he finally looks up at me and says: 'Geddy Lee?'"

Some aspiring world conquerers might have seen this as a sign that their game plan for global domination was not working. Mitchell put it down to a case of poor penmanship. For Mitchell, this side of a musician's life – the recognition, autographs and perks – is all quite secondary anyway.

"I love music," he says flatly later that afternoon. "I'm really into this, as crazy as this may sound, because I love music and that's the only reason. If I was in it for the money, I would have left long ago."

"I love writing it, playing it and bringing it to people. It kind of blows me away that people react. It's a real stroke. It's nice."

With the guest appearance over with, he has changed into a fresh blue and white shirt and white cotton pants to discuss the life and times of Kim Mitchell over a little liver pate and red wine in a "casually upscale" Toronto restaurant. *Shakin'* has been out for about a week. "This is unlike me to have nouvelle cuisine, but my record just went gold," he says, breaking into a wide grin and laughing.

Mitchell has been smiling a lot lately. By early September, the self-produced *Shakin'* album had sold more than 170,000 and was still growing. Led by the nostalgic single "Patio Lanterns" and its refreshing light melody, the album had already surpassed the 155,000 sales of *akimbo alogo*, the record that established Mitchell as a solo star. Canadians and an increasing number of Americans

 Kim Mitchell had completed his appointed task for the afternoon; he showed up at the opening of the new plant and waved to the crowd when the company president said his name. Swimming in an oversize Hawaiian shirt and baggy shorts, matched with caved-in running shoes without socks, Mitchell relaxed with a complimentary beer, adding an air of rock star nonchalance that the blue pinstripe suits loved. After all, this was one of the 'artists' they hoped would sell bucketloads of compact discs made at the new Toronto plant.

SHAKIN'

BY TIM O'CONNOR

now know him by name alone without the addendum; "former guitarist in Max Webster." And just how many players go on to greater success after they leave a beloved band such as Max?

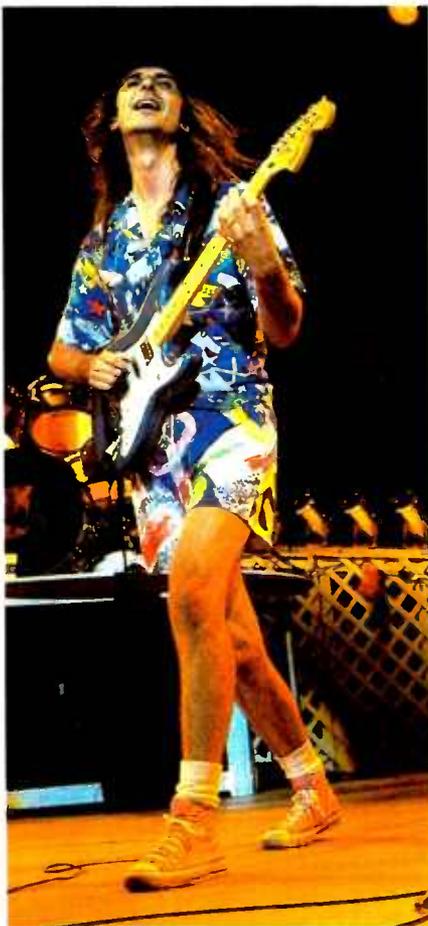
On the strength of national airplay, Mitchell also enjoyed the best tour of his career - a six-week jaunt across Canada that made a "significant" amount of money for promoters and the band, said Tom Berry, president of Alert Records. The Kim Mitchell Band - with guitarist Peter Fredette, bassist Bob Wilson and drummer Paul DeLong - was also the first group to tie Bob Seger's two-day attendance record of 29,000 at Kingswood Music Theatre near Toronto. In selling out 4,000 seats at Expo in Vancouver, Mitchell also proved that he's no longer just a regional star in Ontario, he's a national phenomenon. The tour's success becomes clearer considering that concert promoters suffered huge losses across North America this summer due to fan indifference and heavy competition.

The six-foot-two lanky one is prone to dropping phrases such as cosmic and karma, but he's a practical musician who has worked to shore up his traditional weakness. Quite simply, Mitchell has improved his songwriting. After all, a reputation as a great showman and a guitar demigod does not guarantee the kind of radio airplay that *Shakin'* enjoyed on AOR radio all summer.

"I think Kim has learned how to make his ideas more concise," Berry says. "He used to ramble a little bit and it was always interesting, but we're kind of in a little less rambling time in the 1980s."

From "Patio Lanterns" to the engaging power of "That's the Hold," *Shakin'* is his most melodious and focussed album yet, full of sharp hooks. The songs are shorter and the guitar solos brief, but his ideas and those of life-long writing partner Pye Dubois are fully developed. Mitchell says he's been trying to improve his writing, but it's been a difficult process.

"Some people - like Bryan Adams or Corey Hart - gee, I don't know how they do it," says Mitchell, screwing up his



long face. "The songs just seem to flow out of them and there's a hook. It's harder for me. I wasn't one of those grade A students. I always sat around the C average and had to do my homework. As far as I'm concerned, I still do."

Asked to explain how he's improved his writing, namely why his newer material rocks a little less harder and with more melody than in the past, Mitchell falls silent. He shrugs and then offers: "It's like Geddy Lee says, 'We've been in

school a long time.'" But Kim, are you trying to write shorter and more straightforward songs in an attempt to get airplay? "Me? Make a conscious move? Never," he exclaims, obviously uncomfortable with the subject.

"It's real simple with me. If you do something long enough and you work hard at it, it will just naturally get better. I've just written so many songs, and I'll keep this part (of a song) and throw out that part and do a rewrite on that and sometimes work a part into another song altogether," said Mitchell, who usually writes in his apartment with his Martin D-35, metronome and a tape recorder.

Mitchell allows though that, as the producer of *Shakin'*, the constraints of radio did have a bearing on the length of his guitar solos on some tracks. "You see that the song has possible airplay potential...and I go, 'Well, if this is going to be on the radio, the last thing they're going to want is a fucking guitar solo.'"

"I didn't write the rules, but it's more of a challenge to write an eight-bar solo as opposed to playing a 32-bar solo."

Mitchell said he used up to three guitars on some songs on *Shakin'*, but for most tunes he used just one; either a Joe Lado guitar or a custom-made blue Stratocaster. "I had a guy throw it together. It's got a Japanese neck and Gibson pickups."

In the studio, he uses a Marshall 100-watt amp, with a single 12-inch speaker in an open-back cabinet in conjunction with a Rockman. He used a tube screamer for most soloing, plus reverb, chorus and echo.

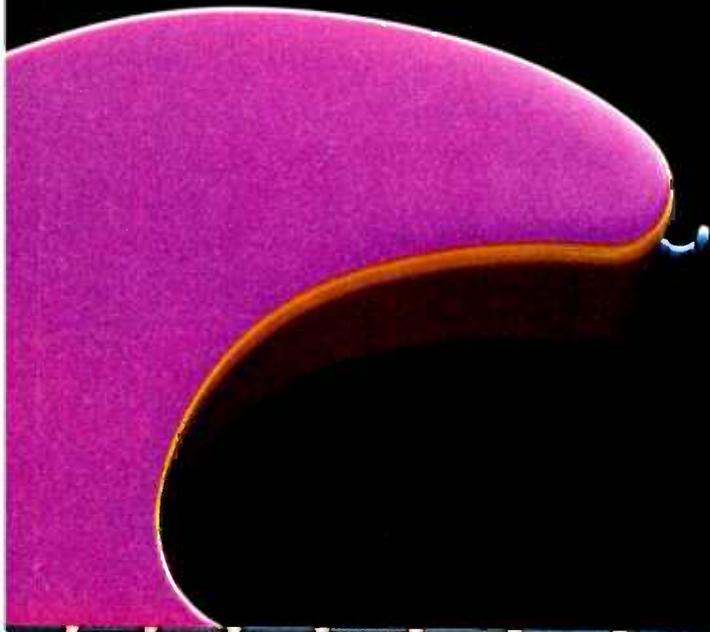
He said his objective in recording *Shakin'* was to produce a "real sort of clean, unabrasive, punchy rock album. I wanted to be able to crank my stereo and have this still pleasant to listen to even though there's distorted guitars," he said.

As producer, Mitchell also wanted to improve the sound of his records. To this end, *Shakin'* was recorded on analog tape and then mixed down to digital. "I think it enhances the sound even from the 24-track. While some bands will mix onto



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SHAKIN'

tape because they like the sound of tape, but I ran both tape and digital (mixes) and there was no comparison. The digital was more transient."

The final mix was mastered digitally and then cut to metal. *Shakin'* is his first album to be released on compact disc.

When Mitchell started recording *akimbo alogo* about three years ago, those songs were already part of his stage act. That was not the case with the tunes that made it on *Shakin'*, which was a "fresh experience," Mitchell says. The group put in "a good month of rehearsals" in Toronto before they went into Morin Heights studio near Montreal with house engineer Paul Northfield.

The hard work extends to trying to improve his stage act, where he's head of the class already. With Max Webster, Mitchell resembled a Tasmanian devil on Benzedrine, wearing metre-wide hats and blimp-like balloon pants. On his own, Mitchell is more of a class clown mugging for yuks, and his trademark has become a simple police hat. (Not since Paul McCartney wore an Ontario Provincial Police patch on his shoulder on the *Sgt. Pepper's* album has the OPP enjoyed such notoriety).

"It's not as easy as you think to walk onstage, break down barriers and become one-on-one with the audience. It's a process of going to see bands who don't and bands that do and I watch all that."

Critics and long-time fans who cite Frank Zappa as Mitchell's main influence may be surprised to learn that a Toronto concert by Las Vegas lounge lizard Paul Williams figures in there too.

"I don't know why I went to see him, but that guy really reached out and became one with his audience," said Mitchell, deadly serious but fighting a grin. "Whether or not you thought the guy was a short little shrimp, I thought, 'that's the way I want to reach an audience' - by talking to them and being myself instead of putting on this pretentious act. That's what I try to do... when you do that you end up being more the crowd's friend."

Mitchell has been great pals with Toronto for years and the crowd at Kingswood gave him a thundering and emotional homecoming that greatly moved him. "I get a big lump in my throat sometimes, and it doesn't take 14,000 people to do that. It can be 200 people because it's people just enjoying what you're doing and that's all it's there for - nothing deeper or more cosmic than that."

But keeping that kind of perspective is difficult when a musician gallops across this massive country, playing in places ranging from Deep River, Ont., to Calgary to Sherwood, PEI. Mitchell says

the band pays attention to getting enough sleep, eating properly and keeping a watch on their "reality check."

"You have to listen to your body so you know when you're getting enough sleep or when you're drinking too much. I don't do drugs or drink coffee or tea to stay awake. The band doesn't eat a special diet, but the crew follows a seven-day menu to make sure everyone eats right.

"Pye worked at a famous psychiatric hospital, so we got our own shrink. You can lose touch with reality because my impression of a town might be, I hated the showers in the hotel. There was no water pressure.' You get a narrow view of

the people and the town because all you see is the backstage area, the hotel bed and white lines going by."

Mitchell has been fed a steady diet of praise about his dynamic guitar playing. Although he's reluctant to wear the crown of a guitar hero, his fleet runs and remarkably melodic fills and trills are still a joy to watch as he stretches out during concerts.

"College guys admire and respect my guitar playing," blurts Mitchell as if it hurts saying the words. "But I get very embarrassed by that. Yes, I have studied, one year. Yes, I practise, I don't know." □



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P

arachute Club are an established

Canadian pop music institution; the band has earned five Black Music Association of Canada awards, three Junos, and several U-Know/CASBYs. Their debut album went gold (50,000 units) and their second, *At the Feet of the Moon*, went platinum (100,000) here at home. They've earned across-the-board radio/video airplay, and become a favourite with critics and fans alike.

But there's more to it than that. "I've been thinking nationalistically a bit these days," says drummer Billy Bryans. "I went to a party in Ottawa recently, with a lot of people involved in CUSO and foreign affairs - people who really think about the country a lot. And I realized that in a sense we'd become *their* band. They think of the Parachute Club as representative; as saying things they agree with; as people that they can relate to. I thought 'Well, that's neat.'"

In their songs, the Parachute Club reflect the Canadian traditions of liberalism (the world can be changed), sincerity (they want it to change), commitment (they try to help it change), and optimism (they try even when failure seems inevitable). As sincerely committed liberal optimists, the band is sometimes dismissed as naive.

So is humility. Though the band have come a long way from their alternative roots on Toronto's Queen Street West, Billy Bryans still makes his home in a small flat there. Sitting on his back porch, Bryans, (singer/guitarist) Lorraine Segato, and (keyboardist) Laurie Conger are earnest but reserved, perhaps because they've been too often oversimplified as a "feminist" band or a "political" one. If anything, they're a "humanist" band, and they slowly warm to the interview process.

Musically, the Club reflect our cultural mosaic. Inspired by the sounds of Toronto's West Indian and other Third World immigrant communities, they've consistently stirred talking drums and reggae-fied rhythms into their seasoned pop-funk.

As all Canadian pop music institutions inevitably attempt to invade America, so the Parachute Club now stand poised to do the same. Their new album, *Small Victories*, will likely have gone gold in Canada by the time you read this. On the day of its release the first single, "Love is Fire," went straight to #1 on CHR stations across the nation, and was barely beaten out of the #1 spot on AOR - by the Police. If programmers in the U.S. are at all like those in Canada, the Club stand a good chance of conquering America when the album is released worldwide (as planned) in January.

And no small part of that anticipated victory will belong to the man who produced the record - John Oates.

When the Parachute Club assembled to pick a producer last year, they remembered Oates from some cancelled opening dates on the Hall & Oates tour in the summer. They sent their demos to the bassist, and to Narada Michael Walden, Quincy Jones, Heaven 17, Bob Clearmountain, and Dave Stewart.

"Oates responded really positively," says Bryans. "He didn't just want to talk, or work out a deal, he wanted to see us *play*, right off.

"We were all on holidays at the time, and we filtered back home to suddenly find that John Oates was coming to produce the band. So I had to call (guitarist) Dave Gray, who was totally zoned out after just returning from 21 days in Mexico, and tell him he was rehearsing tomorrow with John Oates."

Oates can be heard throughout *Small Victories*. His distinctive baritone swoops and curls around Lorraine Segato in the duet single "Love is Fire"; his Philly-soul sense for melody dominating the chorus of "Love and Compassion"; his keen feel for background vocal arrangement - and singing - is everywhere.

"Background singing is really difficult," says Bryans. "It's meticulous, and it can be excruciating because everything has to be dead-on, tuning and pitch-wise.

"When John and (percussionist) Julie (Masi) sang together, it was just *incredible*. They'd roar through the choruses,

together?' I immediately panicked, and thought 'Well, I should go ask the band,' she says with mock solemnity. 'What are *they* going to say?' I think in my heart I was scared, too. I didn't really know what it would turn out like. But we ended up keeping most of a 'ghost' vocal we laid down together."

"Love and Compassion" came together just before the band left New York, where they'd been mixing. "We played John a couple of ideas we had on the go," says Bryans. "We already had a 'Love and Compassion,' but it was a Bo Diddley beat," he laughs.

"Dave Gray had this guitar line," Segato continues. "John said 'I've got something for that,' and he put the chorus in. He was always changing chords around, doing inversions. This time he basically sang the same melody that Dave was picking out.

"We came back home, and at the next rehearsal I told Dave 'I think this is the



Lorraine Segato and John Oates

and maybe *one* out of eight passes would be a little wrong, so they'd fix it."

"Love is Fire" developed out of improvisation between Oates and Segato in the studio. "We tried it as reggae, funk, all kinds of grooves," she says. "I didn't have any lyrics because of all the changes. John heard the tune and said 'I've got a great idea!' He just went 'Love is fire!' And I went 'Um...Hate is stone!' And we just started bouncing these lines back and forth. The chorus came together really quickly, and the next day I finished the lyrics.

"Then John pulled me aside and said 'What do you think about singing this

tune for 'Love and Compassion.' Sometimes we don't attach ideas to melodies, and it evolved like that."

On tracks produced without Oates, the Parachute Club tended toward the thematic experimentation and Third World beat that have become their trademarks. "Cheat the Prophecy" for example, blends various snippets of radio-recorded news voices - mentioning terrorism, Chernobyl, starvation, and racism - into a vocal loop that repeats the phrase "And so on, and so on" throughout the song. "Prophecy" offers a soulful challenge to such predictions of apocalypse.



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SOUL

"The Journey" opens with an Arabic chant set to an African talking-drum beat. Laurie Conger was responsible for the chant, gleaned from a friend who visited Israel. "I asked him to walk around and record things," she chuckles. "And he did! The excerpt, which was sampled on an Emulator, came from the voice of a poet who was welcoming people to his village."

The drumming came from Bryans, naturally. "I'd been out on a tall ship, sailing around Lake Ontario with King Sunny Ade," he says. "I was quite inspired by it all, so I came home with this drumbeat." The rest of the song fell together in the Club's typically song-by-committee manner.

First, Segato played a bass line which didn't quite work, but spurred Dave Gray on to invent a functional guitar part. Conger added a Celtic pipe sound in the bridge for contrast and texture. Segato, meanwhile, listened to the "tall ship" groove and improvised some lines about going on a mystical journey.

When Club co-songwriter Lynn Fernie heard a tape of the improv, she handed Segato some sheets of writing she'd done about a journey. Segato connected these to another line she'd picked out of an older lyric by Fernie, which ended up as the chorus.

"When I heard what Dave and Laurie had worked out," says Segato, "I knew that the two different lyrics had to come together. We just sang the melody, grabbed the words from here and there, and homed in on it."

Small Victories introduced the Parachute Club to a level of technology beyond anything they'd experienced. "We used an SSL board, which affected our sound," says Segato. "We'd record vocal and keyboard parts using the SSL for the clarity and versatility it allowed, especially in mixing. It could pre-set mixes, group them together..."

"And keep all that work intact for reference and adjustment," adds Conger. "As opposed to engineers trying to remember where each mix is."

As a consequence of the high tech, *Small Victories* is as slick as the Club have yet allowed themselves to be.

"We wanted an album that sounded comparable to the quality of any world-class production," says Bryans. "And we wanted to save our sound a bit. Because we're a seven-piece band, we have a tendency to play a lot, and we tried to cut it back."

"If you're insecure about your material, you tend to throw something in, and that's natural for artists who are just developing. But John Oates came along, and he's so secure, because of his experience, that he made it reasonable. The music doesn't fill every space, just

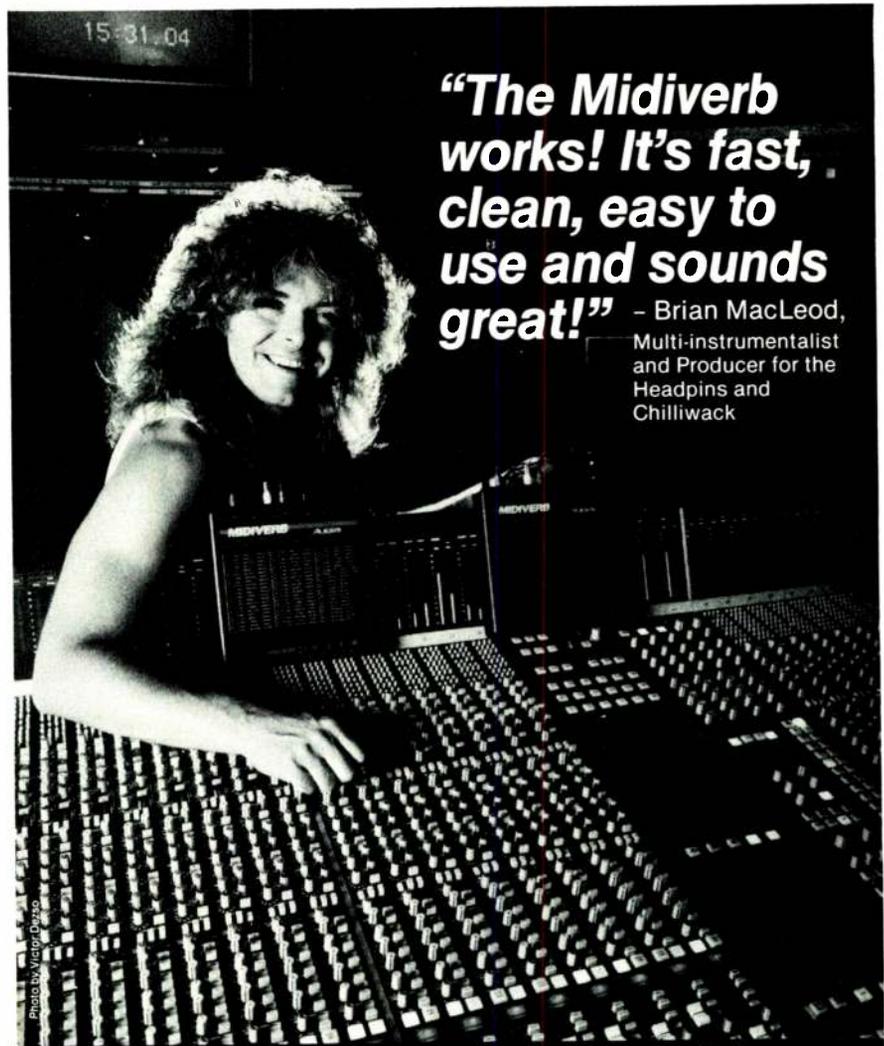
certain *specific* spaces. When mixed properly, that's what gives it more of what you call a 'slick' sound."

In pursuit of that sound, the band used no less than five studios. The album was recorded in Toronto, at McClear Place Studios (mostly), Phase One, and Sounds Interchange. The album was mixed at Unique Sound and Electric Lady in New York. The band blames scheduling difficulties with themselves and Oates; crucial engineers changing studios on 'em; and indulgence in constant re-recording and re-mixing that seems a natural consequence of their nervous perfectionism, for the varied use of studios.

Perfectionism is probably essential if a band wants to maintain platinum sales. But it's expensive too, and *Small Victories* came in somewhere around the \$250,000 mark. Where'd it all go?

"Most of it went into studio time," says the irascible Gerry Young, who manages the Club and is the founder and president of their record company, Current Records.

"That's my bone of the day. The studios would rather do commercials than make records anyway. So you say to them, 'Can you give me a break? You've already taken \$100,000 just for the room, without tape costs.' And they go 'No.' You say 'Well, can you maybe get me the next



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SOUL

\$25,000 worth for \$15,000?' 'No.' So that's the first major chunk.

"The second major chunk went to the producer. And the third went to the band, keeping them alive over the six months it takes for them to make an album. Their daily income - aside from a few dates at Expo and Ontario Place - came from the album budget. They had to live on that, and it forces costs up when an album takes that long to make."

Most major bands work in a cycle of debt. The record company advances large sums of money to record an album, and the band spends six months, a year, or forever paying it back out of royalties. So far, the Club have sold enough records to make back the \$150,000-plus they've spent on each of their two albums. Gerry Young is confident the band will recoup their greater costs this time as well, if not go profitably over the top.

"You could say we're *counting* on getting it back," he says, pointing to rabid Canadian radio reaction to the "Love is Fire" duet. "If that's any indication of the international market - and I think it is - I'd say we've got a bona fide smash on our hands."

Young is also confident that *Small Victories* will conquer America. "John Oates is really getting involved," says Young. "With Daryl Hall doing his own thing, this is the biggest project Oates has going right now." And he's acting like it: Singing in the "Love is Fire" video, doing a German promo tour with the band, and planning to join them on tour. His high U.S. profile can only help the band down there.

Then there's the muscle RCA U.S. - which distributes the Club's Current releases there - is expected to get behind the album.

"I had a chance to leave RCA," says Young. "The way out was paid, and four or five other companies wanted the band. But RCA got some new people, Rick Dobbins and Bob Bousiac. These guys *like* the band. They *like* the record. And they're going to bust their asses for it. The Parachute Club are going to be an absolute, 100 per cent, number one priority with RCA U.S. I guarantee it. You're going to see a push on the Parachute Club like Hall & Oates gets: Millions of dollars."

Of course, Young is pretty biased. But Oates' involvement, RCA's commitment, and radio's judgement just might establish the Canadian institution as an American phenomenon this time. If it happens, that part of the Club's Canadian audience that perceives them as "their" band might feel alienated, just as some Queen Streeters already feel alienated by the band's considerable Canadian success.

"We're in a tricky position," says Segato. "First, you're unknown or up-and-coming. Then if you're lucky, you become slightly mainstream, and some of the people who loved you originally think you've sold out. You haven't; you're just reaching new people that wouldn't have even listened to you before. And then after that," she suddenly giggles, "you're old farts and you're out of the game, right?"

"The thing that the Parachute Club can work towards and hope for is an audience that is as committed to us as we are to them. And *that* goes beyond how many units we sell. If we sell a lot, it'll please our record company - which is fantastic.

But let's please ourselves. Let's remain true to where we've come from. That means having the ability to change, the freedom to be who we are as artists. If our audiences can let us do that, then we can live with the business crap." □



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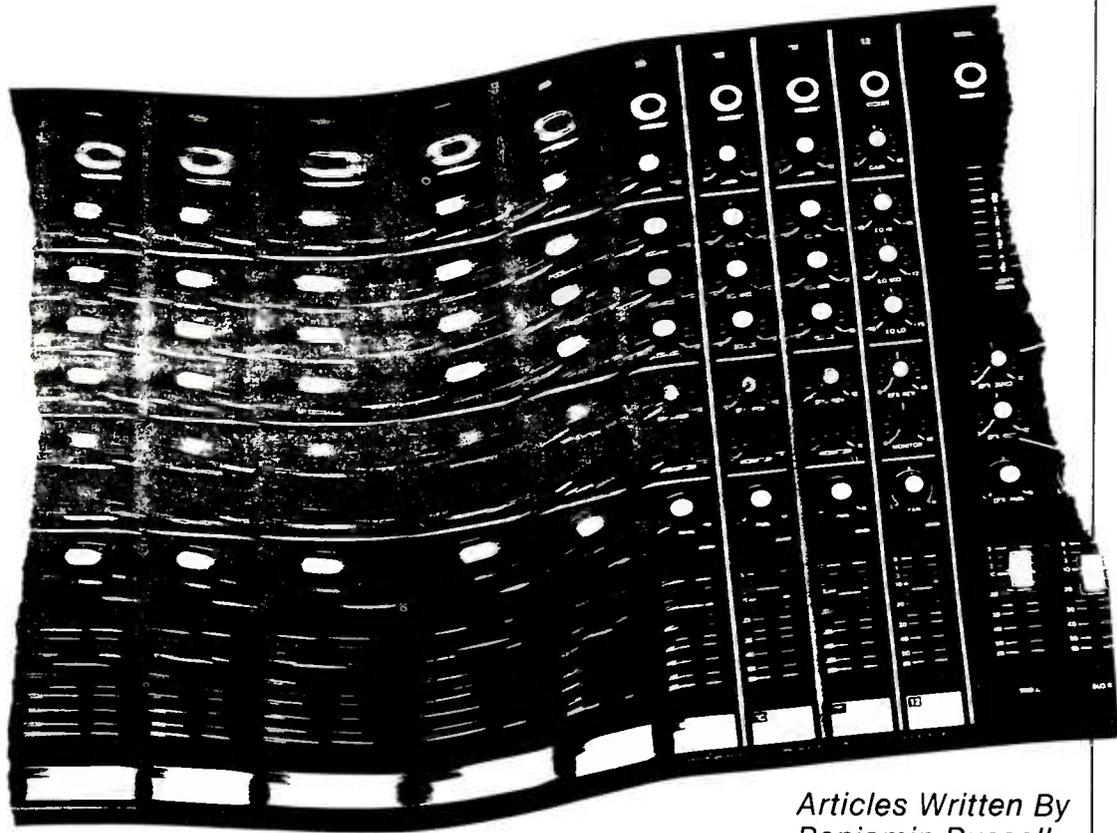


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FOCUS ON SOUND REINFORCEMENT

W T



Articles Written By
Benjamin Russell

The Right Mix

Sound reinforcement is a wide-ranging subject including a microphone/instrument amplifier combination as its simplest incarnation, right on up to the literally tons of gear in the mega systems employed by the stars in arenas and major concert venues around the world. While it's still not as high tech as the recording world, the gap is closing rapidly - MIDI (inescapable scourge to some!) and computer technology are on the horizon and are already being used to some degree as we shall see.

As musicians, what do we really need to know about sound reinforcement? We'll try to give you the kind of background to help you make the choices you'll face in your rise to the top and we'll profile some of the people who are on the front lines in clubs and concert halls. But first, let's look

at what comprises a sound system.

Some things are obvious - you need speakers and power - but between the musician and what the audience hears are a lot of intermediaries. First, the cables that carry the sound; they can be crucial in keeping the music sounding clean and strong. The mixing console, whether it's a simple 4 channel job with built-in reverb or a giant 32 input monster with 12 effect sends, is important for balancing the relative volumes of the guitar versus the vocals, or whatever. These days signal processing plays a growing role in live sound - the advent of relatively cheap digital reverbs and digital delays especially, have put pro sound into the hands of the masses, where it used to be the exclusive domain of the rich and famous. Compressors/limiters, parametric and graphic

equalizers, exciters, noise gates - all are used more or less by the various sound people in the business.

Now that we're past the consoles and EQ, where do we go? The simpler systems send the signal to a power amplifier and then on to some sort of speakers, but you don't go very far up the scale before you run into bi- and tri- (or more) amping. It sounds complicated, but it's really very simple; different frequencies demand different amounts of power to reproduce them. Bass, particularly eats power, so for the sake of efficient usage, a "cross-over" is used to split the incoming signal into several, each having a different frequency range. These signals are then sent to various amplifier and speaker combinations. Bi-amping means the original signal is split into two signals and so on.

Different Set-Ups Different Costs



Let's look at some different situations, what you might need, and how much it may cost. The very simplest application might be something to amplify a voice or acoustic instrument in relatively intimate settings. For this, you might be able to get away with using a small guitar or keyboard amplifier and an inexpensive microphone. Total cost could be as little as a couple of hundred dollars. In the same situation you could be justified in using a small P.A. (integrated mixer/power amp and speakers) costing more than \$1000. This gives an idea of the range of possibilities to solve your needs - it really depends on how critical you and/or your audience will be. The same spread of cheap to costly sound solutions can apply across the board, all the way up to the big arenas.

For instance, in a small club, a band could easily get away with a P.A. meant just for vocals. The other instruments might not need extra amplification so you could make do with a total of 200 watts and an integrated mixer/power amp with say, six inputs, costing less than \$1000. Remember, once you start adding other instruments into the system, the amount of power, extra inputs and microphones and so on goes up, so if you can get away with just vocals you're saving yourself a lot of money. Once you put bass guitar into the P.A. you lose a lot of headroom since low frequencies demand loads of power. Even in a small club, you will almost certainly need as a minimum of effects, some sort of reverb and preferably an echo unit (i.e. delay line) as well. These are more or less expensive, but count on several hundred dollars for effects. If you do have bass in

your mix, a cross-over system could help keep it from swallowing the vocals. Add extra dollars for another power amp and the cross-over. If you feel you must have stereo, you can effectively double your expenditures for power, cross-overs and the like.

Getting into a larger venue such as a 300-400 seat club, you'll almost certainly be putting other instruments through the mix. You can count on spending \$10-12,000 for the front system, not counting monitors which can easily run you another \$6-8,000.

Once you're getting up there, it's more or less a matter of adding extra boxes of the same kinds, whether you use a modular system of speakers with separate bass, mid, and high range enclosures or the all-in-one type, you'll just be adding more cabinets. The same with power amps, consoles and effects. Let's check out the really high end, get an idea of what's involved and how much it'll set you back.

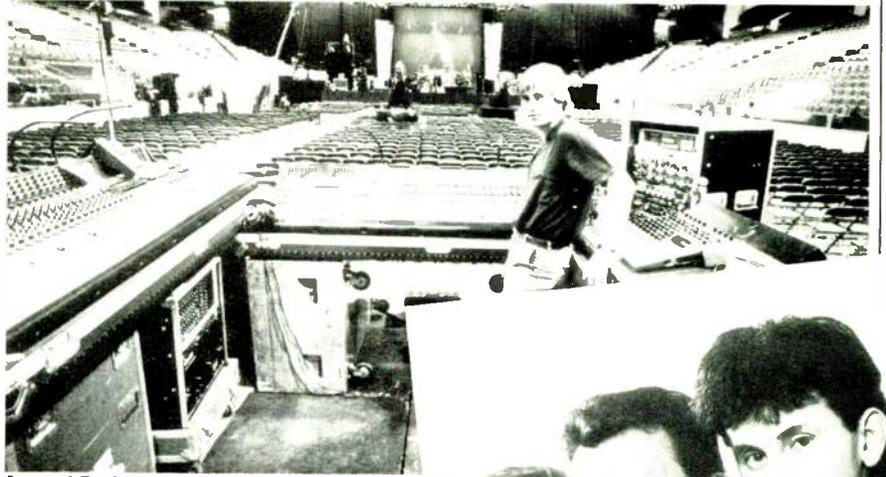
Jeff Lilly of Jason Sound told us something about what Bryan Adams is likely to take on tour when he goes out next year. "We'll be handling what I

would call the 'A' buildings, which are all, except for a few exceptions, about the same size - such as major arenas that have National Hockey League or National Basketball Association franchises. With our type of system you'll be looking at between 60 and 70 different enclosures, it will fit in slightly less than two tractor trailers. The front system will have about 130,000 watts of power and the monitors about 16,000 watts which adds up to over 100 power amps (Carver). It's going to be a five-way system. Consoles will be Soundcraft - we could take out 72 inputs, but we doubt that we'll need it. Apart from the crew we send out, in each hall there will be 25-30 union guys to do the loading and act as stage hands. As I say, we don't know yet what the final cost will be but we do this sort of thing by the tour. Some companies might be able to quote \$10,000/week but you get what you pay for and a tour like this could easily go upwards of \$25,000/week. I can tell you now that Bryan Adams is in the upper range as far as what it's going to cost him."

Jon Erikson - Soundman to Rush and Corey Hart

The early '70s saw Jon Erikson getting involved with his first band, Happy Feelings, in Calgary. In those days he had no experience with sound, other than wiring up home stereo systems and the like, but he didn't need to know too much to run the small Traynor system the band was using. Later, he started doing sound for a western rock band, Trina, moved to Toronto with them, where he was noticed by Max Webster and was asked to do their sound when Trina broke up. Since then he's grown in stature to the point where he's now doing work for such people as Corey Hart, Red Rider, Luba, and he's the man Rush depends on to deliver the goods to their demanding audiences. What sort of gear does Rush take on tour with them?

Explains Erikson, "With Rush for the past 3½ years, we've been using Meyer's MSL3s (full-range cabinets). We take 46 cabs on the road, along with 16 sub-bass cabinets, eight per side for frequencies below 80 Hz. (We set them right on the floor connected to the building - it gives a fullness of sound you can't get hanging everything in the air.) We take two Midas PRO-40 consoles, each with 24 inputs, 12 effects returns and 12 sub-masters. They've been linked together to my specifications so I can control them with linking switches for effects sends. I have an assistant, Jim Stan-



Jon and Rush

niforth, who helps out a lot - during the show, he changes all my effects settings for me. Power is all Crest 4000s.

"There's a 32x10 Midas PRO-40 set-up for monitoring. All the monitor mixes are done from the side of the stage by a guy called Steve Byron, except for Neil's monitor mix. He has his own system and mixing console which sits behind him, and his drum technician, Larry Allen, mixes Neil's monitors. He uses one Meyer USW for the bottom end right behind him and two UPAs on either side of him on stands. All the keyboards go directly into the monitoring system. What it does is go into a main splitter box and out of that it goes straight to me out in the house, and through one set of transformers to the monitor desk on the side of the stage and then through a second split of transformers because Neil has some keyboards in his mix."



"We have six racks of effects gear out front: dbx compressor/limiters and noise gates, an AMS digital delay, Lexicon Super Prime Time digital delay, PCM 41, PCM 60, 224XL digital reverbs, Yamaha REV-7 and MXR 01A digital reverbs, an Ursa Major Space Station, Aphex Aural Exciter Type B, and a BSS DPR101 limiter. Gating drums really helps when there's a lot of drums like Neil has - it helps keep the sound from getting too muddy. By next year, I hope to have the whole effects set-up MIDled," concludes Erikson.

Mike Van Stiphout - Working with Bar Bands

I started doing sound part-time while I got my degree in marketing and finance at McGill. It started out piecemeal, renting what I didn't have, and I've built it up from there." Mike van Stiphout is currently sound man for Wild Boys, and was previously heavily involved with the X-Men, both Montreal-based bands. He owns his own system.

"We're doing colleges, universities, split weeks with clubs, one nighters and hotels - it's pretty intense. Your gear has to be made to be moved around. You have to be organized and things have to work constantly. I have



PHOTO: BENJAMIN RUSSELL

Mike and The Wild Boys

a TAC board (16x8) which is a little above average for the level I'm at. I don't have a separate monitor board - I use two sends for monitor mixes and two for effects.

"I have two double bass bins per side (Martin clones, made by Unison) two double 12" cabinets per side, two big bi-radial Loudspeaker Group horns with JBL drivers per side, and two smaller horns per side for the very highs - it's an active 4-way system. I have Bryston 4B amplifiers, five of them, one for the monitors and four for the mains. I run the system at four ohms so basically I have 3200 watts for the front mix, through an efficient system, as opposed to a less efficient all-in-one set-up. I have a real time analyzer made by Goldline and I've measured peaks in a sound check

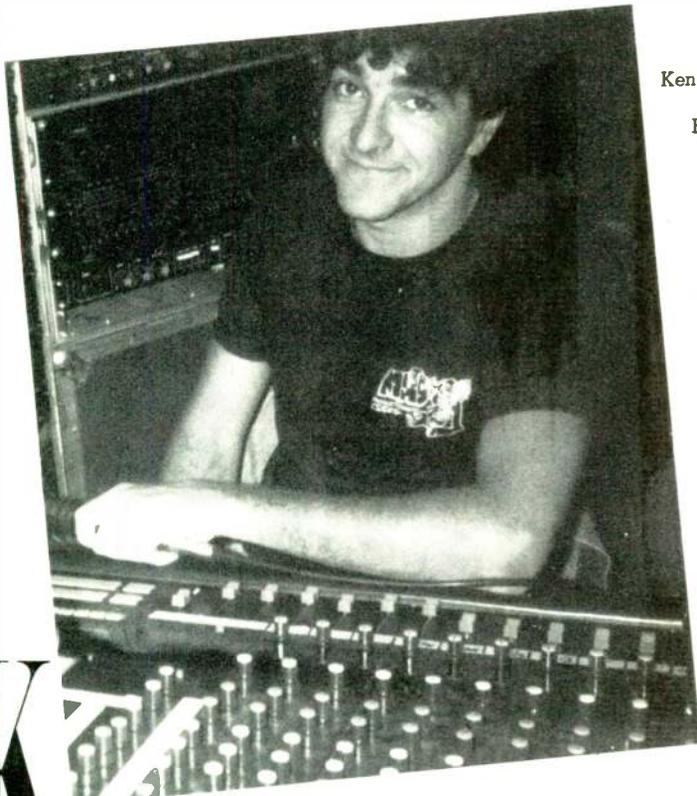
sometimes of 121 dB at the board. That's loud, but I never get complaints for volume except when they have a dB meter because if the sound is clean, it doesn't bother people. On-stage monitors are by Community Light and Sound."

Outboard gear? "I have a Klark-Teknik 27 band EQ - high quality - I have a BSS 4-way cross-over, the same one they use on the big expensive systems. A lot of guys try to skimp on

that, but every link in the chain is important to your sound. I have two Loft compressor/limiter/expanders, a Loft analog delay (it has a very musical chorus effect) and an Aphex Aural Exciter Type B. I just got the new Alesis XT:c digital reverb and it's unbelievable for the money. I have four Loft parametric equalizers, two for the monitors to take out feedback, and one each for the bass drum and bass guitar. My wire is very important

- I use Fulton audio cable on my main system."

Tips? "Gear is important, but it's up to the guy behind the board and it's also up to the band to co-operate. The sound man sets the levels, but he has no control over the dynamics - that's up to the band. It's a question of the band interacting with the sound man. He's also got to have control; if the guitar is too loud, tell him to turn it down, no arguments."



Ken Heauge
and
Helix



Ken Heauge - On The Road With Helix

Starting out as a roady moving gear for Helix in 1973, Ken Heauge has evolved into the band's sound man, going out on the road and handling small arenas, as well as showcase bars and opening act spots with major headliners in the States.

"When we go out we usually lease or rent the P.A. system for the duration of the tour when we're headlining. When we're in a support situation, I don't get a choice; I always have to use whatever the headliner decides that I can use. We recently tried a Meyer system and it was amazing, but we've been using Martin gear mostly. On our *Long Way to Heaven* tour across Canada for each side we took along 14 Martin double bass bins, six Martin "Philishave" mids, JBL radial and biradial horns. All the power was Bryston amps. Out front we had a 32 channel Midas Pro 5 console - that was for us - the opening act got a 24

channel Pro 5 console. I always try to make sure the opening act has its own console and that way each night, they always have basically the same thing to work with."

"As for effects, we had BSS cross-overs, a couple of Yamaha REV 7s (digital reverbs), an Aural Exciter, BSS compressors, and some noise gates. I always take a small rack out with me whenever I do sound. I have a couple of TOA stereo equalizers that are parametric and I like to insert them into the kick and the snare and Brian's vocal. I have a REV 7 in that rack too. It's just a small rack, but it enables me to have something I'm familiar with to work with every night.

"For Helix we have a pretty elaborate stage set-up - it's 40 feet wide and nine feet high, thirteen feet deep. We had a problem covering the stage because the guys are all wireless. They run around all over the

place and they had a problem hearing themselves so what we did was told Hall Nelson (who supplied the gear for the band) what we wanted, and they sat down and came up with 10 separate mixes on the monitors. We used a double Martin P.A. system for side fills, each side had two bass bins, a mid and a horn, and then all over the stage, some hidden and some visible, we had eight different wedges with JBL components, each with two 15s and a biradial horn. We had monitors up on the ramps, over by the keyboards and all over the place because they use so much of the stage."

Tips? "If you're dealing with pros and you don't know something, don't be afraid to ask - pros are usually more than willing to help - that's how I learned. When you're doing a sound check, always walk all over the room to see how it sounds in the bleachers, not just at the desk."

Rent or Buy?

Where to Go?

For the average band working for the "big break," sound is one of the major decisions that has to be made. In terms of the music, the better the gear you can afford, the cleaner your sound, the more professional you come across. Sounds simple doesn't it? However, it's not that easy to decide whether to rent or buy - or should you consider leasing a system? What are the advantages of each option? Will you be able to please everyone in the band? After all, this is a group decision and not one to be taken lightly - it's not like going out to buy a guitar or keyboard. We spoke to some retailers, rental outlets, and touring sound companies to try and throw a little light on the subject. Once you have an idea what your needs will be, these are the people you'll be dealing with.

"The tradition in Eastern Canada has been to own your own as opposed to renting and bands will go on the road with their own, fairly large, productions. In this part of the country there's only a couple of people who do rentals, whereas in Toronto, there's been people who've been doing that for years," says Alfred Larter, sound system specialist at Music Stop, a retail store in Halifax. "But lately, bands are leaning more toward rentals and so are we - we're now in the process of packaging systems with lighting and trucks. We have lease plans and charge accounts but people aren't buying like they used to. Bands want to come in and rent, they don't want to get tied up in large P.A. systems and large financial commitments. Whatever a customer decides they need, we can supply - one little set of speakers, like for a DJ, or we can go close to arena size P.As as we've done for bands like Haywire and Drama."

Peter Hendrickson of Tour Tech, a rental house in Dartmouth tells us that competition in the lower ranges of systems is very stiff. "What happens is that a lot of young bands with parents who are fairly well off will buy a system and when the band breaks up, they'll rent it out quite cheaply to help pay it off. Some people fish around for this kind of deal, but you're largely stuck with what you can get."

"For most large systems in Saskatchewan, people are renting - not many bands use systems they own" says Bruce Wilkinson, who runs H.E.L. Music in Saskatoon. "If a band rents, they may break up and reform with different people and they can just continue renting - if they own the system and the band breaks up, it'll just sit until they sell it and everybody loses money on it. We rent mostly smaller systems that can run themselves and leave the larger rentals to people who specialize in doing live sound. But we sell just about everything people around here might need."

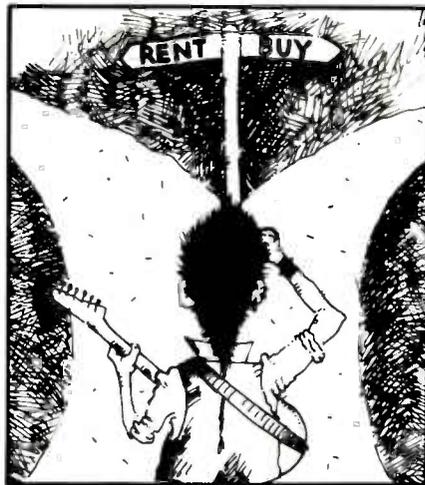
Sheldon Sazant of Steve's Music in Montreal told us, "We have customers who are renting while they buy and who are also leasing merchandise. That's a little bit different than renting because

there's the option to purchase at the end of the 12 month period. You get to use it and if you're a smart musician you can write it off on your income taxes and then own it at the end of the year. We've gotten into it because we've found that it's aided the general musician. There's the catch-22 situation where musicians may be working, but don't have the full lump sum to purchase right away."

Mark Dunn who runs Steve's P.A. department adds, "If you're buying, you should remember that you may want to expand. Some systems are designed with this in mind. We don't handle the Forum, but we can take care of the needs of the one man band in a small club, on up to systems suitable for good sized venues."

Once you're out of the bar scene, it's rare that you'll actually buy a system. As we've seen, Helix uses touring sound company Half Nelson's services to design and supply their sound needs. Rush's sound system, lights, trucks and crews are a service put together by a company called SEE-Factor from New York. We spoke to Jeff Lilly of Jason Sound, a Canadian company on the West Coast who supply North American tour packages to the likes of Loverboy and Bryan Adams.

Says Lilly, "A company like SEE-Factor is unusual in that they use standard issue Meyers gear. The way we operate is more common in that we make our own custom enclosures, using, in our case, mostly JBL and some Fostex components. Each tour is a custom job and a lot depends on the kind of production, whether there will be seating behind the stage, how many pieces the band will be and so on. Typically, for international level sound, you're dealing with hundreds of thousands of watts in the main system. We supply a crew of, let's say 25 guys, four to five of whom will be responsible for sound. Usually the band will hire their own sound man. Each tour is different and we work with the production team, tell them what we can deliver, they tell us what they need and we work it out from there. Bryan Adams is now in the middle of writing and recording his next album, and we're discussing with the production team such things as how many inputs will be needed on the main board for the tour next year. Right now, it looks like 40 inputs should be plenty, but if Bryan writes a song that needs more players, we'll have to adjust accordingly. We could handle upwards of 70 inputs."



The Future Of Sound Reinforcement



Unlike music itself, sound reinforcement has not been around for a millenium, evolving slowly. Not unless, you count the amphitheatres of ancient Greece as an early attempt at non-electronic sound design. No, our knowledge and practice of this modern magic has a short history and it's changing rapidly today. There's a lot of discussion as to the relative merits of fully horn loaded speaker systems versus directly radiated ones - which one, if any, will win out? We shall see.

The current trend is toward compact powerful enclosures which are easy to load and transport. These full-range speaker systems have gained a lot of ground against the competing modular systems, but sound men today are finding it necessary to supplement them with extra cabinets to supply power in the extremely low frequencies and there may well be much larger full-range systems in the future to compensate for this problem.

Nearly everyone we spoke to said they thought the biggest gains lately have been in getting cabinets with smaller size and more powerful output for cheaper prices. This certainly bodes well for musicians who would rather put their money in as many places as possible rather than sinking it all into sound systems. Also the new cheap digital effects have gone a long way to making great sound available to more people. This seems to be an ongoing trend.

Speaking of digital phenomena, MIDI is changing and will continue to influence sound reinforcement. At the simplest level, it allows many different sound effects to be stored where they can easily be recalled by the touch of a button making live mixing less of a hit and miss affair. We're now starting to see automated mixing coming in controlled by computers, sequencers and MIDI. This can even be integrated into the lighting system so that pre-programmed lighting effects and sound level adjustments, not to mention EQ, reverb and so on can be automatically co-ordinated to take place on certain beats in a song. The creative potential for staging is enormous and beleaguered sound men can now take advantage of many electronic pairs of hands to do the things which could otherwise be impossible.

Some might worry that the job of a sound person might be on its way out

with computerized technology taking over, but they really have little to worry about. It's still human ears which have to decide what sounds good, and in live sound, each room is different and has its own peculiarities. You can't pre-program the console to compensate for the mirrors of which the bar owner is so proud and which play havoc with feedback. And the

board can't automatically set itself for the number of people in the room, a factor which greatly influences sound. Automation hasn't come that far - not yet!

Anyway, all this is moot if your needs are not very complicated. It all comes down to what you need versus what you can afford. The future will just give you a few more choices. □

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Tips

FROM THE PROS

GUITAR

CONSTRUCTIVE PRACTICING

BY BOB MCALPINE



Perhaps one of the biggest mistakes made by many young musicians is that they can practice eight hours a day without really knowing what to practice. Picture, if you will, the aspiring rock guitar

ist who straps on his Flying V and spends the day walking around the house playing the same old pentatonic licks at blistering tempos. Others have learned in ten minutes what he may learn in ten years – or never at all.

The term "self-taught" is rather ambiguous when you think about it. If you know nothing to begin with, how can you teach yourself anything? Trial and error can be a very tedious process.

How can a musician make better use of his practice time? He can start by using obvious practice aids such as books and records. Numerous educational books are available from beginner to advanced levels. To become a well-rounded player, a guitarist should work through various theory, chord form, exercise, and sight reading books. To find material at his own level, he should leaf through a wide variety of available books at any sheet music store. For sight reading one should start with basic whole notes and half notes. Consistent practice will lead to improvement in this area. The more advanced reader should look for saxophone and flute books, which are written roughly in the same range as guitar books, but at a more difficult level. I use the Lenny

Niehaus series for saxophone, which I recommend highly, as well as some classical etudes for flute.

Working with records can be great fun and extremely educational as well. Most guitarists have learned their favourite songs or solos at one time or another, and this is one of the best methods of ear training. I also recommend that the musician try to write out what he has learned by ear, starting of course with something at his own level.

Too many guitarists take the easy way out when practicing scales. Because of the nature of the instrument, we can learn one scale and then play it in any key by simply memorizing the fingering pattern and applying it at different frets. This becomes merely a technical exercise, and can be performed without even thinking about it. I would like to suggest two more beneficial methods of practicing scales which will also exercise the mind of the guitarist. The first requires practicing all types of scales in all keys within a range of five frets only. The second method calls for practicing scales on one string only. Each one-octave scale will cover a range of twelve frets. Both of these methods are great mental exercises, and will aid the guitarist in learning all the notes of the finger board.

If you have read this far, some of you are probably already coming up with great excuses as to why this is not the route for you. A couple of the classics are, "None of my favourite guitarists ever bothered to learn how to read" and "All that theory and training may stifle my creativity." There may be some great players out there who are musically uneducated, and some trained players who still lack musicality, but the bottom line is that a solid background and training can never hurt you. The ability to read and write music is an invaluable communication tool, and although we play from the heart and soul, we must give our minds and hands the fundamental elements to work with.

For many of us, finding the motivation to practice can be difficult from time to time. A

musician cannot really benefit from practicing if he does not feel like doing it. I find it very difficult to practice on the road, where your surroundings are constantly changing from day to day. When I am on tour with Gowan, the only way I can practice is to find a small dressing room at the gig where I will not be disturbed. I have never been comfortable practicing in hotel rooms, although I do know some musicians who are able to do this. At home, where I do almost all of my practicing, I keep six guitars (3 electric, 2 acoustic, and 1 bass) hanging on the wall in my room. When they are this readily available to me, I will rarely go into that room without picking one of them up. If you are one of those people who keeps his guitar in the case, under the bed, or in the closet, try leaving it out on a stand and see if this adds to your motivation.

Musicians spend a lot of time in trucks, vans, and buses, and many do not realize that this can be a great place to practice your sight reading. You do not have to have your guitar with you to work through any particular reading exercise. Simply go through the melody in time and relate it to what your left hand would be doing. Think of your position on the neck, and which finger you will be using at which fret. When you first try this, you may find yourself pulling the old "air guitar" routine to help get the feel of it, but with practice you will soon be breezing along. Too many musicians are unaware that the ability to sight read is much more a mental process than a technical one. This exercise will show you that you can improve your reading without even using your guitar.

In closing, when you have gone through all of your painstaking practice rituals for the day, make sure you take the time to have some fun with your guitar as well. Forget about everything you have learned and just let the music come out naturally. Jam by yourself and with others, and hopefully all that knowledge you have stored away will begin to surface in another form – your own personal style.

KEYBOARDS

KEYBOARD ROOTS

BY JASON SNIDERMAN



Once upon a time, long ago and far away, when the land was green and every self-respecting punter held his Bic lighter aloft at the mere mention of E.L.P., there existed a type of music that could inspire you while at the same time blowing your woofers to pieces.

Groups such as Yes, Greenslade, Gentle Giant, Happy The Man, Triumverat, E.L.P., Genesis, ad infinitum, roamed the universe with armies of crews and an arsenal of keyboards, causing Steinways to levitate and 14-year-old boys to orgasm (even though they couldn't appreciate 19/16 time or didn't realize that Keith Emerson based his life on parallel 4ths and 5ths). But now in these heady days of MIDI and micros, software and digitals, it is no wonder that radio stations and many of their listeners are running for cover in the nostalgic solace of solid gold rotation. Half of the problem is what is currently defined as solid gold is really only confined to three chord rock and roll or the deluge of young urban soul people buying the umpteenth re-prepackaged Motown classic to play as vacuuming/brunch music on their shiny new CD players. If this is the only history we're destined to be remembered for, give me back my Butthole Surfers records.

Fortunately, popular music has a long and diverse history for us to discover. However, as a keyboard player one has to search long and hard for pertinent music that one can refer to in both a historically relevant and meaningful context.

As I interpret it there are basically two schools of keyboard playing that one can explore to determine where keyboard playing has gone, come and is going. Of course from these two schools many divergent styles have developed (but more about that later).

The two schools, or two styles, of keyboard playing can be generally defined by the players involved in developing that particular style. In one corner you have players like Leon Russell, Elton John, Chris Stainton, Nicky Hopkins, Gary Brooker and Ian Stewart. The aforementioned are basically piano players whose roots would seem to be in early rock, country or jazz and whose influences would probably range from Fats Domino/Fats Waller to Floyd Cramer. One mustn't discount the fact that there is probably a broad classical base to this school of keyboard playing and this is evidenced most particularly in the playing and songwriting of early Elton John and Gary Brooker. By this time I can imagine that some of you are questioning the credibility of Elton John as a keyboard player of historical significance. However one has only to listen to his playing on 11.17.70 (Elton's first live

record) to realize that not only can he play but also to discover the historical influences of Elton John and also see a representation of some current styles of rock piano playing. At the same time one should also listen to the simplistic grace of Gary Brooker's playing on Procol Harum's *A Salty Dog* or the involved pyrotechnics of Leon Russell's playing on "Roll Away The Stone" and "Hurtful Body" (both songs off of Russell's debut album).

Players and playing of this calibre and style have all but disappeared through the years (even though David Bowie did base two albums around the exotic and complex playing of Mike Garson) and I think this can be attributed to a few specific reasons, first and foremost being that the style of the playing was reflected in the style of the writing and complex piano oriented rock was all but annihilated with the advent of the newer music forms of the late seventies. It must also be remembered that most keyboard players were limited to either piano or B-3s through the late sixties and early seventies. However, even with the introduction of Minimoogs, ARP 2600s and Solinas the piano remained an integral part of the rhythm section and only with the introduction of polyphonic synthesizers (Prophets, Oberheims, etc) did piano finally become for the most part obscure.

The second school of keyboard playing one can look to is the style of playing based around progressive English Art Rock, Keith Emerson (Circa the Nice) seeming to be the most typical and accomplished. This playing, whether it was done on B-3, piano, or early forms of synthesizers, seemed not so concerned with keyboards as foundation or rhythm but rather keyboards as a central prominent focus. The resulting music could be excessively complex and at times bombastic but the players associated with this style were by definition and by design, exceptional. The grace and subtlety that Thijis Van Leer, of Focus imparts on the pseudo-classical/pseudo fusion piece "La Cathedrale de Strasbourg" (Hamburger Concerto) I feel is unparalleled and we'd be hard pressed to find an example of this calibre in this day and age.

Of course there have been countless number of bands which have played progressive keyboard art rock in its purest form (Yes, early Genesis, Gentle Giant) and also bands which have taken this form to the extremes of complexity (Greenslade, Happy The Man) and also bands which have diverged from the form trying to chart new ground (Seventh Wave, Andrew Clark of Be-Bop Deluxe) but in the end this style of playing and music seems to have faded dramatically along with piano oriented rock.

Due to changing musical tastes, restrictions in radio formats and the advent and success of simplistic three minute pop there haven't been the artistic or commercial avenues open for these styles of music. Keyboard playing nowadays seems limited to layering, washing or filling (a job that can be sequenced or if necessary played by a tape operator). Even though there are some bands playing some form or another of music that has its base in one of these schools of keyboard playing (Saga, Gowan, Simple Minds, Marillion) or as a response to one of these styles (YMO, Depeche Mode, Talk, Talk, Kraftwerk, Yello, Andy Richards with Propaganda) keyboard playing nowadays is usually restrictive and

consequently boring. It is generally flat and unimaginative and usually just serves the purposes of washing or filling. But perhaps the playing is just symptomatic of the musical tastes of today. Will keyboard playing be perpetually reduced to just filler over drum machines or Motown backbeats? Better dig out those Greenslade and Procol Harum records before the *Big Chill* becomes the *Big Sleep*.

BASS

LEARNING LINES FROM FAVOURITE SONGS

BY RON GARANT



Teaching young bassists is one of the areas of free-lance work that I particularly enjoy. What students seem to want to learn most is how to

play the lines from their favourite songs. Students often bring in tapes of their favourite bass lines and although learning these specific patterns is obviously beneficial, I try to encourage the understanding of the underlying principles of these lines. Bass patterns are, as a rule, melodic segments of particular scales or combinations of scales with a specific underlying rhythm. Since rock and metal are favourite styles of many of my students, I will use an example of one of the predominant scales used in this type of music – the Minor Pentatonic. This is a five-note (penta) scale based on the natural minor scale, and the five notes have a particularly melodic sound. Remember that there are twelve keys and all scales should be learned in all twelve keys, but here are the notes in one of the most common rock keys – E minor – E, G, A, B, D. Try playing this scale over a two octave range from the low open E to the E on the 9th fret, G string. By playing around with these notes and using different rhythms, some very effective bass parts result. Using a basic straight 8ths rhythm and only the first four notes, in B minor, you have Billy Idol's "White Wedding (Part I)":

Ex.1



A pick is very effective when playing this kind of part. A totally different approach results if you play the following two bar pattern from Steve Harris' "Phantom of the Opera" by Iron Maiden. Rhythmically, the first bar and a half is a steady triplet figure, the last two beats accented quarter notes. To play the triplets evenly and percussively, try a rolling motion with the first three fingers of your plucking hand, 3-2-1, 3-2-1, etc.

Ex.2



These are only a couple of examples using notes from the Minor Pentatonic scale and if you become used to its sound, you'll spot it quite often. It's also an excellent soloing scale, so go crazy!

Another common device that all bassists should be familiar with is the use of the triad. Although the diminished and augmented triads should be learned and explored, it is usually the major and minor that are used in rock and especially heavy metal. Since there are literally thousands of examples of these ("Lady Madonna" and "Ob-la-di, Ob-la-da" included) I will restrict myself here to one of my favourite finger twisters, again from Steve Harris' "Phantom of the Opera":

Ex.3



One bass player that most of my students love is Geddy Lee. The complex nature of most Rush tunes makes it very difficult to completely explain any common element in Geddy's playing other than the only rule is that there are no rules! Even simple scale patterns become finger twisters in the hands of Rush. One could probably get to LAX and back before completely learning "YYZ", but this is a good tune to show typical Rush ideas. In the intro of the tune the bass plays only two notes, C and G flat, and the resulting interval is known as a tritone. This is one of the more dissonant intervals and together with the prevailing harmony notes, it becomes a very elusive sound indeed! Combined with a time signature of 5/4, would somebody please tell me if this is rock, jazz, or classical? (Just kidding, we all know that Rush is a polka band.) But seriously folks, this is a good example of the complexity of Rush.

Ex.4



The next section goes into 12/8 and is based on the C Lydian scale, except for the second bar, which is a C# natural minor scale. I know all this sounds complicated, and I doubt that Geddy is thinking about all of this when he plays it. But after all, he wrote it, we're just try-

ing to learn how to play it and it really is easier to remember groups of notes in patterns than as random notes.

Ex.5



After this 12/8 section, we get into the main body of the tune which, believe it or not, is in 4/4! All things considered, this section is much more straight ahead, and is based on our old standby, the Minor Pentatonic. The first four bars are F# minor, the next four go up to A minor:

Ex.6



Since it would take all day (or all night) to look at the entire song, I would just like to show two more aspects of this tune that exemplify the style of Rush and the virtuosity of G. Lee. The next example shows two consecutive bars in which the first bar contains four different rhythm figures and the second bar has a triplet sixteenth and double stop harmonics!

Ex.7



Last, but certainly not least, is the closing passage in which there are a number of time signature changes while the tempo increases.

Ex.8



Well, that's all for now gang, don't be gettin' too funky 'cause I'll have to go home and do me some mo' practicin'! Bye for now.

(Ron Garant is a busy session bassist in Toronto)

PERCUSSION

DETONATORS FOR TODAY'S DRUMMER

BY BARRY KEANE



There are two distinctly different types of detonators that can be used by today's drummer. The first type is good for bad kits, obnoxious leaders,

crooked managers, record weasels and slimy agents. To use, simply place in near vicinity of your desired target; find yourself a safe vantage point and then "blow'em up real good." The second type is both legal and far more musical and is therefore the recommended choice.

A detonator is a contact microphone that is used to trigger electronic sounds. If you already have the sounds that you wish to trigger, then detonators fall into the cheap and easy-to-use category. Detonators are worth only a dollar or two each but unless you have an electronics friend who can put them together for you, prepare to spend between \$10.00 and \$25.00 each for them at a music store. After buying a set, you must decide whether to install them permanently or temporarily. The permanent installation involves attaching the mic directly onto or into the inner shell of your drum and then drilling a hole through which the mic cable can pass. I don't recommend this procedure for several reasons. If you're using double headed drums, then one of the heads must always be removed to adjust the positioning of the mic or to check on a faulty one. Also, the idea of drilling holes in your favorite drums is risky at best and does little to enhance their resale value. I would opt for the temporary installation which involves taping the mic directly onto the outer shell, rim or head. I personally prefer to tape the mic onto the outer edge of the batter head itself. With this method you have to experiment to find the happy medium between taping the mic too securely, which will greatly dampen the acoustic sound of the drum, or too loosely, which may allow the mic to fall off completely or to rattle against the head causing false triggering. If you're using two or more detonators on your kit at once, and if you can afford it, it's a good idea to use an interface between the mics and the electronics. This will allow you, by proper sensitivity settings to cut down greatly on cross or false triggering and thereby allow you to play with more of your natural dynamics and feel. You will find that while detonators will give you a much greater sound capability, that their use will adversely affect your feel for dynamics. You see, once the sensitivity or threshold has been set, any notes played dynamically below that setting will fail to produce a trigger and any notes played too far above it will invite cross-triggering. The type of music and your style will determine how much of a problem this will be for you. On recent

album projects with Carroll Baker and Terry Carisse, I had to constantly adjust threshold levels, particularly that of the snare, depending on the dynamic requirements of each song. With country music, the cross-rim sound of the snare is commonly used and the threshold setting that will prevent triggering on that sound, yet allow triggering on soft open snare kits, is a delicate one. It is not only very restricting, but it also requires a great deal of concentration to play only within a certain dynamic range.

The debut album by Cats Can Fly has some great sounds and I recently asked the group's drummer, Eddie Zeeman, how he liked working with detonators.

"Detonators are certainly a logical 'next step' in the ever expanding world of 'drums meet electricity.' Indeed, they are a very attractive alternative for those who feel silly hitting plastic pads, but are interested in the 'new sounds' - you can achieve them on your very own trusty wooden drum kit! (or anything else you can whack, for that matter).

First, you should find out if they will actually work for you depending on what kind of drummer you are. Detonators do not understand words like finesse, dynamics or subtlety - they only understand two words - bang and whap.

Therefore, if you are a drummer with a light touch or jazz upbringing, or are prone to tension at the prospect of limiting your parts to an extreme minimum, you will probably find them to be a very frustrating experience. On the other hand, if you, like me, come from the 'John Bonham' hit those drums as hard as you can school of drumming, and couldn't be happier laying down a simple solid groove, you are in business.

By triggering the electronic sounds by a real drum sound, which is also readily available on another channel in the studio console, a mixture of the two can achieve a new dimension in bigness previously unavailable in any record store! (the 12" dance mix of our second single "Lies are Gonna Get Ya" should give you an idea of the possibilities. Plus, you have the added satisfaction of knowing you played it yourself on your drums! (for what it's worth).

Another plus, is that hearing sounds in your headphones that you never previously believed could be produced by your humble kit, is very inspirational while recording.

If, like me, you have developed certain habits while playing, such as little 'snare trills' here and there, or enjoy playing weird flam-a-diddle type patterns for an interesting touch, the detonators will mistrigger, interpreting the snare trills as a whap and may misinterpret unusual licks completely, serving up a series of whaps completely out of time, or a pattern you didn't want to play. I had to consciously try to stop unconscious habits, which I found to be very frustrating at times.

In conclusion, I would say that detonators should be used as a guitar player would use a chorus pedal - strictly as an effect which may or may not be to your taste. I will never use them live, and will use them only minimally on our next album because of the limitations they place on my style. An interesting experience nonetheless!"

Eddie Zeeman
Drummer, CATSCAN FLY

BRASS

BIG BANDS, GANGBUSTERS AND GLASS TIGER VIDEO

BY TONY CARLUCCI



In my first *Canadian Musician* brass article "Flexibility is the key for the freelance trumpet player", I made the opening statement "The success of a freelance musician weighs heavily on his ability to adapt to any style of music that one is hired to play." Later in the article I touched on some of my own personal experiences to illustrate my point. In this article I'm going to share with you some more of my recent experiences as well as the physical and mental adaptations that went along with them.

A Big Band Is A Big Band (or is It?)

This past summer I had the pleasure of playing with two of Toronto's best big bands: The Jim Galloway big band and the Jim Ahrens Tribal Unit big band. Although big bands are generally associated with jazz, these two bands play very different styles of music. Jim Galloway's band plays the more traditional style of big band jazz. Standards like "String of Pearls", "In The Mood", and "Sentimental Journey" are the order of the day with this band. This band is more of a dance band, which in turn allows it to work more than most other big bands.

While playing the lead book in any big band can be physically and mentally demanding, in this band it's easier than usual. When the music of the early big band era was written, super high trumpet charts were only written to a top D or E. The rhythms and melodies were also simple but catchy, indeed they were the pop tunes of their day. The challenge I find here is interpreting correctly the style of that era. The atmosphere that this particular music and Jim Galloway himself create is easy going lighthearted and a lot of fun. As a result the music practically plays itself when interpreted properly and I end up having a great time. In the Jim Ahrens Tribal Unit band the feeling that I get is one of a different type, triumph. The music here is more of a modern jazz funk style and requires more physical and mental focus. While Jim Ahrens himself is not too demanding, his music is. Playing the lead book here means splitting it with another player because coupled with the very high written parts are complex rhythms, fast time changes and hard key signatures. The mood here for me is definitely one of challenge. After my first gig with the band this summer I felt drained but really satisfied. It felt great to be able to meet and conquer these musical challenges and not since college have I had to be so alert playing a piece of music. Both bands are fun to play with and create challenge that both require different mental and physical approaches. Not all big bands are the same so is a big band a big band? Well I say, NO.

The Tony Carlucci Quartet

The T.C quartet is a band I put together and consists of Steve Heathcote (drums), Colin Barret (bass), Rob Rettberg (keys), (or Jeff Young on guitar) and myself on horns. Although we don't get the opportunity to play many gigs, when we do, it is a real treat. I especially enjoy the opportunity as it allows me the freedom to approach my trumpet totally as a solo instrument.

In the real world of making a living, there is very little room for improvised musical expression, so it usually takes me a little time to settle into the right groove. Once at this peak, the feeling is great. At our last gig, which was Meyer's Deli in September, the musical ideas expressed were some of the most innovative that the band has come up with so far. I always find that I learn a lot with these stints, as the band gels very well together and the members are some of Toronto's best innovative players. Needless to say, I find this tremendously inspiring. Our band plays everything from Bebop, to Latin, to Fusion. I love playing in all kinds of styles and the musicians in this band are all great at crossing over into these styles.

As I'm sure you can already tell from my comments so far, I love playing in this band and so this year I plan to pursue booking The Tony Carlucci Band much more vigorously.

Gangbuster Of A Horn Section

George Olliver & Gangbuster is a local R&B act that is known for its super high-energy stage show. George has maintained a high level of musicianship and energy for as long as I can remember. The Gangbuster horn section consists of Mike Massaro (alto & tenor), Pat Perez (tenor) and myself (trumpet). The gig leans towards being more physically demanding than mentally. This is because the music requires more good feel and energy than technical prowess.

The trumpet parts are a real endurance test for me. The music is written very high, with open sections that can repeat until your lip threatens to fall off. This, of course is the challenge of every night. The horn section as assembled, is very tight as a whole, and the fact that Pat and Mike are very accomplished soloists, leads us into every night feeling very enthusiastic and sounding great.

When I know I'm going to be playing with Gangbuster I always gear myself up so that I'm prepared for any challenge that may present itself.

One of the rewards that I can always count on when playing George's gig is that he has a habit of packing the house wherever he plays and as we all know it can be very inspiring to play to a full enthusiastic crowd.

Video

In August I had the opportunity to perform in a new Glass Tiger video scheduled for MTV release only. These guys are really great performers, and they made the long and gruelling shooting schedule very pleasant. The plan of action for the day included bus-ing in a large, young audience, mainly comprised of girls. These girls provided the electricity and spark so needed for a concert style video. The shooting turned out to be very exciting and I'm sure the song "Don't Forget Me" will do incredibly well.

WOODWINDS

FINDING A NICHE FOR THE SAXOPHONIST IN MODERN JAZZ

BY BILL GROVE



Pen in hand James 'Blood' Ulmer's *Odyssey* on the turntable, my task is to contemplate the lot of the saxophonist who wishes to carve

out a space for him – or herself – in the field of "modern jazz." And before all you rock and funk hipsters fall asleep at the very sound of the word (jazzzzzzzz), I'll explain that I do not mean swing or bebop or fusion or big band music but rather the truly modern improvised music that has developed since the early 1960s, replete with dissonance and funk and based on the freedom to play what you hear in the moment. The most direct means of knowing of that which I speak is to find a copy of each of the following: John Coltrane, *Live in Seattle* (1965); Ornette Coleman, *Free Jazz and Of Human Feeling* (1979); James 'Blood' Ulmer, *Black Rock*; Anthony Braxton, *Creative Orchestra Music*, (1976); Cecil Taylor, *Spring of Two Blue Jays* (1973) and *Indent* (1973); Ronald Shannon Jackson and The Decoding Society, *Barbecue Dog* (1983) and *Decode Yourself* (1985); Albert Ayler, the World Saxophone Quartet, the list goes on and on. If you listen to this music and find it not to your taste then stop reading now. I am not to your taste either.

My technical advice can be expressed in one sentence: know something of every style, practice like a maniac, transpose all you play to every key, and then play in situations that demand you dig deep and play what's in your heart and mind. Admittedly, you will develop an attitude that will garner you no studio work (the aforementioned heart and mind) and make you unfit for work in rock bands that expect you to double on keyboards and allow you to "stretch out" for eight bars between the verse relating how the singer's girlfriend left him and the one where he meets someone new.

So, as I replace Ulmer with Julius Hemphill's *Dogon A.D.* (1972), what's left? You might ask yourself, you, the one-in-twenty-thousand Canadians interested in music generally and intense saxophone playing specifically enough to consider making a career out of it. What is it you expect to do? How to tread that fine line, that rarified high-and-wired act, between high art and the hard sell? Another way to put the question: in a world where Sting's *Dream of the Blue Turtles* is actually considered by so-called serious people to be a jazz album, how can the local anarchofjazz stylist survive? And what will foster any meaningful, up-to-date development in the art form in Canada?

By now you're likely asking, who is this guy? Where does he live, on the moon? Actually, I grew up in a suburb of Toronto. Currently I teach, perform with several groups and make date squares which I sell in natural food stores. Yes, you heard me correctly. No, you cannot have the recipe. After many years of playing,

beginning with folk-rock guitar at the relatively late age of nineteen and including a serious brush with classical studies on clarinet and piano and in conducting and composition, it seems that I have finally settled, for the moment, on improvised music, a variant of so-called jazz. And having explored several areas of jazz, never knowing quite what I wanted but learning over and over what I *didn't* want, I'm now involved in several playing and writing situations which share a common approach: "Free" improvising based on the development of motifs, be they rhythmic or melodic, rather than on chord changes. The result is often simultaneously in several "keys" and time signatures yet can be thematically very dense and cohesive. The harmony is not as important as (perhaps an accidental by-product of) the ongoing melodies and variations of each instrument. No one plays a supporting role, each person supports the ensemble's forward movement. As Ornette Coleman said, "Everyone in my band is free to make their own mistakes."

Music is an exhilarating game, it frees me to play with the abandon of a child. It's always been important that I explore and attempt new things, if I had to play mostly the same thing every night the fun would evaporate. I couldn't have put my finger on it at the time but now I know I was looking for intensity and passion. And to me, coming from what might be termed a repressed culture, black music (which is called jazz) was a fountain of just that: sensuality, movement, intensity and passion. Perhaps it was that I'd never encountered a man who could be so emotional as, say, John Coltrane screaming out *A Love Supreme* (an Impulse recording recently re-issued by MCA). Or, for that matter, a woman who could ever wail like Aretha Franklin. Listen to Miles Davis' *Kind of Blue*, the entire album is a masterpiece of utterly spontaneous group playing, the sparse arrangements were done the day before the session. In my experience the only time four men did anything together was when they played golf.

Take heart, in this world there are those who actively search for music which speaks of a radically different sensibility. Find these people, become friends with them, and have them over for dinner (it's easy to learn to cook pasta). Life is short, you were not necessarily born to play show tunes in some suburban lounge. You don't have to believe in TV or the Superbowl or the Grammys or the Emmies or the Grannies and the Grandpas, unless you want to. Financially it can be a struggle but there are other rewards for digging deep and arriving at some unique expression in the face of the conformity and doom that hang over us all.

Do I sound fatalistic? I mean to arouse feelings of profound joy. What can I say? What is jazz, anyway? To me it's the only field worth plowing. Cultivate your ears, take heart in the fact that intelligent people are trying to listen.

(Bill Grove leads and composes for Whitenoise; Piano and Percussion, a trio featuring also Ambrose Pottie (marimba) and John Lennard (drums); and he plays guitar for Not Fudge King, a six-piece ensemble. He has composed for the theatre and for the Robert Desrosiers Dance Company. Currently he lives in Toronto where he teaches and tries to keep up with his own schedule.)

COMPUTERS

THE FAIRLIGHT SERIES III IN ACTION

BY ROB YALE



In last issue's column I tried to give you a taste of what the Series III was. I didn't go into much detail on the specific configuration of the software at that time. My reasons

were twofold; the system was very new to me, and I had not yet run the gauntlet of studio experiences necessary to allow me to sort out the bugs from the features. Well, since I wrote that last column I have done two TV series, a movie, and an assortment of jingles, and I can safely say that I now know the system! The focus of this month's column will be one of those sessions. I chose this particular one because it made use of the Fairlight in a number of interesting ways. The artist is Mohjah, and this session was for a series of songs that I am producing for him.

We started at my office overlooking the lovely and chic Cumberland Street. The reason we started there is because it's free. It doesn't make sense to waste money programming the machines in the studio if you don't have to. I had listened to the demos, seen the band live, and had chosen some songs that I liked. Mohjah and I discussed my choices, and we both narrowed the selection down. We decided that two of the tunes, "Music" and "Shango Warrior", would have Fairlight programs with live overdubs from the members of his band Compass; and the third tune, "Jealousy", would be a live basic track with Fairlight and instrumental overdubs. We spent about two nights per program.

Programming the Series III Real-Time Composer is rather like using a drum machine in that it allows you to loop sections of the music and play into them until they feel right. If you want to further refine your parts, you can edit the velocity, pitch, and duration of the individual notes.

When all the programming was finished, we took all the gear into the studio, and transferred the programmed tracks up to the 24-track. I think a few words about the actual transfer process would be in order. The Series III has 16 outputs. This means that there is an excellent chance that when you bring a completed tune into the studio it will have 16 separate sounds coming out these outputs. If you indiscriminately record these sounds without planning your track allocation, you could find yourself in a bind for tracks very quickly. The engineer should be informed of what sounds can be combined into stereo pairs, and composite tracks. Another thing to think about is what sounds are coming out of what outputs and, if possible, you should create a standard for the session. The engineer has to patch the various strips on the console to specific tracks and outboard gear. If you want to keep him from pulling out what's left of his hair, you would be well advised to keep your kick on track 1, snare on 2, etc. for the entire session.

I like to use the studio as a kind of audio electron microscope during the transfer process. It makes sense to get fussy with your sounds at this time. Look at it this way: it's less aggravating to find glitches and tuning problems at this stage when the equipment is still set up ready to go than to find these things in the mix. It's also easier to hear things that are amiss when the track is not covered up with reverb and delays.

The tracks were successfully printed, and we went ahead and did some overdubs, and a ghost vocal. This just gave us enough time to do some rough mixes and to run off a few dubs to listen to until the next session. We waited almost three weeks until the next studio date. This turned out to be a very good thing. I noticed some things about the way the two programmed songs sat which did not please me very much. They were the kind of things that normally, in a more conventional recording process, would have had to be lived with. In "Shango Warrior" I had arranged a one bar pause in the out chorus. It was something that seemed great at the time, but ended up making the chorus lose its momentum. Tough. What's a guy to do? I had spent time overdubbing on the song, and I couldn't re-lay it. On the other hand, an edit was out of the question because the chorus would have sounded lopsided with one bar missing.

Series III to the rescue! It occurred to me that I had in my possession an instrument that was also a very powerful piece of outboard gear. The Series III has the ability to sample so well that it is impossible to distinguish the sample from the original source. In addition to this, the fact that the machine is 16 bit digital means that there would not be any noise added from generation to generation. I listened to what I had on tape. It seemed that if the pause bar was structurally identical to a previous bar in the piece, the song would groove better. All I needed to do was to add a note on the bass, the guitar from an earlier part in the song, and manually play one bar of acoustic piano.

Aha! you might say. Why didn't you just play in the bass on the same sample you used in the program? The reason I chose not to do it that way was because of the processing we had done on the bass. It's always harder to try to recreate an effect than it is to invent one. Here's what I did instead: we rolled back to a part of the chorus which had the bass line I needed. I set the Series III to sample about 10 seconds at 44.1 kHz, and took a sample of more than what I needed. I next went to the Waveform Editing Page, and trimmed the sample so that it fit exactly into one bar. It was now just a simple matter of pressing the key at the right times to neatly 'fly-in' the missing bass part. I did the same thing with the guitar parts, and when I was finished the song sounded as if that was the way it had been originally recorded! The whole process took about an hour.

So that's what you can do with a Series III Fairlight. At least those are a few of the things you can do. I don't feel that I've scratched the surface of this instrument's potential.

(Rob Yale, of Digital Music Inc., is well known as a pioneer in the field of computerised music. Yale's Fairlight expertise (using Series IIX) is evident on the recent albums of David Bowie (Tonight), Jane Siberry (The Speckless Sky & No Borders Here), FM (Con Test), Stan Meissner (Windows To Light), and Doug

Cameron (Mona With The Children). His work can be heard on many popular commercials, including the distinctive Diet Pepsi "Taste Above All" spots. As well, Rob wrote and produced the Energizer commercials "Explosion" and "Light Power" which were recognized with a Craft Award at the 1985 Television Bureau Bessie Awards. He has also done extensive work for television, including music for CBC Midday and The Journal, CBC logos, SCTV, Owl TV and Women of the World).

VOCALS

LEARNING VOCAL PARTS QUICKLY BY DEBBIE FLEMING



For six years, I was the lead singer of a vocal backup quartet on the Ronnie Prophet show. This was a T.V. show which recorded everything including

music – live to tape, before a live audience. (Most T.V. variety shows pre-record their music, so they can concentrate on the visual aspects). We would tape four shows in one week, and Ronnie would have eight-ten new songs to perform during that period. Our week would begin Sunday morning, and we would rehearse the music for Ronnie's songs, and any Canadian artists that could come in, from Sunday to Wednesday, all day long. We repeated and taped the new material on our little Walkmans enough during these rehearsals, that we were confident of our parts, and felt the songs to be part of us when we finally went into CFTO to perform them for cameras and audience.

Thursdays and Fridays were taping days, and we would arrive at the studio those mornings to rehearse new material with the big Nashville stars, that would be guests on the show the same night. We had an average of eight new songs to learn each morning, though I do recall learning twelve new tunes on one of those mornings, to be performed THAT night. We would spend about twenty minutes on each song – listening to the original tape, doing lifts of the parts, then rehearsing it a few times over with the band. At the time, while the songs were fresh in our minds, we felt very confident of our parts. After this intensive rehearsing, we were ready to perform Ronnie's songs, and some of the new songs for the camera shots, and though the new songs were ragged, we always felt they'd magically come together that night. After the camera rehearsals, we'd race to make-up, and dress in our costumes, with barely time to eat. We had little or no time during the day to go over our parts we'd learned that morning.

After taping Ronnie's tunes at night for cameras and live audience, guest number one would be announced, and would take his/her place in front of us (it could have been George Jones, Tammy Wynette, Ronnie Milsap, Mel Tillis – we backed them all).

We'd go over a few bars of their song for sound check, and the tape would roll! It suddenly felt to all of us that we had never heard these songs before, or worst still, we'd get one tune mixed up with another we'd learned the same day – all the while swaying to the beat, with smiles glued on our faces for the cameras, thinking in panic "How does this song go? What notes do I sing?" How mortifying for the tape to grind to an abrupt stop mid-song, and to hear Peter Houston's voice from the sound booth saying we'd have to do it again, as the vocal group sounded unsure during their entry. We were all waiting for someone to remember their note, so we could slide our own in, and not be doubling someone else. As the lead singer I would also find myself having to sing a duet with Crystal Gayle, or Janie Fricke, and match their phrasing and vibrato; sing the right notes the first chorus (the second chorus is always easy, the first one jogs your memory); blend vocal tones, as well as look relaxed. Panic city! Especially without a run-through!

It was the trauma of the "memory overload" we suffered during those early shows, that prompted me to develop a system for writing parts quickly and efficiently, that did not involve musical notation. Those of us who cared enough to learn the system got through the next five years of the show with a lot more confidence. I still use the system when learning jingles where the musical director does not give the singers vocal charts, but expects us to remember the notes we're given at the piano – not always an easy task. It's also handy during recording backup sessions where no charts are written; and especially during live shows where rehearsal time is minimal, and singers to back up are many.

Basically, this system is based on words and numbers. Always make sure you have a copy of the lyrics for the tunes you are working on – and preferably clearly written or typewritten, double spaced, so you can make markings about your note changes over the important words, and in the margin.

You start by first, developing your ear to the point where you can easily hear the degrees of the scale at any point within a song – tonic (1); supertonic (2); minor third (-3); third (3); fourth (4); flatted fifth (-5); fifth (5); augmented fifth, or flat sixth (+ 5, or -6); sixth (6); seventh (7); major seventh (circled 7). Please note, that for this system I am NOT talking about the degrees of a particular chord within the song, although that can be handy for other things. I am talking of the song itself – so if the song is in C major, the notation would be C(1); D(2); Eb(-3); E(3); F(4); F#/Gb (-5; + 4; #11); G(5); G# (+ 5, or -6); A(6); Bb(7); B (circled 7). A song in the minor tonality uses the same principle – i.e. in A minor, the tonic A = (1). It can get confusing if a tune goes from minor to relative major, or modulates – in which case you must make notes to yourself on your lyric sheet, beside the appropriate section, the most simple way for you to grasp the notes for your purposes.

Test yourself for a few weeks, on any songs you hear on the radio – try and hear

the tonic at any given point of the song (it's a challenge if it has gone into a different key in the bridge – in which case, hum *that* tonic to yourself, and try relating it to other original tonic.) When you have a firm grasp of your tonics, try hearing the other degrees within the songs, beginning with thirds, fifths, and sevenths, and then the rest. Once you are confident with you ear, you are ready to use the number system.

Now you're in the studio, and the producer hands you the lyric sheets you asked for when she/he called you. (S)he asks you to sing oohs during the first verse. If you are the lead singer, you find the most suitable note in your range for the desired sound – could be the 3rd, for example. Perhaps the next singer down will sing the tonic, and the 3rd singer the fifth (supposing the first chord you sing is a tonic chord). If there is one sheet of lyrics for the three of you, write a configuration such as ooh 3-5 beside the line where the oohs are to begin. As the chords of the song change, you are going to have to change your notes to fit – so above the word where the chord changes, either write the number of the next note you are to sing, or an arrow, or a squiggle – anything that will help you remember your note and save you the embarrassment of asking another singer "what's my note?" The other singer would rather think about his/her own part, than worry about being responsible for your parts as well.

If you are to sing the words of the chorus in harmony or unison, write the number of each note you are to sing above the appropriate word. This may take longer at first than actually memorizing your part, but keep up the practise, as you will find this system will get you out of some tight spots, once you get a handle on it.

You can use a system of arrows moving up or down to indicate the direction you are to travel, or ◀ to indicate a synchopated (pushed) word. Squiggle lines can indicate licks – sometimes you have to follow the phrasing of the lead singer exactly – so any markings you can develop as your own personal clues will help. Underlining the words where the major beats of the bar fall, is often helpful. Writing in bar lines may help with the meter of the phrases.

You need not adhere to the system I developed for myself – learning parts quickly. For example, if you have perfect pitch, you may prefer writing the note names above the words i.e. Bb, C#, etc.

As a professional session singer for 14 years, I can't overemphasize the importance of speed in learning parts – especially when you realize how much money per studio hour producers have to pay. The faster you learn your parts, the sooner you'll feel them, and the happier your producer will be. Also, it is of major importance that you take responsibility for your own parts, and try to find any method to ensure that you don't tromp on someone else's notes and throw them off.

It is not as necessary to read music nowadays, as fewer and fewer session singers have that skill (though there are some instances where sight singing is indispensable.) It IS a good skill to have, however, and helps very much with the ear

training, and vice versa. God help you if you find yourself on a session as the only non-reader among a group of crack sightreaders. That registers about a 10 on the Richter scale of anxiety.

In a nutshell – if you have the talent, the voice and the drive – learn to listen hard, blend well, develop your pitch accuracy, grasp parts quickly, and *always* have your pencil perched.

SONGWRITING

BUILDING A "ROOM WITH A VIEW"

BY EDDIE SCHWARTZ



Once upon a time, a time not very long ago I might add, there was a young Canadian songwriter who was drawn by visions of excitement and romance to the great city of New York. He set himself up in a rundown but liveable little apartment in that part of New York City called Greenwich Village, unpacked his instruments and prepared himself to write moving music and profound lyrics inspired as it were by the great metropolis at his feet. There was one little problem, however. The great city of New York wasn't at his feet. In fact New York was nowhere to be seen. In his decaying little apartment one young compatriot had only one soot besmirched window, and that window faced the blackened brick wall of the next old apartment building, something less than ten feet away. That breathtaking skyline that has inspired untold thousands of great works, of that vista one young Canadian could see nothing.

Now it is one of the wonders of the human spirit, that often our most shining moments come out of the deepest adversity. Also not to be forgotten is that it is always darkest before the dawn. Even if you can't really see the dawn, you can still *imagine* it. And here lies one of the lessons of this little story: *imagination*. It's something that's of key importance to kids and songwriters alike. But to continue with our story..

So, Sydney, to give our songwriter a name, was just a little uninspired, a little claustrophobic and getting more than a little frustrated in his dingy New York apartment. He would look out his now clean window (which made little difference) wondering whether it was day or night, sunny or overcast, raining or snowing and mutter to himself with a heavy dose of irony "I've sure got a view here." And the phrase "I've got a room with a view" popped into his head. With that phrase kicking around in his head, Sydney took out a picture of his girlfriend in Toronto, put it on his beat up upright piano and just looked at it. He started feeling a little better and before long he had written on a piece of paper these lines: "I've got a room with a view if I'm looking at you; These four walls I see through, if I'm looking at you."

Now he felt even better and being a

songwriter after all, he decided to put those words to music. Soon Sydney had a melody and chords he felt worked with his lyrics and felt satisfied he had a strong chorus to a song he imagined he would call "Room with a View." There were a few things missing however, like verses and a bridge. And so Sydney bravely set forth, confident with such an inspiring (to him at least) chorus that verses and a bridge couldn't be far behind.

He set up his little tape recorder with the built in microphone and played and sang and generally tried to improvise his way into a verse idea that would work with the "Room" chorus. He came upon ideas and tunes he liked, taped them and then listened back to see how he was doing. "Not bad," he thought upon hearing his first ideas, "but not there yet."

So he went back to the piano and started again searching, improvising, experimenting and then taping the best ideas. Again he listened and again he wasn't satisfied. This chorus is special, he felt, and so must everything else be in this song. After a day of this process, Sydney knew he didn't have it right yet but felt confident tomorrow would be the day. But by the following evening he still hadn't gotten anywhere, nor had he by the next night. It became obvious to Sydney, that his approach of improvising a verse and then mating it to the chorus wasn't working, although he had used it successfully many times before.

But he was determined to finish the song. So he abandoned his trusty improvisational approach and tried something different, an approach called "Stumbling in the Dark."

To the novice songwriter "Stumbling in the Dark" can be just as unproductive as it sounds and just as frustrating. But to a writer who knows how to use this tedious but sometimes necessary technique, it can yield surprisingly good results. The secret is to know where you want to end up. By using an analogy, if you were stumbling in the dark in a cave and you wanted to find the surface you'd move in an upward direction, towards signs of fresh air or to any faint signs of light. The same principle applies to songwriting. First decide where you want to end up. For example, if your chorus starts on a C chord you might very well decide you want your verse to end on a G chord, a logical if not original choice. Now you can work backward from the G chord to create any number of possible progressions. Let's say the chorus you started on a C chord ends on an F chord. The F will suggest certain chords to follow, in other words suggesting the first chord of your verse. If you can determine the first and last chords of your verse this way then you graduate from "Stumbling in the Dark" to "Fill in the Blanks," another possibly tedious process, but a step closer to a completed song.

Now writing a verse this way from an already written chorus doesn't have to be as mechanical a process as it sounds. Although mechanical considerations may dictate where you start your verse and where you end it (chord wise), the world of all possibility lies between those two points. In addition perfect cadences (fifth to tonic movements) aren't your only or best starting and ending verse choices. The starting and ending chords of your chorus should give you an idea where to look for the beginnings and endings of your verses, not dictate specific choices.

It was down this winding path of discovery

that our friend Sydney carefully went. After six weeks of daily travail, he sat back and listened to a live home recording of himself singing the finished "Room with a View." It had been a tremendously difficult and time consuming process. Many progressions had been created and abandoned, and the lyrics had entailed a similar trial and error process but he felt it had been worth it. Usually for Sydney the process of writing songs through improvisation was at least half the fun, was quick and easy and yielded good results. "Room with a View" was not a spontaneous experience in the least. But the song was better for it, better for the weeks of careful sifting and matching of ideas, discarding and starting again.

In the final analysis, whether the writer enjoys the process of writing or not is irrelevant. Only the songs matter, and ultimately only the very good ones.

As for Sydney, he still hasn't gotten used to that little apartment in Greenwich Village. But everytime it gets to the point where the walls are moving in on him he puts on Jeffrey Osborne's new version of "Room with a View," lies back and closes his eyes and suddenly he can see clear up to Central Park, and even a little beyond.

ARRANGING

FIGHTING ARRANGER'S BLOCK

BY RON BURROWS



I'm sure I'm not the only one who has had the following experience: There's writing to be done. You've got your pencils sharpened, there are no distractions

around your work space, and your blank manuscript is just waiting for you to tackle it.

And waiting.

And waiting.

You have another cigarette, lean back in your chair, watch the smoke swirl to the ceiling, notice the crack in the ceiling, look at your watch (another hour has gone by), go to the kitchen for a glass of water, come back to your desk, look at the blank manuscript, tap your pencil on the manuscript (nope, still nothing there), loosen your belt, rub your eyes, wonder if you should phone Ray to see if he wants to catch last call somewhere, and then finally you lay down the pencil, and go lay down yourself.

All you were able to come up with were a bunch of disjointed segments that had no hope of ever making it to the recording session, and you trashed each one even before they made it to paper.

Is Rod Serling in the house somewhere? Have no fear.

Rod is nowhere around. You've just been through a bout of writer's cramp, which is also known as mental block.

Even though you had all your working utensils together, and everything seemed right, nothing would come to you.

Maybe now would be a good time to re-assess your writing and arranging habits and procedures.

The first thing you should remind yourself is that you're dealing with a creative process. And as with all other areas of the arts, one needs inspiration in order to create. The pressure of deadlines can thrust inspiration on you, but it can also pump you full of creative blanks.

Before you get down to the creative part of writing the arrangement, there are some basic steps you can take to mentally set up your writing session.

First, decide what rhythm best suits the mood of what it is you have to do. And then decide in what tempo that rhythm best suits the mood of what it is you have to do. And then decide in what tempo that rhythm works best. In the case of jingles, this will roughly establish your bar count, since you're likely working within the framework of 30 or 60 seconds.

Now you have a rhythm, and a tempo. You're on your way.

The next step is to find a melodic line that will work within the structure we've started to build.

This may be the main melody, a counter melody, or even a bass line that comes to you as a result of your initial rhythm. Anything that twigs an emotional response in you will trigger your creative juices, and the momentum will continue to build.

As you were figuring out your melody line, you were likely hearing the changes that would go with it.

Throw your rough changes into the chart, and embellish them later as you orchestrate.

You're almost there.

With your rhythm, tempo, melody, and harmonies in place, the final thing left to do is to orchestrate.

Before you start orchestrating, however, play the piece several times, and become very familiar with it. (I know you figure that you DO know the song, since you just worked on it. But you have to give it a chance to breathe, and give you a chance to analyze what it needs.) As you play it, either manually or mentally, you'll start hearing different lines in different places, and you'll start to discern what instruments would be best suited to play those lines, shots, harmonies, etc.

Sometimes before I start writing the actual parts for the various sections, I'll map out a rough sketch of the chart with the melody and changes, and go through it putting curves and lines in places where I want certain instruments to do specific things. Horn shots, string glisses, Kimmoid bass pops - things like that.

At this point, the sketch is basically complete, and you can start putting in the actual notation.

And remember, as I always say, nothing is carved in stone. If you find you can get going on an arrangement by starting with a melody line instead of the rhythm, or a hook presents itself for you to arrange around, then by all means do it the way you find easiest. Just because something works for one person doesn't mean that it's necessarily right for you. Find out what works best for you, and develop that *modus operandi*.

But keep in mind that the rhythm and melody are the two most important aspects of your arrangement.

Not to downplay the importance of harmony and orchestration, but rhythm and melody are the mainstays of your arrangement.

Now that you've established your working methods when it comes to getting the arrangement going, some basic philosophy regarding your approach to the arrangement should be decided upon.

There are four rules of thumb I follow: familiarity, simplicity, flexibility, and Ron Dann's 'First Rule of Life.'

The familiarity was mentioned earlier, when I suggested that you should play the assignment over and over in order to really know what it is you have to do. Sometimes it helps to walk away from the table, and clear your brain of the initial steps you took while forming your arrangement. Going over the project in your mind, rather than sitting at your axe or your desk, can remove any technical or manual limitations there might be.

Most of the writers I know already have a pretty good idea of what it is they're going to do with an arrangement once they are familiar with the form. One of my writer friends can sit in a noisy bar, with the baseball game playing on the television set over the bar, and he still can toss off a first rate orchestration before the bar closes. And he doesn't miss a single play of the baseball game, either. I wouldn't recommend this method right off the bat, though. Unless it works for you.

I have two pet phrases I employ in my line of work: one of them is unprintable, and the other is 'Simplicity is the key.'

Don't overthink your arrangement. Your first idea for a passage many times ends up being the best one. You can labour over a four bar section for hours, changing voicings, colours, rhythms, movement, and counter melodies, and the original idea you had for that section is likely the closest to the way you should do it. Not that any of the other ideas you try wouldn't work. It's just that you have to decide on what course you're going to follow, and build from there. Otherwise, you can be re-writing and re-arranging until ten minutes before the session. Most writers of literacy works never finish writing their current projects: it just happens that the last draft they completed is the one that goes to print when the publisher says 'we need it now!'. It can be the same thing with music. That's ok, as long as you're satisfied with your last draft.

Which leads me to flexibility.

There are times in the recording studio when there could be the odd comment from a client about your arrangement; too much happening here, too little happening there, could you make it faster, slower, brighter, darker, more vocals, less vocals, and could the alto sax player please take off his phosphorescent lime green sneakers?

Now is the time your familiarity with profanity, and with the arrangement will come in handy.

Forget the profanity (the client doesn't believe that the arrangement is the best thing since sliced bread...at least not yet),

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and start considering some of the alternative thoughts you had when first conceiving the arrangement.

It's fairly easy to take stuff out of an arrangement, a bit tougher to add stuff on the spot (when you're dealing with string or horn sections), but it can still be done. It will change the face of your arrangement slightly, but don't get upset; after all, you're still the one making the physical changes.

If the tune has to be faster or slower, that's still relatively easy to accomplish. The message of the jingle is likely contained in the body of the score, so the body has to remain intact. Which means if the tempo has to be slightly faster than originally planned, then the intro or the outro can be extended.

Conversely, if the tempo has to be a touch slower than planned, then you'll have to remove a bit, either from the intro, or the outro. And many times you have turnarounds that can be adjusted to accommodate your changes, without having to touch the intros and outros.

It boils down to equating flexibility with common sense. Exercise your common sense in the studio, and your efforts to accommodate your clients' wishes will be greatly appreciated by them. They walk away happy, and the fact that you had to make changes doesn't mean that you end up as a charter member of 'Spineless Compromisers from Hell.' It can test your mettle, but it's a positive step in the writing experience you need to gain.

My final rule of thumb, and one that I consider the most important, is the Ron Dann 'First Rule of Life.'

It applies to all aspects of writing, arranging, orchestrating, copying, recording, clients, engineers; the list goes on and on.

'The Rule' will stand you in good stead always, and you'll find that by adhering to this rule, you'll avoid many pitfalls.

You'll be able to address client concerns before they know they have any. You'll be able to head off possible train wrecks in your arrangements. You will always be as prepared for a session, and the changes that may occur during it, as anyone is capable of being.

All this from one 'Rule of Life,' which is.....Never Assume.

Never assume that 'they'll know what I mean, I'll just explain it to them when I get there'; never assume that the client has exactly the same taste as you when it comes to writing the hurdy-gurdy part; and never assume that your bass player got eight hours sleep the night before, and knows which studio the session's at.

I think you get my drift.

Enough said.

(Ron Burrows is President of Burrows/Kit-ching, a busy Toronto jingle house.)

SOUND & LIGHTING

TO PURCHASE OR RENT A SOUND SYSTEM

BY MIKE VON STIPHOUT



This issue we are going to look at the various options when buying, renting or leasing sound systems. The following article is a guide for musicians and bands when they consider the above.

The first case we will consider is the smaller part-time bands who use a smaller sound system and have full-time jobs. Usually, in these cases, the sound system requirements are much less. The total price of these systems is well under ten thousand dollars. Since the members of these bands have other jobs, buying their system is a reasonable option because the band is not their sole source of income, and their system is easier to sell.

The second case concerns full-time bands who work regularly and have aspirations to become recording acts. These bands will need bigger and more elaborate systems due to the competitive nature of their circuit. They should look and sound their best because if they don't there is always another band to take their place.

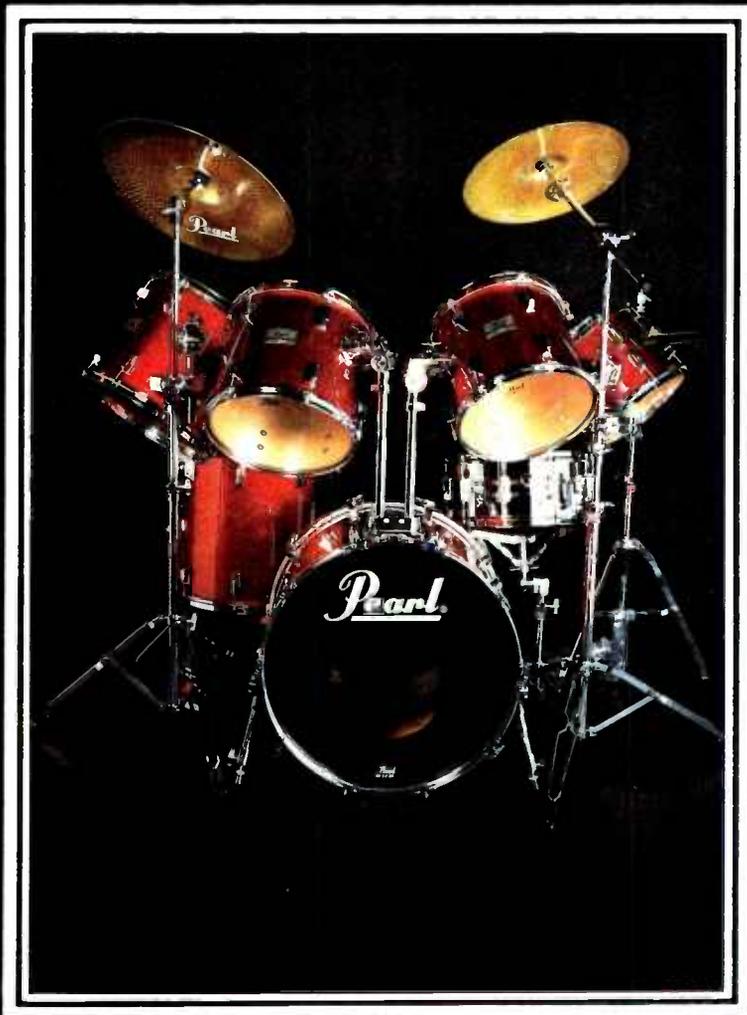
The first points to consider in the long-range financial plans for the bands are: one, how well is the band doing, and, two, how consistent are the bookings from their agent. These are serious points to consider if they are going to take out a loan for the purchase of the system, and make the payments. If they decide to purchase their system with a loan, someone or several people will have to commit to it. So, with this in mind, they have to think about whether they are able to take weeks off for vacations, recording demos, illness, and the very possible unexpected break-up of the band. In other words, if a group of musicians are going to sign for a loan (assuming they have the credit) they have to be sure to stick it out together and trust one another.

The purchase price of a competitive sound system will be approximately twenty thousand dollars. This kind of system is not very liquid; i.e., you might not be able to sell it quickly and for a good price. To sum it up, it's a risky proposition.

One option to consider is the purchase of a used package for approximately half the price of a new system. The equipment in the used system is not state-of-the-art, but can be improved bit by bit. For example, to improve your package, certain music stores will rent components, i.e. digital delays, digital reverbs, etc., for approximately 40 percent of the rental price applied to the list purchase price. But, that used package you're considering may still require a loan, even with the discount, because you're paying cash to the seller.

Another option is the purchase of certain parts of a sound system. For example, you can

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buy the monitor system, the effects rack, or all mics and direct boxes. By doing this, you will be giving your sound a certain consistency. Say a band has a singer who loses his or her voice because the monitors are not clear enough; having your own high-quality monitor system will help them prevent burn-out. This will, also lower the rental price of the whole system.

If the band makes it to the recording act level, in certain cases they will have the main system supplied, or they will need to rent a much bigger main system; but, they can still use their own monitor system/effects rack/mics & direct boxes.

Leasing sound systems to bands occurs less frequently than renting because it requires similar credit requirements as a loan, i.e. long-term commitment. If it is a lease with option to buy, usually some sort of premium is charged. Keep in mind that the seller somehow is making his profit. If a certain amount of payments in a row are missed, the initial leasing agreement is off. This arrangement is more common for clubs who wish to supply a house sound system for bands or for D.J.s.

The advantages of renting a sound system are to rent what you need, when you need it, and if you need it (house systems). There is usually no long-term commitment and no one signs his life away. If the band breaks up or changes members, there are no complicated financial arrangements to rearrange.

Although this article is about sound systems, one thing to consider is the purchase of a good, used truck by the touring band. A good, used truck costs between five and ten thousand dollars and is very easy to sell. It will reduce weekly operating expenses by about \$250 to \$350. This is probably the first thing a touring band should consider to buy. It will also put them in a better position to save and make further purchases.

The above advice on the purchase of a sound system is general and good deals can be found if you try. It is also a good idea to consult an accountant on the feasibility of such a move. A good accountant will ask all the necessary questions and will help you understand the financial responsibility you are considering.

(Mike von Stiphout is live sound engineer based in Montreal who previously worked with the XMEN and currently works with a new Montreal band called the Wild Boys.)

RECORDING

RECORDING A DANCE MIX WITH SKINNY PUPPY

BY CHRIS SHEPPARD



Making a successful extended dance mix of a song is not as simple as throwing an instrumental passage into the middle of the song and adding

a disco drum track, but you might think so to hear most of the songs that are getting re-

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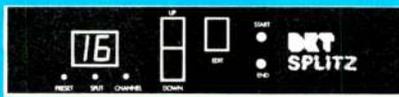
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Tips

mixed these days. Unlike most producers, as a club DJ I have an opportunity to actually see an audience react spontaneously to a song, so I've come to learn what works and what doesn't. When I talk about seeing a song work you have to imagine I'm standing in a DJ booth overlooking a packed dancefloor with hundreds of kids going nuts. They let you know what they like in a very obvious way.

My job was to be a moderator of sounds that the producers, Dave Ogilvie and Cevin Key (who is a member of Skinny Puppy) could create at the board. In my opinion Key/Ogilvie is the best new music production team in Canada. Usually the best thing to do is to kick the band and the producer out of the room, but this is an exception. Most remixers kick them out because they're so protective of their song. For example, in Toronto I've met with a lot of resistance when I want to, say, sample a jackhammer. The producer just freaks out. Key/Ogilvie would want it more wild. My idea behind this was to do a dance mix that would be playable on a station like CFNY (with hundreds of thousands of listeners), in dance clubs around the world, and in the homes of the very dedicated following that Skinny Puppy has always had.

Working on this particular Skinny Puppy single presented two distinct challenges. The first was doing a dance mix of a song I'd never heard before (the A-side, "Dig It"), and the second was to do a re-mix of a song that is already extremely popular on the dancefloor (the B-side, "The Choke"). With "Dig It" I knew I'd have to find a way of investing the song with a dancefloor sensibility; with "The Choke" I wanted to give it an updated sound that would make people go out and buy the new version.

"The Choke"

The reason we made a club mix of "The Choke" is because it's already a huge hit and we wanted it to get even bigger. For the past year it's been a song that can constantly pack the dancefloor. Until now it had only been available on the LP, but I know that people like to buy the singles. When you re-mix a song you've been hearing for a while you're basically fixing up the things you thought were flawed, updating the sounds to today's format, and emphasizing the things that the people like the best. I know my way around it because I get the people's reactions immediately. Some people always tell the DJ what they think.

Because this song was recorded almost two years ago and popular drum sounds have changed since then, that was the part of "The Choke" that I wanted to work on. We tried different techniques and ended up using existing sounds on Moev's EMU-12 and re-EQ'd them.

For the intro I decided to isolate the keyboard part and use it as an eerie sound that DJs could talk over. This will make it even more popular for airplay. The next thing to add was the signature Skinny Puppy sound: Roman Polanski's voice from The Tenant. (He says: "If you cut off my head, what do I say? Me and my head or me and my body?"). Then the new drums kick in and eventually Ogre's vocals enter (with the word "split") and we're back into the song. To create the stuttering effect on the "split" we cut the tape four times, and on the last we played it through backwards.

Dave Ogilvie is an excellent engineer, and it's good to have one because he can make tape edits quickly and save expensive studio

time. For this re-mix, all the instrument levels and EQs were changed from the LP version. We used the voice from The Tenant more because people love it. Key sampled me scratching Run DMC on a turntable, put it through some effects, and then let me play the new sound (with a foot pedal) into the mix. After three days of changing EQs, editing, and adding effects we completed the new version.

"Dig It"

The first thing I did was listen to a tape of "Dig It" which didn't sound too good (for dance club purposes) at all. Obviously the germ of a great song was there but it was completely unmixed. It's such a completely abrasive song I wondered how I could make it fit on the dancefloor because people dancing need a bit of time to adjust to a different sound.

After listening to the rough mix on cassette for a couple of days I finally got a chance to go into the studio to hear the master tape. The tape had already been EQ'd and distorted (the use of distortion is a key element in Skinny Puppy's sound) and I knew that the vocalist, Nivek Ogre, would be coming in later to distort it some more, so at least I knew what I had to work with. Way back in the mix I found a hip-hop drum program and a heavy metal guitar sound. These are two important elements that the people in the clubs want to hear right now.

I knew immediately that I wanted to bring those tracks up but I also realized we needed an intro featuring those two tracks isolated. I punched everything else off the board and isolated the two tracks. I explained to Key/Ogilvie that we needed at least a 2 minute intro (figuratively speaking) of this stuff because we're making an extended dance mix. This is a tactic you can use to fool an audience into listening to a new song without leaving the dance floor.

Using a heavy intro of just drums and guitar with only hints of Skinny Puppy in the very deep background will have the audience going wild wondering, "Who's this? What's this?" At this point the song isn't hip hop or heavy metal or white noise, but a combination of the three. After 1:20 minute of this, in comes Ogre screaming like a mental case. Then the audience's question is answered: "It's the new Skinny Puppy!" and they're already dancing to it.

After transferring the intro onto 1/4" tape (at 30 IPS) it's time to work on the most important part, the song itself. We went back to the beginning of the master and decided we wanted the vocals EQ'd more and to have more effects. We spent the next four hours readjusting levels on the board for the sound we wanted the remix to have. Once the levels were adjusted we transferred it onto the 1/4".

Because we were working on a new song, the three of us worked on our own versions of the mix, exchanging ideas the whole time. This wasn't just for the dance mix; parts of each would also be integrated into the final LP version. All the mixes sounded different, but except for the drum tracks, all the levels were set at the same volume. (This was a lesson we learned while mixing "The Choke". We'd recorded an instrumental track that was made useless because the levels were different.) Eventually we began the tedious task of editing the best parts of the mixes to create what ended up being the number one dance song in progressive clubs across Canada.

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Tips

BUSINESS

CONSULTING ON A ROCK FILM

BY JEFF ROGERS



In late July, I was contracted to work as a rock consultant for the film, *Hearts Of Fire*. The film stars Fiona, Rupert Everett and Bob Dylan.

The three play rock stars in various stages of development, from fledgling to current star to retired rocker. The film follows Molly McGuire (Fiona) from the bar scene to rock super-stardom and explores what happens to her personal life. She ends up playing a concert tour with Billy Park (Dylan) and James Colt (Everett).

A job that sounds like no work and all glamour is usually quite the opposite. It consists of giving advice to people who basically do not have a clue as to what you're talking about (especially when using complicated terms like gig, rider and P.D.).

The main point of order for the people on *Hearts Of Fire* is to have the concert scenes of the film look like real rock concerts. To explain to them what real rock concerts looked like, I took them to several performances, including Glass Tiger, the Psychedelic Furs, Van Halen, Elton John and Honeymoon Suite. The latter two were quite palatable for my concert team, but if you take people to see Van Halen when the last show they saw was Janis Joplin at the Fillmore East, there is a bit of culture shock involved. One day I walked into the office and told them that we were about to see three bands called Simply Red, The Blow Monkeys and the Psychedelic Furs. I got some very strange looks.

The film takes place in both England and North America. Help was needed on the concert scenes which were to take place in North America. In order to stage these concerts, they would have to draw some substantial audiences.

At one show, to be staged at Copps Coliseum in Hamilton, they needed to draw 10,000 people. The only way they felt they could do this was to have a real headlining act, Canadian or International. The search began with phone calls and meetings with agents. There was little availability with big acts, but fortunately one of the acts that I had recommended was both interested and ready to put together a Canadian tour. Honeymoon Suite became the headliner. To make the show an even better draw, it would be promoted as a five dollar rock concert where you could see Hamilton locals Brighton Rock have the opportunity of a lifetime to be an extra in a major motion picture and see headliners Honeymoon Suite.

Another show would be at Ontario Place where only 5,000 people were needed but there is no stage room for another act. Several things are being considered to motivate the audience but so far none have been feasible. The first show however, is with all three stars on stage: Fiona, Rupert Everett and Bob Dylan.

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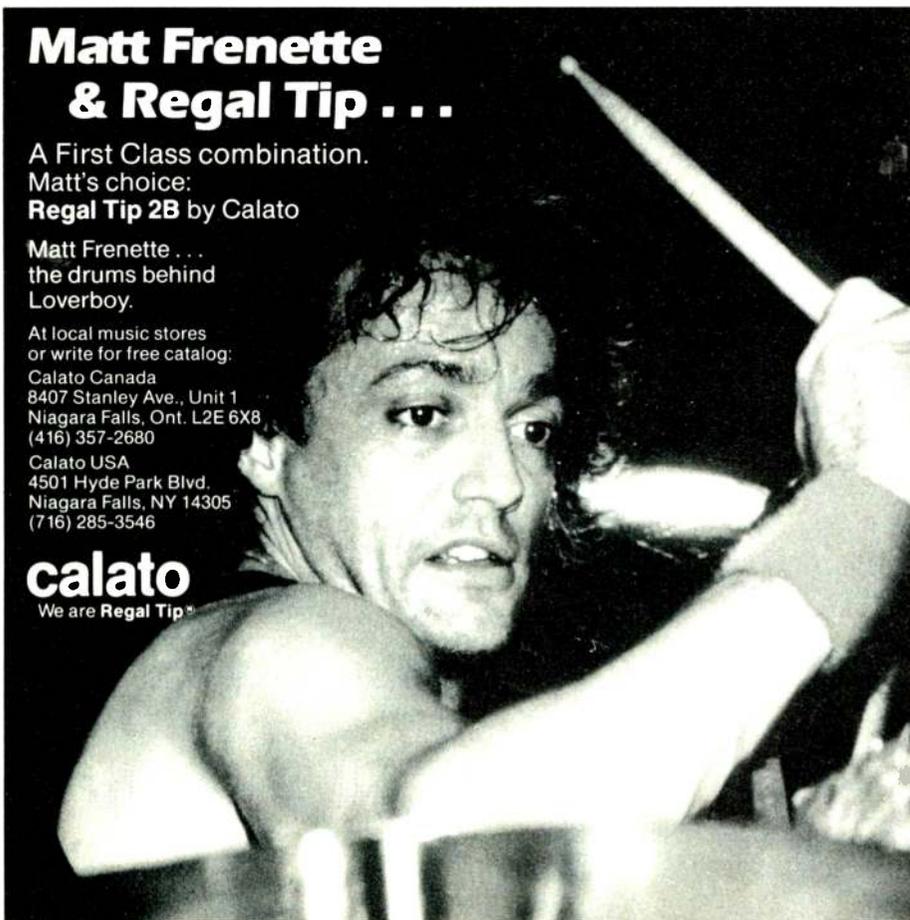
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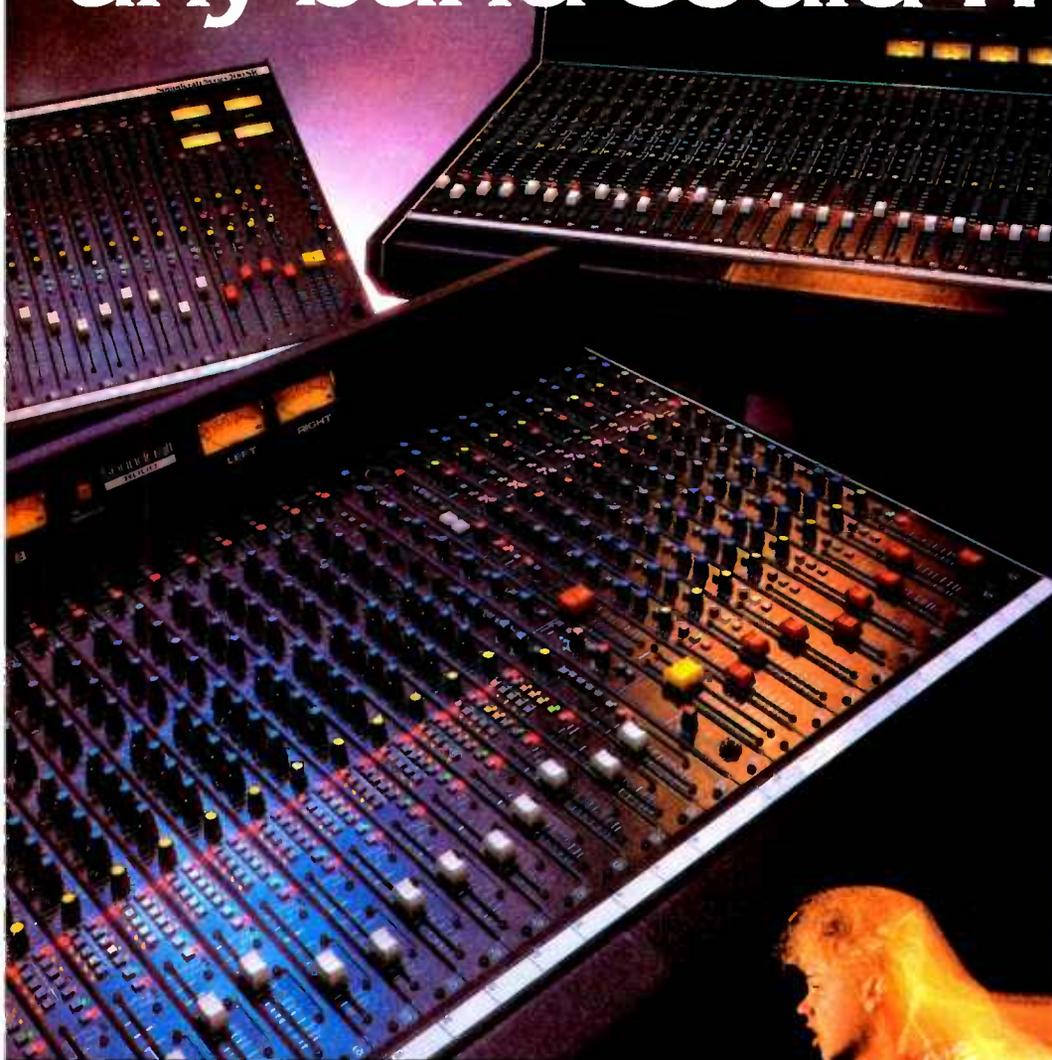
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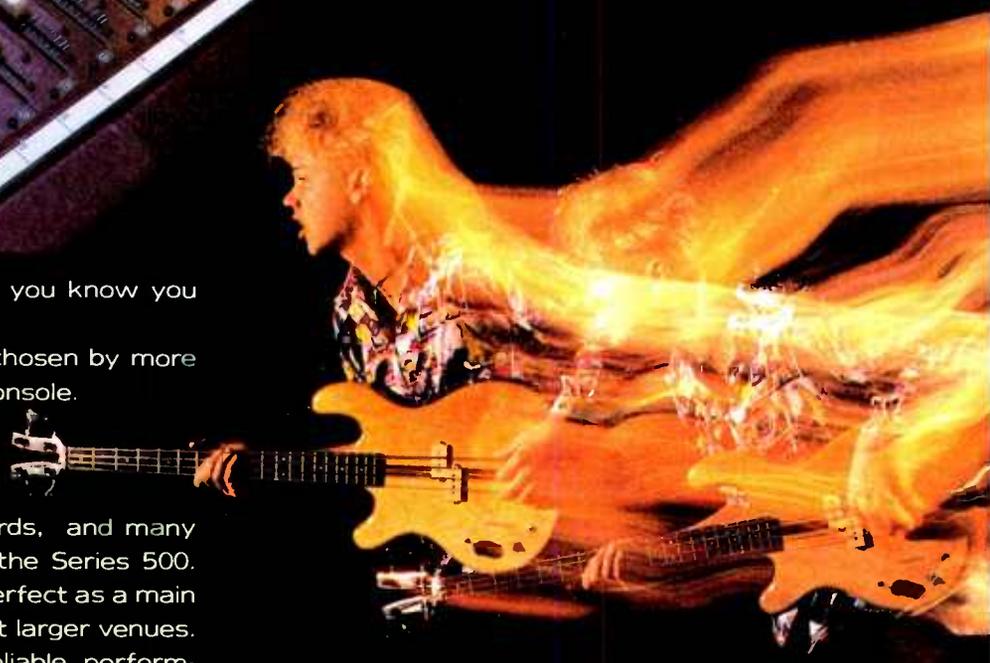
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WHAT'S THE

Tips

a.k.a. Molly McGuire, James Colt and Billy Parker. This show will not be publicly advertised, but chances are if you know me or anyone involved with the film, you will be an invited extra.

All these concerts must be promoted and we need radio and TV to help us out as well as local promoters. This task resulted in meeting after meeting with the film's concert organizer (imported from the U.K.), myself, and every program director with the right audience in Toronto and Hamilton. As far as local promoters go, John Balog was contracted for the Copps show and the film would do it in the house for Ontario Place.

The set dressers also wanted to talk to me, firing questions such as "What does backstage look like?" A couple of hours of description later I was allowed to leave. The main point is that these people have never been backstage and don't have any idea of how glamorous or non-glamorous it may be. I provided them with concert riders for arena level touring acts and described the layout of a dressing room. Everything from beer and food to mirrors and type of furniture. They also needed to know what a recording studio, if built in a barn by a retired rock star, might look like. For that job I enlisted the services of Bill Kennedy of Phase One Studios who supplied lists of equipment that may be found in a studio.

The main reason for having a rock consultant, or any type of consultant, is to add realism to the film. Films like *A Star Is Born* or *Spinal Tap* have different degrees of reality. On the other hand, a film such as *Hard To Hold*, (with Rick Springfield) misses the mark completely and comes across as a farce. This is partly my job, and fortunately for me the producers of *Hearts Of Fire* have hired rock lighting technicians and equipment, as well as rock sound and production managers. The suggestions and confirmations of the ability of these people came from myself and contacts met during the organization of the shows. In all movies there is an element of fantasy, but if the film doesn't appear real, nobody will enjoy it. Since the audience for a rock film would be experts on all facets of a concert, realism is a must.

A rock consultant is important to Torremodo (the producers) in the sense of realism. They need to use rock people to accomplish this in providing real concerts and real environments. If the movie looks "fake" then it won't work in the theatres and \$10 million is down the drain.

In any case, the completion of this film on Nov. 8, 1986 will be a happy day for all of us. But best of all, in one year from now when you see *Hearts Of Fire* you will be able to read (in tiny print, of course) "Rock 'N' Roll Navigator - Jeff Rogers." My life is complete.

(Jeff Rogers runs his management company, Swell, and was formerly a member of Honey-moon Suite's management team.)

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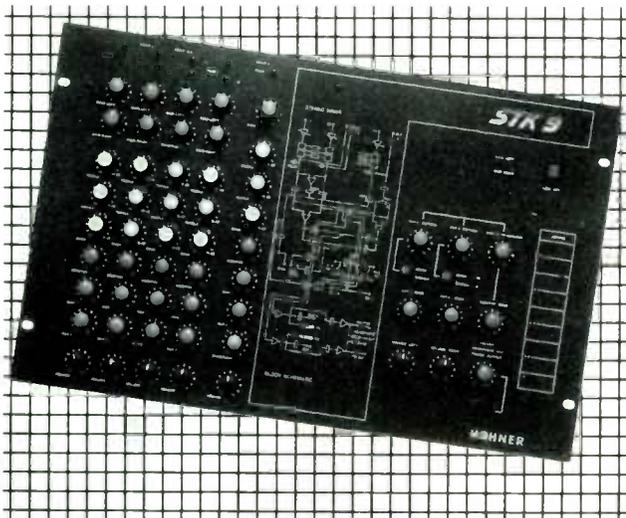
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Product News

NEW HOHNER STK 9 STEREO KEYBOARD MIXER



The STK 9 is a new professional mixer unit which Hohner has designed with the keyboard player, home recordist and electronic percussionist in mind. It's available in rack-mountable 19" format, and has four stereo inputs for keyboards or drum machines, plus an extra mono input for guitars, Rhodes pianos and microphones.

The input section, which has colour-coded controls, offers three-band equalization of all 9 channels. The four stereo inputs are grouped together for equalization purposes, but

feature individual left and right input sockets, gain controls and LED peak indicators: the mono channel has its own pan control. Two stereo auxiliary circuits are provided, with variable gain and mono switching facility to make them compatible with all effects. The unit contains its own monitor amplifier; the stereo headphone socket has a 2 x 20 watt amp which can be controlled independently of the main outputs.

For more information, contact Hohner Canada, 112 Ferrier St., Markham ON L3R 2Z5.

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The Alpha 650, Nikko Audio's top of the line power amplifier, features "Exclusive Terada Circuitry." It has a power capacity of 300 watts per channel minimum RMS, driven into 8 ohms and less than 0.08% total harmonic distortion.

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The Alpha 650 is designed for commercial applications and is one of the few amplifiers that has

all the built-in features needed for professional and commercial sound applications, including XLR inputs, RCA outputs, banana plugs and 1/4" mono phone 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.

For further information, contact AudioVideo Specialists Inc., 2134 Trans Canada South, Montreal, PQ H9P 2N4.



NEW DOD EFFECTS PEDAL



DOD Electronics has announced a new music effect pedal product, the FX 35 - Octopus. The Octopus is a FX-line effect pedal for musicians which generates a note one octave below the input note, allowing the guitarist to play bass lines with guitar or add body to the sound. The FX 35 has three controls: the octave level - adjusts the level of the generated lower octave signal to the output, tone - modifies the tone or sound of only the generated lower octave signal, and the direct level - adjusts the level of the input signal

allowed to pass through to the output. A light touch on the foot switch enables the FX 35 and LED lights to indicate that the Octopus is active. The FX 35 also features FET switching for a "clickness" insertion into the signal path, a no tools, battery compartment, an adapter jack for A.C. operation, a die cast metal case, a three year limited warranty, and a rubber non-skid bottom.

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

NEW CYMBALS FROM SABIAN



Introduced at the summer NAMM, the new Sabian B8 and B8 Plus are both European style cymbals. This means they are spun-formed to the cymbal shape from a B-8 bronze alloy disc (92% copper, 8% tin). Sabian's cymbal makers have so dramatically improved this forming process that the B8 and B8 Plus offer what the manufacturer refers to as "exceptional sound quality and durability for a remarkably low price."

The Sabian B8 is spin formed and then machine hammered to refine the sound characteristics. The B8 line currently includes the 16 inch Crash, 18 inch Crash Ride, 20 inch Ride, and 14 inch Hi-Hat.

The Sabian B8 Plus is an enhanced version of the B8, exacting hammering, followed by tempering and a polishing process refines the sound even further and imparts brilliant finish. The B8 Plus line includes the 16 inch Crash, 18 inch Crash Ride, 20 inch Ride, 14 inch Hi-hat, and 16, 18, and 20 inch Chinese.

Both the B8 and B8 Plus can also be purchased as factory assembled Performance Sets. Each set consists of the 14 inch Hi-Hat, 16 inch Crash, and 18 inch Ride. Performance Sets offer the purchaser additional savings.

For more information, contact Sabian, Meductic, New Brunswick, E0H 1L0.

LIGHTING CONTROLLER FROM SUNN

A recent addition to Fender Instruments, Sunn Lighting has introduced the new PLC 816 Programmable Lighting Controller, which can command up to 16 independent light channels. The PLC 816 takes design ideas from Sunn's Sunn Spots controllers and Sunnplex interfacing system and puts them together with technology used in digitally-controlled synthesizers, sequencers and drum machines.

There are 99 user-programmable Scene Memory Locations. Step Mode lets you use the scenes in numeric order. Song Mode allows scenes to be combined in any pre-programmed order, just as a drum machine lets you combine rhythmic patterns. The PLC 816 has two user-programmable Help modes and three Chase modes, each programmable for rate, direction and scene number. Two 7-segment LEDs keep track of it

all by displaying the "current" and the "next" scene.

The PLC 816 provides MIDI In, Out and Thru ports and programmable Audio Sync. These features let Sunn's lighting controller interface with all the latest sequencers, drum machines and synthesizers, allowing a pre-programmed lighting sequence to be perfectly synchronized with a pre-programmed musical performance. If you prefer, though, you can use the touch-sensitive Footswitch and Flash button for spontaneous real-time control of stage lighting.

Another new Sunn Lighting product, the DE-PLEX 216, will allow any Sunnplex-equipped lighting controller to drive dimmer packs that use the O-10 Volt system.

For more information, contact Tartini Musical Imports Ltd., P.O. Box 279, 530 Davies Ave., Port Coquitlam, BC V3C 3V7.

NEW BEYER STUDIO CONDENSER MICROPHONE

The new Beyer MC740 was conceived to meet the high standards of the digital recording industry. Built for voice and instruments pickup, the sound is particularly transparent and free of the exaggerated sibilance or graininess of most condenser microphones, according to a company spokesman.

The MC740 features five different switchable polar patterns (omni-directional, wide cardioid,

cardioid, hypercardioid and figure eight) and switch-controlled preattenuation of 10dB to prevent signal overload with high SPL's (up to 144 dB). A switchable high-pass filter rolls off 3dB in the low end at either 80 or 160Hz. It works on 48V phantom powering.

For more information, contact: Elnova Ltd., 4190 Sere Street, St. Laurent, PQ (514) 341-6933.

"TUBE WIZARD" DISTORTION EFFECT

I.C. Sound has introduced the "Tube Wizard" distortion effect with "touch sensitive distortion."

The "Tube Wizard" employs digital technology to produce a tube type distortion (soft clipping/even order harmonics) with "excellent sustain and a warm tone," says a company spokesman. In addition the "Tube Wizard" is "sensitive to your playing attack (the strength with which you pick) and unlike many commercially available units the "Tube Wizard" actually responds

to your playing input. "Touch sensitive distortion" finally allows you to control the distortion intensity by your picking attack."

The rhythm mode produces a sound suitable for rock/blues rhythm or lead, while the lead mode gives a sound suitable for hard rock or metal. In addition a 3X boost is realized with the "Tube Wizard" at maximum gain.

For more information, contact I.C. Sound, 163 Pointe Claire Ave., Pointe Claire, PQ H9S 4M7.



Product News

SHURE INTRODUCES "AFFORDABLY-PRICED" CONDENSER MICROPHONES

Shure Brothers Inc., Evanston, Illinois, has announced the introduction of two modestly-priced condenser microphones: the Shure 849-LC and 869-LC.

The 849-LC and 869-LC are the first hand-held condenser entries in Shure's General Microphone Line. The 869-LC is a ball-type microphone designed primarily for vocal applications, while the 849-LC is best suited for instrument miking and recording. Both models are intended for use in general sound reinforcement and musical applications.

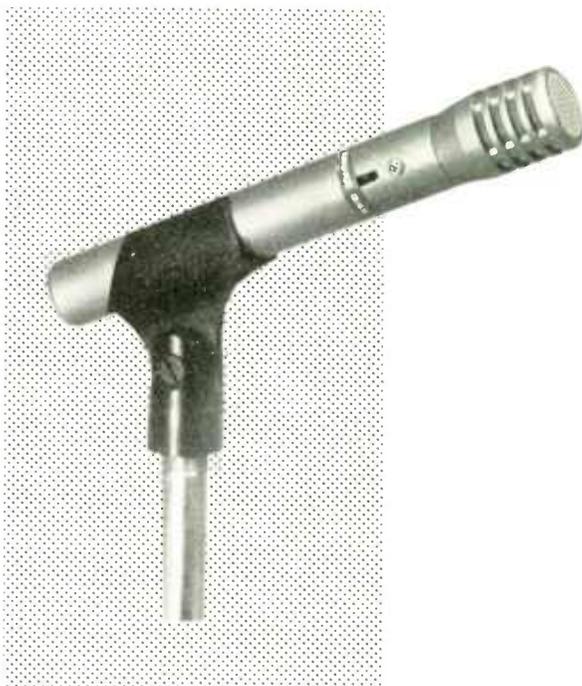
According to Sandy Schroeder, Shure's Sound Reinforcement Marketing Manager, "The 849-LC and 869-LC have quality and features that set them apart from similarly-priced models. Both microphones are similar in design to the highest-priced, world-class electret condensers, yet they are priced much more affordably."

Schroeder says, "Both models feature wide-range frequency

responses that are specially tailored for their intended applications. The 849-LC's response is smooth and even and has no upper midrange presence peak, making it ideal for instrument miking. The 869-LC's response is tailored for optimum vocal reproduction, with a slight presence rise at 5kHz and an electronically generated low-end rolloff. The uniform cardioid polar patterns of both models provide maximum rejection and minimum colouration of off-axis sounds."

Other features of the 849-LC and 869-LC include a recessed on-off switch, heavy-duty shock mounting, and protection against outside RF interference. Both models may be powered by standard phantom power sources or by a 1.5 volt AA battery. The 869-LC also incorporates a built-in spherical wind and pop filter.

For more information, contact A.C. Simmonds, 975 Dillingham Rd., Pickering, ON L1W 3B2.



MIDIMOUSE RELEASES SEVERAL NEW PRODUCTS

MIDImouse announces the release of several new products. Volumes 3 and 4 have been added to the CZ Sound Collection Series and are now available for the CZ-101, 1000, 2000, 3000, 5000 and the new CZ-1 synthesizers.

Each volume, a complete set of acoustic and electronic sounds, has been programmed for performers, studio musicians, and recording enthusiasts. Sounds include: Bells, pianos, bass, drums, leads, brass, strings, acoustic and premiere sounds.

Sounds are available on data sheets, floppy disk (for C-64, C-128 and Dr. T's CZ Patch Librarian, CZ Rider, Passport, Triangle Audio, and other

librarian software) or loaded on a 64 voice RAM cartridge. The new RAM cartridges have four switchable banks of 16 sounds each, and expand the cartridge memory of any CZ synthesizer by 400%. CZ Sound Collection Volumes 1, 2, 3 and 4 each contain 40 sounds.

A very new addition is a Digital Sampling Sound Cassette. A collection of over 125 sounds on a chrome cassette; For any sampler; Mirage, Akai S612, Yamaha VSS-100, Casio SK-1, RZ-1, Korg SDD-2000, etc. Mastered with a 16 Bit PCM Digital Processor. Sounds are input from any tape recorder into the Samplers "line in" jack. In-

cluded are popular synthesizers, digital drums, combined MIDI-ed blends, giant chords, unique acoustic sounds, sequences, arpeggios, and more. Volume 1: 125 sounds on cassette, instructions, tips: \$17.95.

Disks will be available for popular sampling units, at a later date.

Also new are rhythm tracks for the Roland TR-707 drum machine. Vol.1: Best Mid (basic assortment of many popular rhythm patterns). Vol.2: Funk and Fusion. Vol.3: 80s Techno-Pop and Electro-Dance. Vol.4: Top Hot Rock. Vol.5: Jazz, Swing, Bebop, Blues. Vol.6: Latin. Data cassettes are \$16.95 each or

\$14.95 each for three or more.

Sequential Six Track patches on data sheets Vol.1: Analog Mix (16 sounds). Vol.2: Special Effects (16 sounds). \$11.95 each or both for \$19.95.

MIDImouse Music also carries a complete line of music software from Dr. T's, Sonus, Passport, Opcode, Syntech, Key Clique, and others.

Also available, plans for an easy to build MIDI switching box for \$3.00. Free sample patches and information packet available on request (specify items).

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RAMSA STEREO MIXER CONSOLES WITH 8, 12, & 16 CHANNELS

The Panasonic Professional Audio Systems Department introduces three new RAMSA stereo consoles: models WR-S208, WR-S212 and WR-S218 which have eight, twelve and sixteen inputs, respectively. They're designed to fill the needs of a wide range of sound environments including bands, school auditoriums, theatres, AV facilities and nightclubs.

All three RAMSA models can be used with a variety of input sources, including tape decks, compact disc players, turntables, VCRs, and direct line inputs. Two channels on each of these consoles have stereo inputs for both Line and Phono inputs, and mono Mic inputs. All mono inputs are electronically balanced for mic and line inputs.

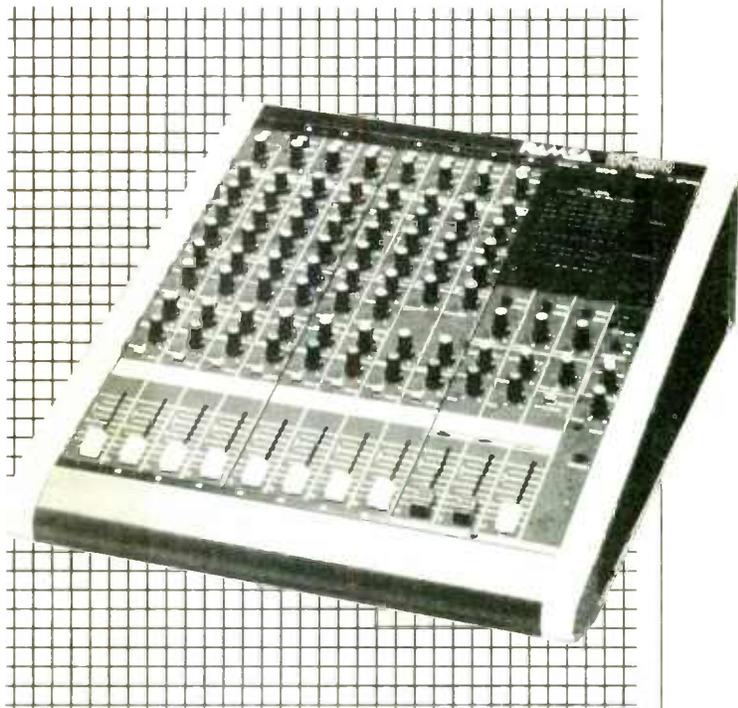
Each console has three send circuits: a pre-fader foldback circuit, a post-fader effect send, and a switchable pre-/post-fader send for either foldback monitoring or effects. The switchable pre-/post-fader send can accommodate two

different monitor sends, two different effects sends, or a combination of the two independently.

Each console also has three main selectable outputs: A, B, and main mono. The operator can independently adjust the level of output A or B without affecting the summed main output. The main mono output is pre-/post-fader selectable for optimum flexibility. Since all three outputs can be utilized simultaneously, the operator can use sub-outputs A and B for stereo recording while the main output (A and B summed) is used for monitoring or for feeding a public address system. All three output levels can be independently controlled.

All mono MIC/LINE inputs are electronically balanced for optimum performance. The WR-S208 has six mono MIC/LINE inputs, the WR-S212 ten, and the WR-S216 fourteen.

For more information, call Panasonic Pro-Audio at (416) 624 5010, Ext. 436.



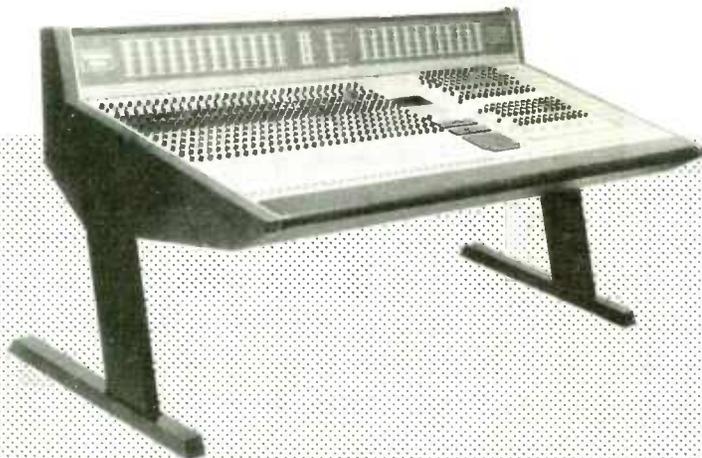
NEW CONSOLE FROM SOUNDTRACS

The Soundtracs CP6800 is the latest in the expanding range of Soundtracs products. Designed for commercial recording and post production studios the CP6800 features analogue circuitry with programmable digital routing which may be interfaced

with video synchronizers. Available in a number of configurations with or without patch bay the CP6800 is fitted with an internal computer and monitor, with disc storage, SMPTE reader, and 8 way events controller housed in a remote 6V rack. Two ver-

sions of meterbridge are available either with moving coil VU metres or high resolution LED bargraphs. The console is supplied complete with stand.

For more information, contact Omnimedia, 9653 Cote de Liesse Rd., Dorval, PQ H9P 1A3.



YORKVILLE "MICRO MIX"

Yorkville Sound has recently introduced two additions to their AUDIOPRO line, the "Micro Mix" SP8 and SP12. These 500-watt stereo mixer/amplifiers are compact. The 12-channel SP12 measures 24 1/2" x 16" x 4". Channel features include balanced XLR mic inputs, 1/4" mic/line inputs, channel clip LEDs, input gain controls, 3-band EQ, internal and external effects send controls, a pre-EQ, pre-fader monitor send control, a pan pot and a level fader. Main features include internal electronic echo and reverb, an external effects patch buss, dual 10-band graphic EQs, a full array of masters, dual power graphs, main, monitor and effects buss clip LEDs and a convenient pushbutton to switch from stereo powered mains to powered mono mains plus powered monitors at 250 watts per channel.

For more information, contact Yorkville Sound Ltd., 80 Midwest Rd., Scarborough, ON M1P 4R2.

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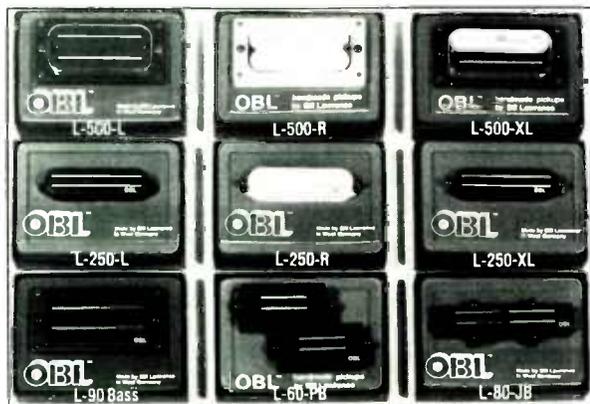
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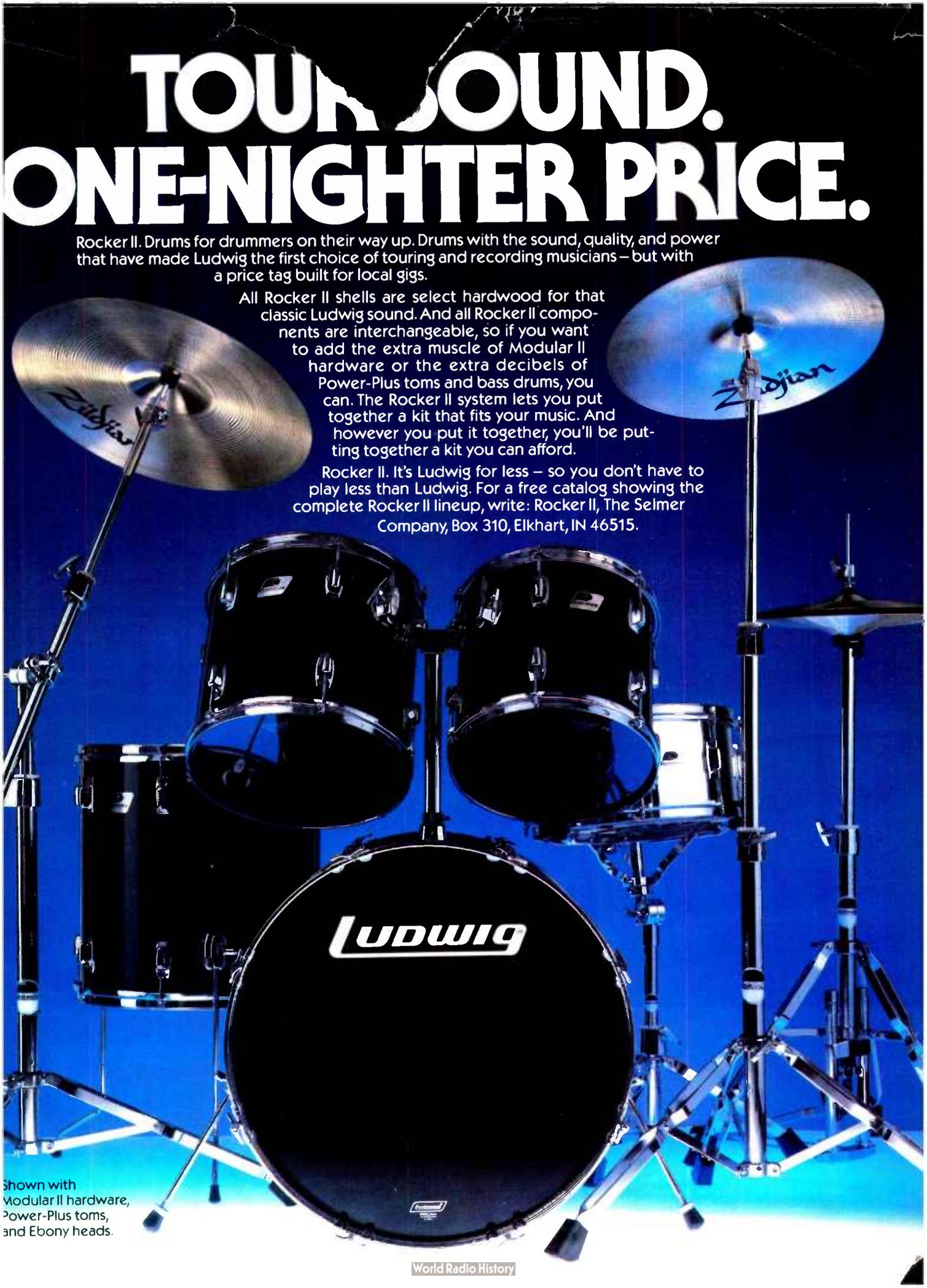
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