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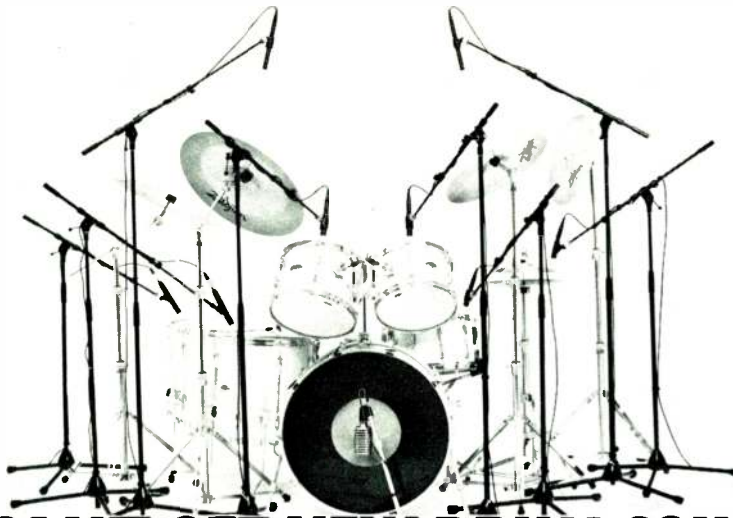
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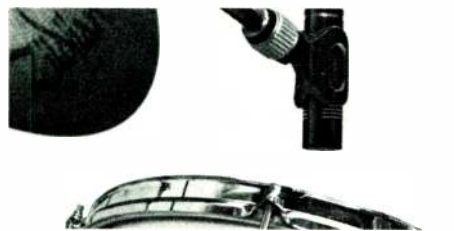
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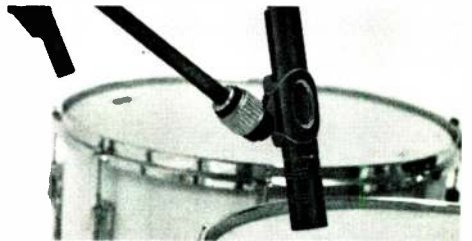
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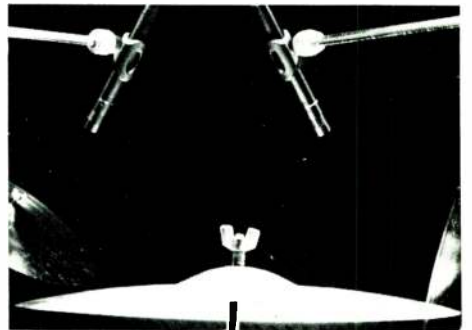
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### Disaster Proofing Your Band

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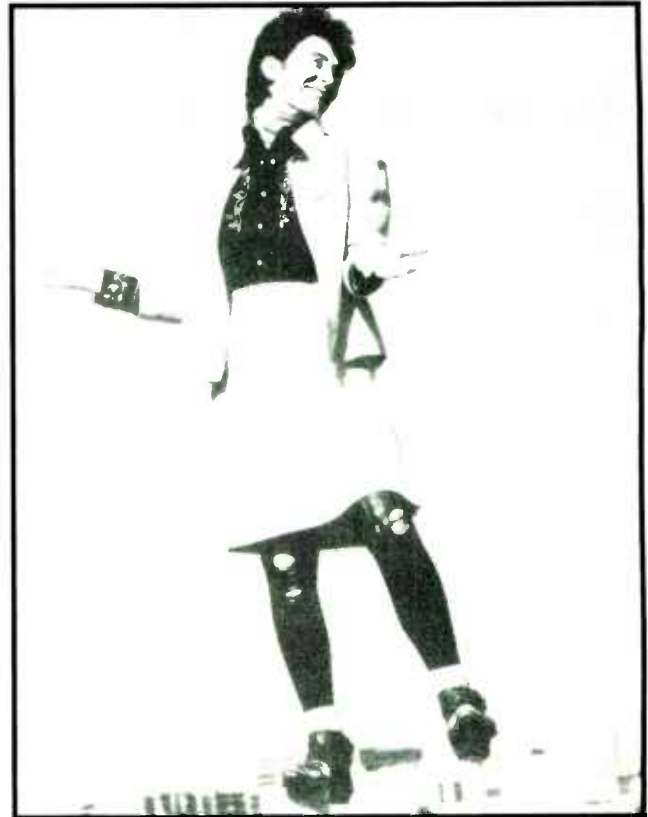
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# Disaster Proofing – That's A Laugh

**D**isaster proofing your band and career is the subject of our cover story this issue. Although conceived as a quirky and eye catching article and cover, it's a serious subject frequently overlooked by most musicians. And even for artists with the best of intentions, the concept is a contradiction in terms in this disaster prone world of rock and roll.

Before we attack the meat of this cover story, we thought we would give you a peak behind the scenes at a couple of disasters that occurred in the preparation of this issue, that a bit of disaster proofing on my part might have prevented.

First off, Bill Reynolds is the fourth writer to tackle this assignment and this is the fourth consecutive issue this article had been scheduled for. I am now happy to report that Bill is the first to successfully complete this disaster prone article. The other writers, lacking Bill's go-for-the-throat journalistic instincts, were unable to wrestle many of rock and roll's finest to the ground and have them admit they had been on the wrong end of some career mishaps. So Bill, undaunted by the failure of his colleagues, managed to secure some terrific insights into the various catastrophes that have hit Canada's top recording stars.

Secondly, on a personal note, a bit of common sense might have prevented the next disaster which put a strain on the entire magazine's staff. Early in production for this issue I took a day off work to spend with my seven-year-old son. He decided this was the day I was to buy him a skateboard, which I did. He was in awe of some older neighborhood kids who had developed tremendous skills with these boards on wheels and was determined

to give it a try.

Naturally, in a fit of what I remembered to be youthful exuberance, I was compelled to demonstrate for Dorian the technical wizardry I had achieved on the skateboard when I was twelve. Two problems, I no longer had the technique and I was no longer twelve.

In short, I jumped on the skateboard, made like Greg Louganis and ended up at Sunnybrook hospital for an extended stay with a broken hip. In total, after weeks of morphine shots, codeine pills and Bulgarian style physiotherapy, I was off work for a month.

There are two ways to look at this. Firstly – I suspect this will be the majority view – I'm a sap with a pin and plate in my leg, and a ten inch scar, suffering from an acute case of retarded mental growth.

Or, secondly – my favoured version – I have one of the cooler fractures of any 31-year-old to ever emerge from the orthopedics ward. My scar, a badge of honour signifying character and daring.

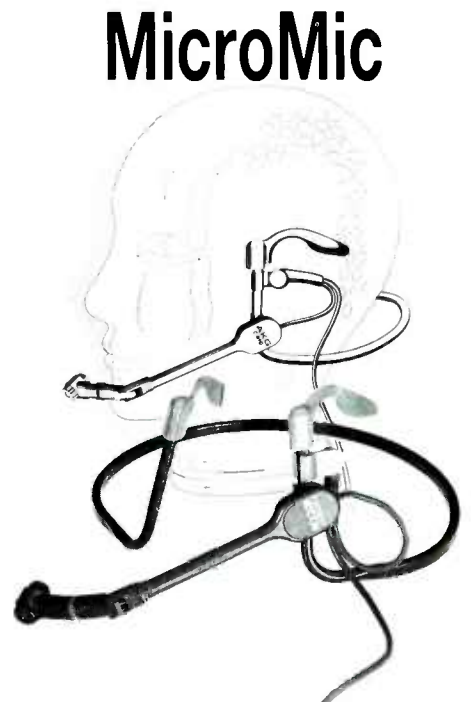
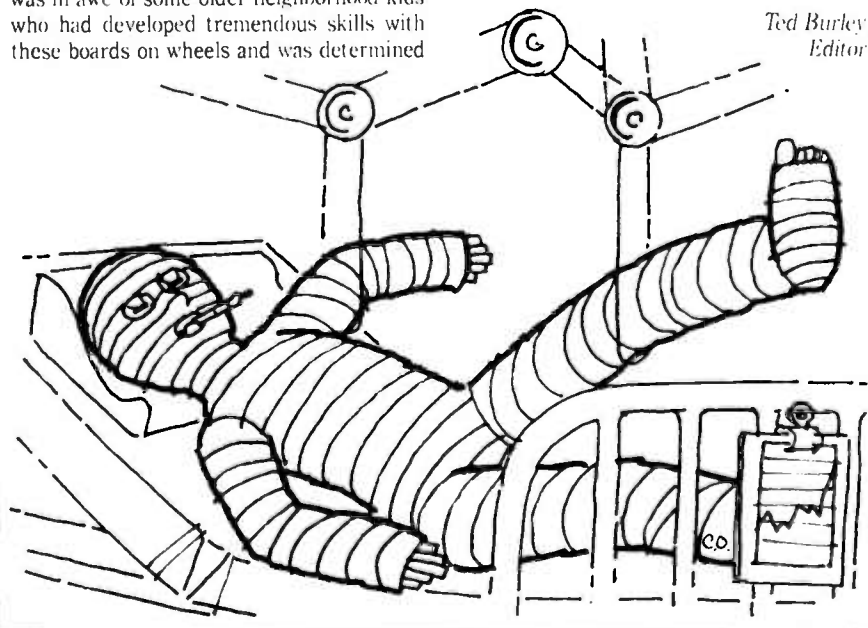
My son and his friends think it's cool: "Want to see my dad try to walk?: it's really weird."

The memory of my injury will be preserved for future generations thanks to my friend Daniel Richler. Daniel snuck into the hospital a day after the operation and covertly took polaroids of my injury for his *Scars of the Stars* scrap book.

What could be cooler?

Anyway, sorry for being so self-indulgent, but there must be a message in this somewhere that ties in with our cover story. Right?

Ted Burley  
Editor

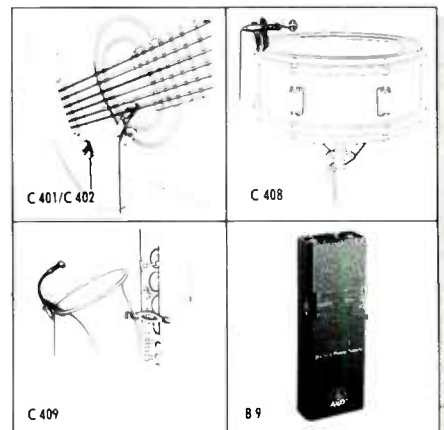


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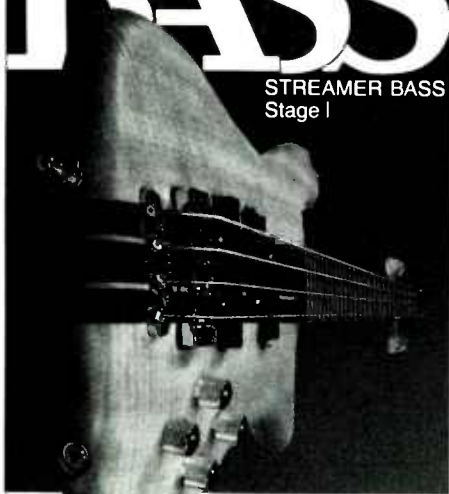
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## FEEDBACK

### Canadians Are Great

I would like to respond to a letter I just read in the October '88 issue. Titled "Another Stinker," the letter writer requested that CM start writing about the "real musicians, the American musicians." Boy, did that letter ever strike a nerve. It's upsetting to me to know that some Canadians still don't believe in the talent of our musicians.

It's also odd that someone who is biased against Canadian musicians would buy a magazine titled *Canadian Musician*. It's comparable to writing to *Guitar Player* magazine asking "where are all the articles on keyboards?"

Although America has had some real talent like Stevie Ray Vaughan, Elvis, Hendrix and Chuck Berry, Canada's no slouch either. Neil Young is undoubtedly one of the greatest talents on earth, and the best part of Crosby, Stills, Nash and Young. The Band (although four-fifths Canadian) was one of the most talented groups in history. They are their music influenced the likes of Eric Clapton, the Beatles and even Dylan to a certain extent.

And the talent pulling out of the north nowadays is truly inspiring. Jeff Healey is one of the finest guitarists I've ever heard. And Colin Linden, who I had the pleasure of seeing with Rick Danko at the Horseshoe in T.O., was beyond description.

So, I guess the best we Canadian musicians can do is shake off the cold, blunt comments and continue to try to be better than second best.

Wayne DeAdder  
Oakville, ON



Jeff Healey

### Clued In now

Don't ask me why I didn't clue in to your magazine sooner, but as I glanced through my first publication (Oct. 88) I was amazed. All the questions I've had all this time will finally be answered, thanks to your reader service cards and the classified ads. I would pick up the odd issue of *Keyboard* but they always seemed so far away. My brother and I would

be using the company phone to call California for dealer phone numbers in Canada. Never again.

If I had a hat, it would be off to your for this outstanding publication.

Jim Devonshire  
Hillsburgh, ON

### Ignorant Statement

Regarding the letter from Sandra J. Louis suggesting you talk about "the real musicians — American Musicians", I would just like to say that any "real musician" (American or otherwise) would be embarrassed by such an ignorant statement. I would suggest Sandra subscribe to less complicated reading material.

M. Trelenberg  
Terrace, B.C.

### Berklee Taught Me More Than Music

Re: Letter from Evan Thompson (Feedback August 1988) titled "Recording Schools Are Bad Investment". As a graduate of the Music Production and Engineering program at Berklee College of Music (Boston, USA), I have to in some way disagree with that statement. Through Berklee, I have learned about engineering, music production, songwriting and arranging; but most important of all, they taught me that whatever the amount of education one receives, one has to be prepared to work hard to make it in this industry — whether it be as an engineer, a songwriter, or a performer. What going to a school/college brings you, is the education as well as the experience of your teachers, that will enable you to be prepared and well equipped mentally when you are finally given a shot at proving what you can do. The Canadian music industry is a very young industry; and as Evan Thompson stated, so are its schools. If schools in Canada are too expensive for what they have to offer, then, why not go elsewhere? Let's stop being so emotional and proud about going South for an education. I do not consider myself less Canadian because I went to Berklee in the United States. On the contrary, not only did I receive a Bachelor of Music Degree from a well respected college, but I returned to Canada with an understanding of how the industry works, and am prepared to help the next generation of artists/engineers achieve what they always wanted to achieve, but never knew how.

Marisa T. Dery  
Ottawa, ON



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## Appalled At Appalled

**A**fter reading a letter in your June edition (Appalled at Canadian A&R departments) by a frustrated female singer/songwriter/musician who can't seem to break into the music business, I was appalled. And, quite frankly, not very surprised.

The A&R Departments don't appall me, but this struggling artist's attitude and obvious misunderstanding of the purpose of an A&R department, certainly does.

Ms. Tanzey's comments are weighted down with a heavy coating of self-pity, and I hope her attitude does not reflect the attitude of other musicians, who are also trying to make a career out of their music.

To begin with, there aren't many record labels in Toronto, so trying to sell something to such a small market is obviously no easy task. Each pitch must count and it would help if what you are trying to sell is what the A&R man is looking for. With such competition, your sound must already be very professional, your image complete. The A&R department isn't there to make you; they are there to market you. There's a difference.

Jane  
Toronto, ON

## Thanks, But There's Just a Couple Things...

**A**s the manager of Tom Cochrane and Red Rider I would like to thank you for the cover and feature article on Tom and the recording of *Victory Day*. Notwithstanding any comment on editorial style, I would like to correct several errors that inadvertently made their way into print.

Firstly, Fraser Hill (engineer on several Red Rider albums and now producer and manager of the Northern Pikes) was rightfully mentioned and then confused with Mike Fraser, a Vancouver based engineer that was an important member of the recording team.

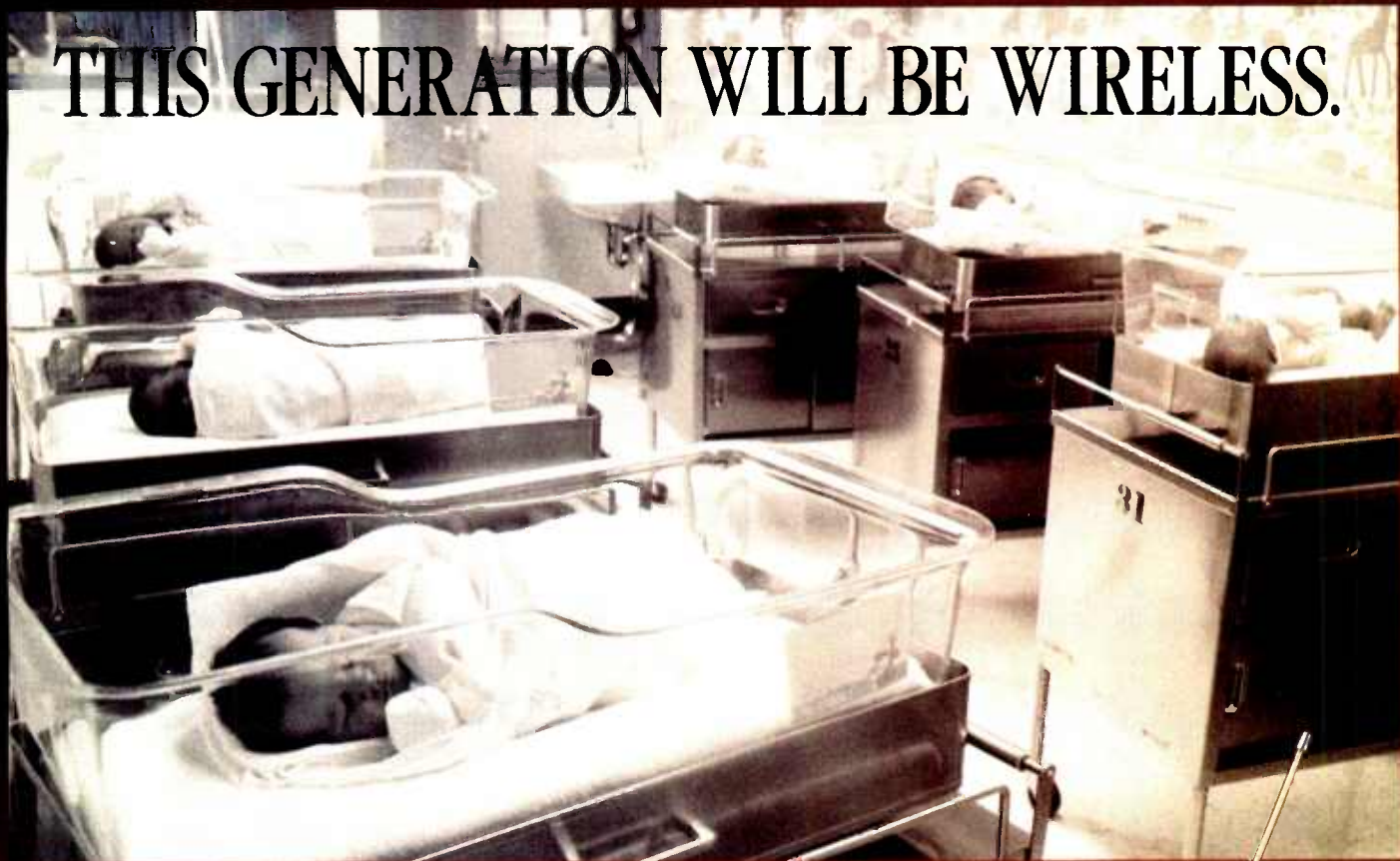
Secondly, Don Gehman is very proud of his efforts that resulted in REM's third album (not *Document* as reported, that was produced by Scott Litt).

Thirdly, it is John Webster, not Ken Greer, that has become the premier studio keyboard programmer/player, with credits such as Bon Jovi, Kingdom Come, Blue Murder and The Cult. Ken Greer remains the producer of the Tragically Hip and is a much sought after session player.

I am bringing this to your attention in the spirit of giving proper credit where credit is due.

Mark Stainback  
Manager of Red Rider

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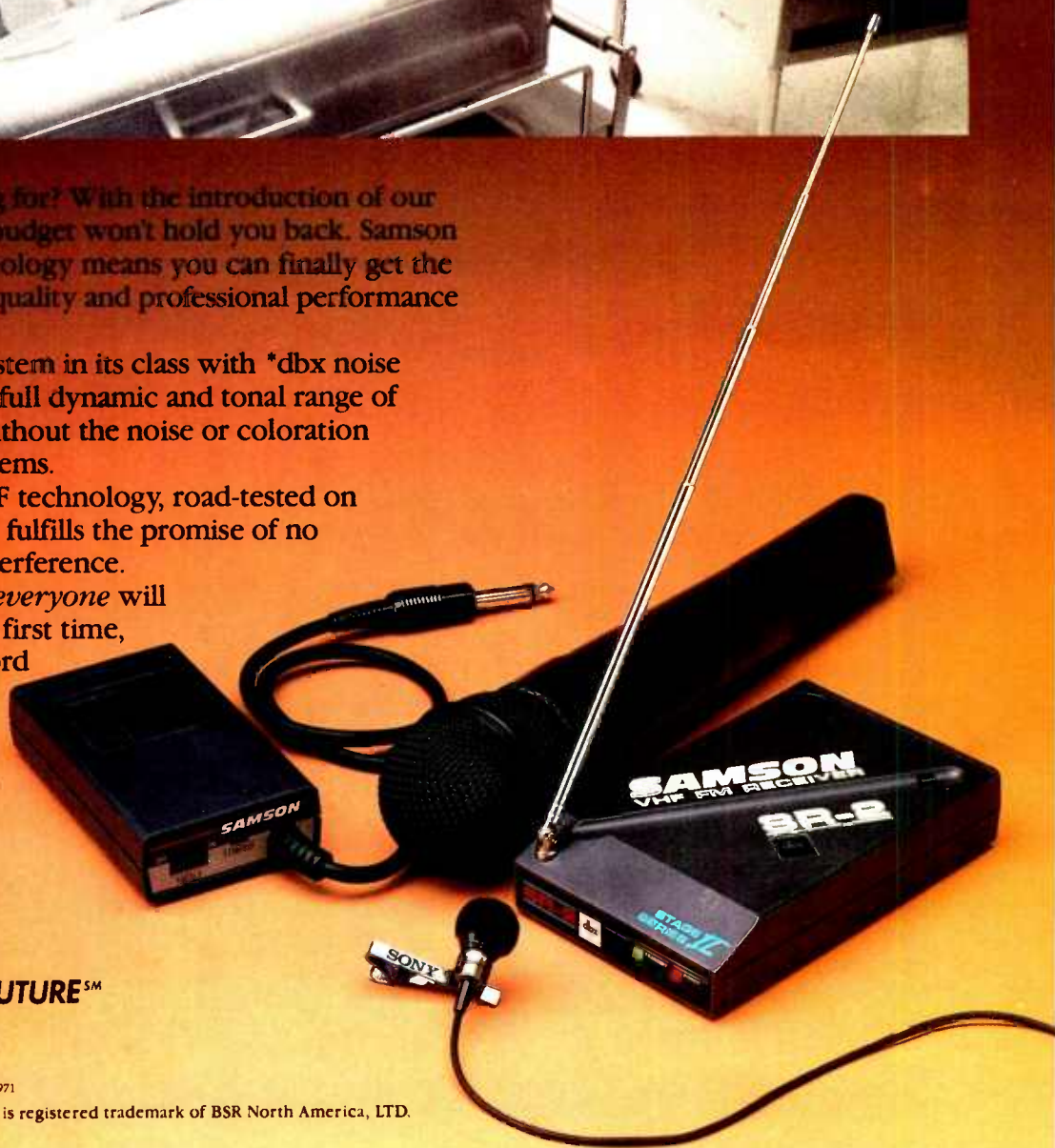
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# Toronto Auditions Musicians For Subway

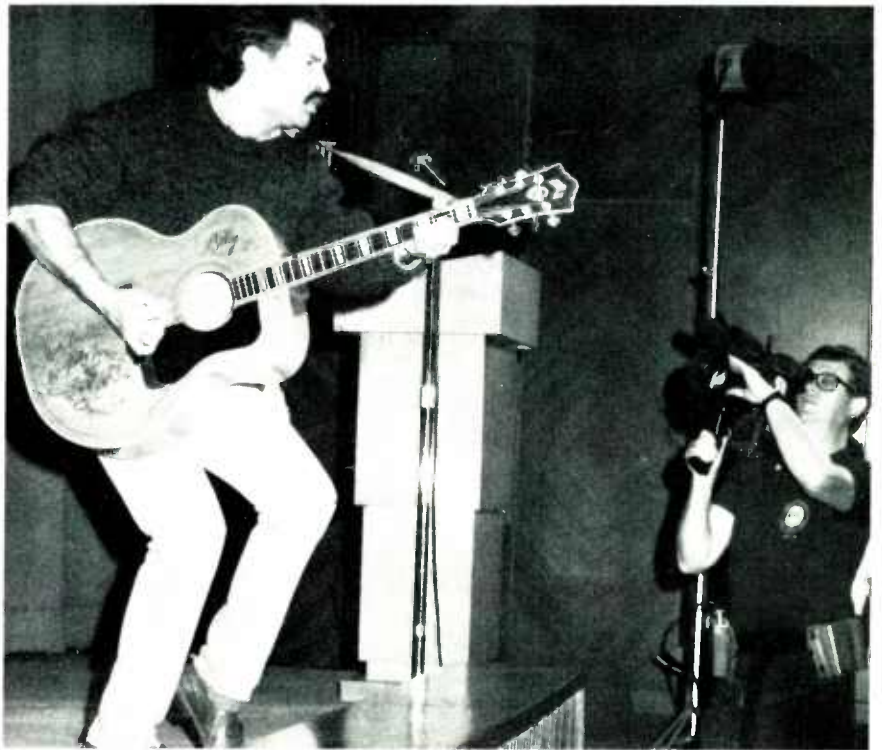
**W**hen the Toronto Transit Commission recently held annual auditions for subway musicians, it celebrated a decade of showcasing some of the best undiscovered talent in town.

"Other systems have musicians, but we're unique in that we have a program that ensures subway musicians of the highest calibre," says Al Peczeniuk, TTC Public Affairs Assistant and co-ordinator for the event.

Auditions on September 17 attracted a wide range of local talent: a flautist playing a classical suite; a lumber yard worker who is writing a children's opera; a fiddler who plays an Ojibway Indian reel; and a guitarist who recently won the North American guitar-picking championship in Kansas City.

To win one of eight available positions, 54 musicians performed for five minutes before five judges, who marked them for musical quality, stage presence and entertainment value. Every year the judging committee is comprised of local Toronto celebrities, musicians, radio personalities and talent agents.

"Last year someone brought in a 15-foot alpine horn," says Peczeniuk. "He played well, but what sounds great reverberating in the Alps wouldn't be right for the subway."



## PROCAN Honors Eddie Schwartz



PHOTO: BISERKA

rights of more than 22,000 Canadian composers and music publishers.

Over the past six years Schwartz has earned performance royalties from 22 foreign countries. His work has been recorded worldwide by approximately 100 artists, including Donna Summer, The Pointer Sisters, Peter Frampton, Eddie Money, and Greg Lake of Emmerson, Lake and Palmer. He is perhaps best known for writing the Pat

Benatar smash "Hit Me With Your Best Shot" which has sold 10 million copies.

This year, the two-time Juno award winner — including Composer of the Year in 1980 — reached the Billboard Top 10 with "Don't Shed a Tear", recorded by Paul Carrack. Schwartz is rapidly becoming one of the most sought-after record producers in Canada, having most recently completed work on the new Doobie Brothers album.

**T**oronto's Eddie Schwartz, one of Canada's most successful songwriters, has been awarded the prestigious Wm. Harold Moon Award at the 20th Annual Awards Presentation of the Performing Rights Organization of Canada Limited (PROCAN). The awards, held September 28 at the Four Seasons Hotel, Toronto, acknowledge the success of Canadian composers and publishers during 1987. PROCAN administers the performing

## Factor Loan Funds Fully Committed

**T**he Board of Directors of FACTOR announced recently that the funds for individual FACTOR loans are committed for the current fiscal year. The ever-increasing demand on the limited funds available has resulted in the funding for sound recording being virtually committed for the fiscal year ending March 31, 1989.

FACTOR/MUSICACTION CANADA has submitted to the Department of Communications a proposal for an increase in

their annual contribution through the Sound Recording Development Program. However, at press time no decision had been made.

In the event that additional funding is secured through the DOC or private sponsorship, FACTOR will resume accepting applications for this program immediately.

Some funding is still available for New Talent Demo Awards, Direct Board Approval, Video, International Tour Support and Radio Syndication.

# Native Compilation Album From Music Heritage Society

by Ellie O'Day

“Country music fits very well with native traditional music because both tell a story,” suggest Terrance Armstrong, 25 year old organizer of the native Music Heritage Society. With the compilation album *Showcase Tomorrow '88* the Terrace, B.C.-based organization has served the mandate of Northern Native Broadcasting, funded to provide native content programming, and launched a whole new initiative in the lives of talented B.C. natives.

“In an oral culture,” Armstrong explains, “Music is a cornerstone. When every second

person in a community is a musician, you don't think about how gifted, how talented, or how much you stand out.” As Program Director with the Native Communication Society of B.C. (with newspaper *Kahtou* at their Vancouver office, and NNB in Terrace) Armstrong had to find musicians who could deliver their original music as artists and performers.

The album and a subsequent tour have been better than well-received, playing at native assemblies, folk music festivals, and even in clubs over the summer. NNB has recorded 170 artists over the last two years

for radio broadcasts, and Armstrong hopes to have a second album out in the fall.

Two of the album's nine tracks are of traditional music, one performed by Len George, youngest son of the late Chief Dan George. The others range through country, country-rock, country-folk, and country-blues. One singer/songwriter, Harley Davis, was already a finalists in the Country Music Association Talent Search.

You can purchase *Showcase Tomorrow '88* through Native Music Heritage Society, Box 1090, Terrace, B.C. V8G 4V1 (604) 638-8137.

# Vancouver Radio Show Features Demos

9.3 THE FOX in Vancouver has announced a new weekly program called *Demo Listen!* hosted by *The Province* newspaper music critic Tom Harrison.

*Demo-Listen!* will air every Monday evening from 10 pm to 11 pm and will feature original material from independent and alternative rock bands. A major emphasis will be placed on local bands, although other Canadian and international groups may be

featured.

Host Tom Harrison is a very well-known Vancouver music writer who has been involved in the local music scene for over a decade and has written for *Canadian Musician*. He currently is the rock reviewer and reporter for Vancouver's daily morning newspaper *The Province*.

Tom says *Demo-Listen!* will feature selections from new independent releases,

new demo tapes from local bands, some older and rare releases and demos, and artist interviews.

“We'll have music from the past, the present and some so new you'll hear it here first,” says Tom.

Expect to hear from local bands such as The Scramblers, Art Bergmann (old and new), No Fun, Numb, Tombstone Etiquette, The Shape and Peter Curtis.

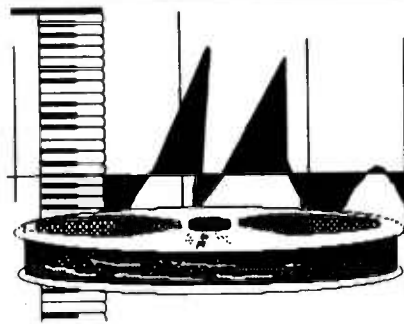
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“Master Tracks Pro is doing a great job for me, and has solved my needs for a reliable sequencer that offers more features. The more I use this program, the more I like it. Once you've played with graphic modulation editing, it's hard to go back to any other method.” *Craig Anderton, Electronic Musician, August 1987*



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# Producing Guitar With Todd Rundgren

by Moe Berg

I guess I should begin this column the same way I began the first guitar piece I wrote for *Canadian Musician* by saying that I feel a little foolish writing it. This is more true now than it was then.

It starts with my initial conversation with our album's producer Todd Rundgren (who I should state from the onset is a hero and a major influence of mine) after he expressed interest in producing *The Pursuit Of Happiness*. His end of the conversation went something like this, "The tunes are good. I like the sound of the band but we're really going to have to watershed the guitar solos - the guy has no technique at all." Of course at this point he didn't realize he was SPEAKING TO THE GUITAR PLAYER. Later, our A and R person admonished him on the phone - "You told Moe his guitar playing sucks?!" to which Todd replied, "I never told him it sucked - but it does suck." Well, at least I knew Todd wasn't going to hype me.

Anyway, we ended up doing the record with him and it turned out to be an amazing experience. I learned more about making records and life in the music business in those weeks than I had in my entire life to that point.

We recorded the basic tracks for the album "live off the floor." I used a Squire Telecaster through a Marshall JCM 600 for the "heavy" tracks and a Fender Telecaster Custom through Todd's old Vox Beatle amp for the "clean" tracks. Kris Abbott used an Ibanez Iceman through a Roland JC 60 and John Sinclair ran his Squire Jazz and Fender Precision basses direct into the mystical world of Todd's E.Q.

For the dreaded guitar solos, I sat in front of the console while Mr. Rundgren fiddled with his effects rack (I should say here that Todd places the lead breaks really high in the mix so it's no wonder that he wants them to be as interesting as possible). We did a few solos with a little chorus and delay through the Marshall. When it came time to do the breaks in "Hard To Laugh", Todd decided to introduce a harmonizer into the sound. He set it to give me a low octave and we ended up with a real big, heavy sound. This was the "eureka" that he was looking for. We ended up using pitch shifting on about five or six of the solos. For "I'm An Adult Now", Todd more or less closed his eyes and set the harmonizer at some interval which to this day is unknown to both of us. The result sounded



*Pursuit of Happiness* (Moe Berg, centre)

like music from Mars. It was the only time I saw the man happy in the studio. I must admit I balked at it at first but Todd said, "It's like heroin. When you first take it you throw up but after that you can't live without it." He was right - after a couple of listens I was hooked.

I wish I could say that I relearned the guitar to accommodate this technique, but to be honest I cut all of the lead breaks in a couple of days. However, certain scales and riffs obviously didn't work depending on the pitch interval, so finding ones that did was the main challenge. I personally feel that the solo in "Ten Fingers" came off the best - the interval that we selected really worked well with the chord pattern of the song.

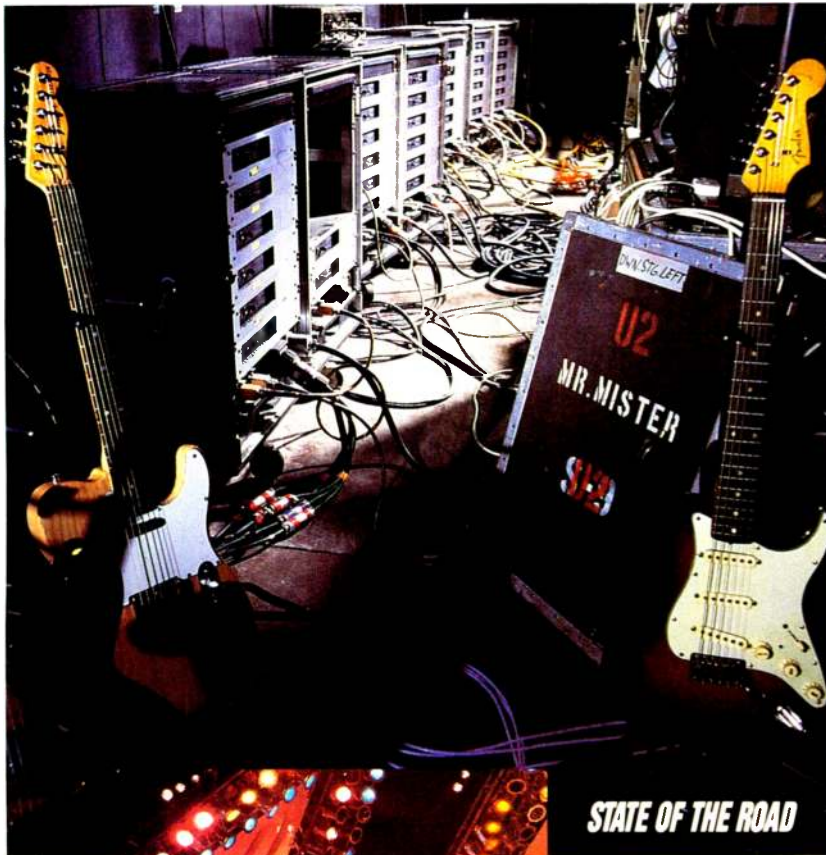
I imagine by now some of you are saying to yourselves that this is a cop-out and that a lot of heavy guitar processing is no substitute for technical virtuosity. Well, of course you're right, however I don't possess a whole lot of technical expertise, but I still want my solos to be ear catching. Not only that but you can sit in your basement and practice fast scales and runs until your guitar neck catches fire but unless you're doing them in an original way you're just going to blend in with a thousand other guitarists who aren't likely to

be remembered a tenth as long as someone like B.B. King, who plays about three notes in every solo. Which brings us to our final observations and conclusions.

The process of recording *Love Junk* really made me re-examine my guitar playing and I would encourage anyone reading to take a good listen to what you're playing. Tape a gig or a practice and ask yourself a few questions about each solo. Really, how interesting is this solo? Is it clichéd; have you heard this a million times before? How would this solo sound if it was played on another instrument or if it were sung? The second and third questions aren't as important as the first, but are useful hints to help you if you're stuck. Don't be fooled into thinking that a solo consists of you playing something through to the end without making a mistake. If you want to cut it in the big leagues you're going to need something which resembles a style of your own.

In the end, playing a solo is like your first conversation with a girl. If you're not interesting in the first thirty seconds you're likely to get tuned out.

(Moe Berg is guitarist, vocalist and songwriter with *The Pursuit Of Happiness*.)



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Product Review

# The EPS Sampler By Ensoniq

by Peter Nunn

**W**ith so many different keyboards on the market today, many players find it hard to decide which one they should spend their hard-earned dollars on. I'd been in the market for a sampler for almost a year before actually buying one. As a musician playing often in "live" situations, I was looking for an instrument that could give me the sound quality and performance-oriented features needed for the stage. After renting a few different ones, I finally decided to "lay my money down" on the EPS by Ensoniq.

I've had my EPS now for a few months and am happy to report that it's turned out to be even better than I expected. Not only does it live up to its promise of "loading while you play", it also has some other goodies that are not really mentioned in its promo, probably due to the fact that at the time the promo came out, the unit had yet to be completed. It came with seven factory sound disks, most of which contain fairly good quality, musically useful sounds. Another ten disks arrived in the mail about six weeks after I sent in my warranty card! These make up the "EPS Essential Sound Disk Series" and contain really good samples of piano, horns, strings, electric guitar, and a great tenor sax. These patches take full advantage of the two "Patch Select" buttons located just above the pitch wheel. By holding down one, the other, or both together, you can access three variations of the "no buttons down" patch. The tenor sax is especially impressive, having a "roll off" assigned to one button, a "growl" to the other, and a whole-step grace note when both are depressed.

Another very useful feature is the "Preset" section. You can set up the keyboard in any configuration of "Instruments, transpositions, splits, layers, "Patch Selects", and MIDI program changes, then store this set-up in one of eight "Preset" memories. This makes the EPS a great MIDI controller because, rather than having to line up the programs on your various MIDI gear so that they will all respond to the same program change command, you can simply set each unit to its own MIDI channel, and for each one create on the EPS what Ensoniq calls a "MIDI Instrument". These MIDI instruments contain no sample data, so they take very little memory, and almost no time to load. Each is programmed with a MIDI channel, a MIDI program number, and "pressure mode", either individual-key or the entire keyboard. (The EPS keyboard has polyphonic after-touch, but can transmit either way.) When you want that great, MIDI stacked sound, you just



Peter Nunn

stack the instruments on the EPS. This way, you can combine your favorite digital brass, say, your DX7 program "INT5", with your best analog horns, maybe your JUPITER 6 program 17, without having to copy and shift sounds around so they share a common program number. Moreover, if you want to split the keyboard, with one half playing the DX and the other playing the Jupiter, having the slaves on different channels makes this task easy. Another advantage of the Preset function is its ability to change the program on a slave without having that slave selected on the keyboard. For example, let's suppose you want to set up the EPS so that you'll be triggering a TX81Z module set to program 10, and for the same song you want to play your D50 on program 6. First set the TX81Z and the D50 to different MIDI channels, then create a MIDI Instrument" for each of them. Now, while holding down the D50's "MIDI Inst." button on the EPS, type in the number 6 from the numeric keypad, and then release the button. The D50 will now be set to program 6. Do the same for the TX, typing in 10. Now, select the TX "Inst.", and make sure the D50 "Inst." is not selected. Play both keyboards to verify the settings. Once you are happy with them, you then store the "Preset" in, say, Preset 1. Using other sounds, make another Preset, perhaps this time stacking the two slaves by having both selected on the EPS. This is accomplished by selecting one Inst. and then "double-clicking" on the button of the second. (By the way, all

eight instruments can be stacked at the same time.) Again, when satisfied, store this arrangement in, say, Preset 2. Now, when you hit Preset 1, the D50 will go to program 6, the TX81Z will go to 10, and the EPS' keyboard will only play the TX. Hitting 2 will then change both slaves to whatever programs you assigned, and also stack them on the master (EPS).

Like any other sampler in its price range, the EPS does have a few shortcomings. The one thing I found most annoying is that, in order to save the presets talked about earlier to disk, you must save the instrument data along with the preset data. This is bearable when using MIDI Instruments only, as they take around two seconds each to load. But it gets to be a real drag when you have samples in the presets. I mean, the Grand Piano, which takes about thirty seconds to load, should have not to be erased and then re-loaded into memory every time you want to change the group of eight presets.

These disadvantages aside, I'm still quite happy with the EPS. The on-board eight track sequencer is excellent, and as far as sampling goes, it's about the most user-friendly machine I've worked with. This, combined with the performance features and fairly impressive specs, makes the EPS one great sampler, even if it does look a bit like a toy...

*(Peter Nunn plays keyboards with The Jitters.)*



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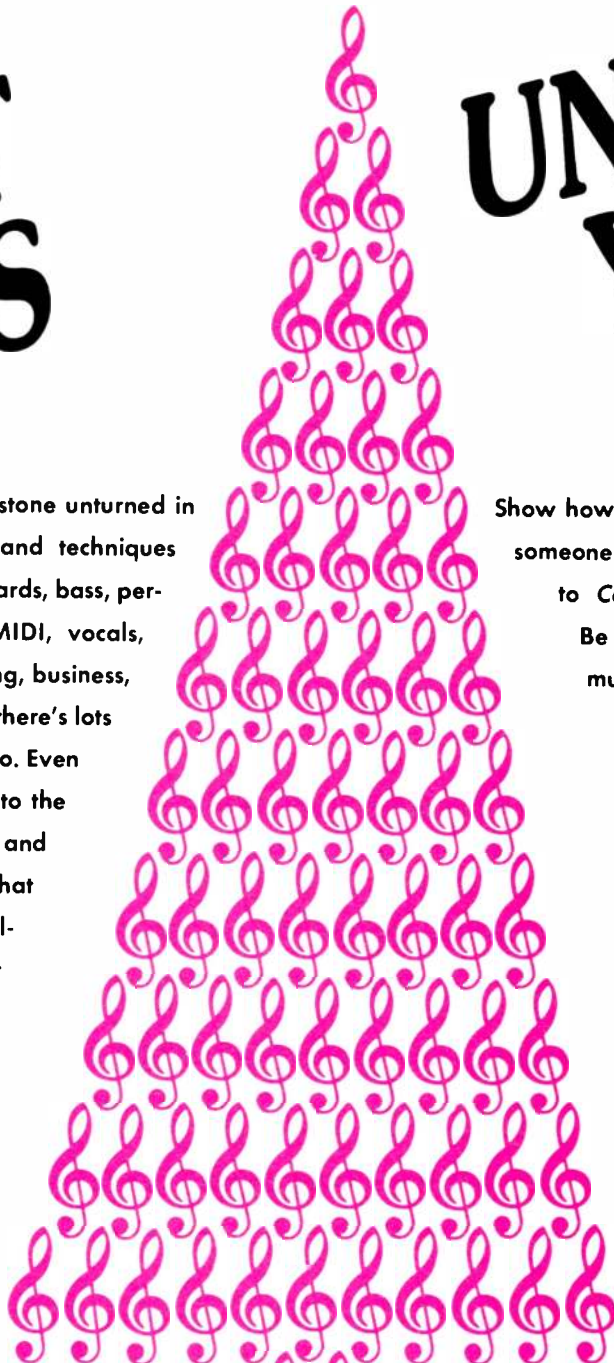
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# Getting The Most From Other Players

by Terry Gowan

It seems strange to be writing an article basically on what you learn and, therefore, the importance of working with other musicians. But did you ever notice with the invention of the home studio, samplers, and MIDI devices, a growing trend for musicians to stay in their rooms, write, play and record everything by themselves? This probably explains why we're seeing a lot more solo projects over, say, the past five years. Don't get me wrong, I think a home studio is a must for obvious reasons. However, they can also lead to musicians losing the feel of working together. But, "why bother working with others if you feel you can do it yourself?"

Over the past four years I've had the opportunity of working with several good musicians in Gowan. But, rather than saying how I picked up on this or that from Steve Shelski (I could write an entire article on that one alone) and something else from another, it's easier to say that I've learned (and hopefully am still learning) how to work with other players and get the most out of it.

It doesn't make a difference what kind of music or band you're playing in, working with other musicians can be both extremely easy and rewarding and, let's face it, often times a frustrating experience. Why frustrating? Simply because everybody hears things a little differently. Five different members means five different interpretations (and that's not including girlfriends, soundman and, in our case, lightman). So, before you know it, all hell breaks loose and you've got fifty different ways of playing the same piece of music.

So I've learned it can pay to sometimes have closed rehearsals and try to limit the creative input to band members only. Two different views on the same song are hard enough to deal with.

This is something, however, that I've really come to appreciate through experience. This is essentially what playing in a band is all about - having other musicians, whom you respect, open your ears to possibilities you never could have imagined or heard. I've learned that you get the most out of players if you just let them go, let them do their thing, let them go out on a limb, don't give them a set of boundaries that they have to remain within, at least not right away.

I picked up on this from Larry Gowan. He'll play you a new song and give you the freedom to do whatever you like before suggesting anything. He may "reel you in a bit", so to speak, but he never slaps the cuffs on you

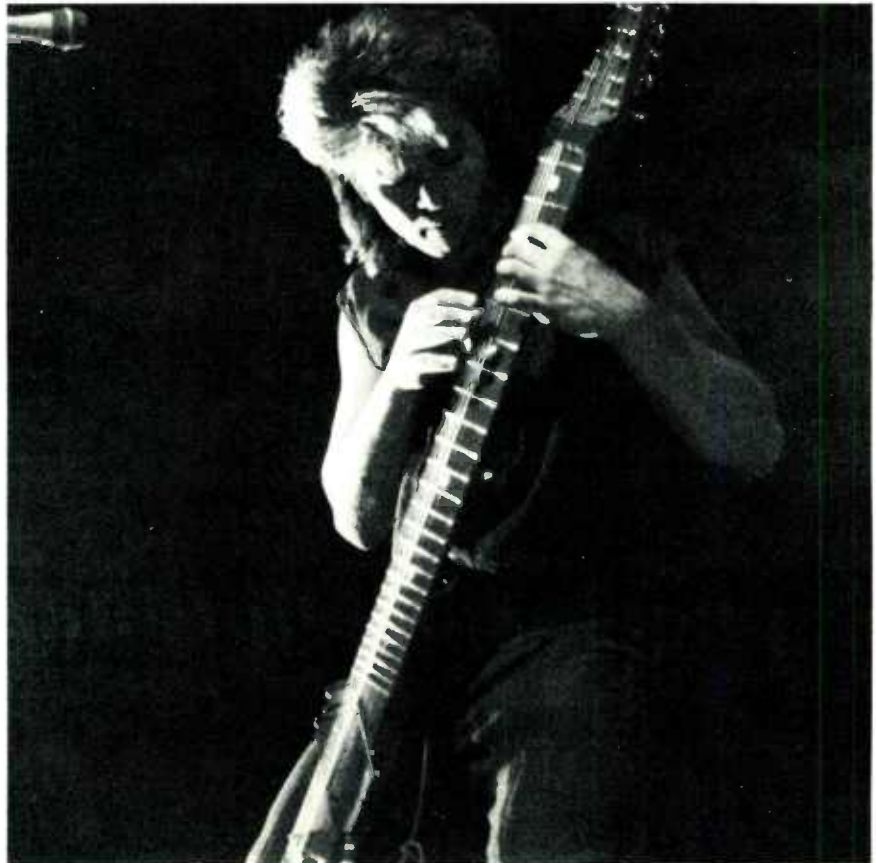


PHOTO: KEITH MARKEY

right off the top by saying "just play it like this." He learned this working with Jerry Marotta and Dave Tickle on *Strange Animal*. For example, one of the first songs they worked on was "Keep the Tension On" and Jerry came up with a drum part that seemed to "pull the rug out" from the rhythmic structure established on the demo. But Jerry being someone he had so much respect for, he decided it best to give his ear a chance to catch on to what he was doing before balking at the idea. Soon his ear caught on to the "tension" Jerry had created in the song by not having anything keeping time throughout the verses. Have a listen to the song and try to picture it with snare on 2 and 4, the way it was on the demo.

This brings me to what I've learned to be the most important attribute all good musicians have in common — a well-developed ear. I don't worry so much about the hands anymore — a well-developed ear is by far your most important tool. Now, obviously I'm not saying that the hands aren't important. If

you want them to have the ability to fly all over your instrument, fine, the more you're capable of the better. But, without a good ear, it's useless. Sounds obvious enough but too often people seem to get their priorities confused and wind up practicing their hands for hours and hours playing all different kinds of scales and arpeggios as fast as possible, up and down, up and down, but never get the sound of the scale or chord firmly embedded into their ear. Don't just know the notes of any given chord. Know its sound and recognize it upon hearing it.

I said before, the most important thing is to "listen" to what the other musicians are playing while you're playing. This takes years and years of experience and is something that I've got a long way to go on. So what I've found helps is bringing along a tape recorder. I still find that I can focus in on what I'm doing and how it relates to everybody else a lot better when I'm not actually playing but just listening.

(Terry Gowan plays bass in Gowan).

## Evergreen Club Features Indonesian Percussion



by Roger Burford Mason

The Evergreen Club

Canada's only gamelan orchestra had its origins in California in 1980, when Jon Siddall, leader and musical director of The Evergreen Club, was studying for his Masters in composition at Mills College.

Gamelan is the music of the Indonesian archipelago, beautiful, rhythmic gong music which is played on a five tone *peluga* scale on metalophones — bronze instruments ranging from large pots to tiny glockenspiels. Siddall was introduced to it by Lou Harrison, his composition professor at Mills College. Harrison is recognised as the foremost exponent of gamelan in the west, although strangely, it was Canadian composer Colin McPhee who introduced the music of Indonesia to the west in the 1960s, having studied in Java and Bali in the thirties. At Mills, Harrison encouraged Siddall to write music for the college's gamelan orchestra and when Siddall returned to Toronto in 1981 he "found the idea of life without gamelan unbearable" so that he began immediately to plan the development of an orchestra of his own. A maze of connections led Siddall to Enoch Atmadibrata, the foremost dancer and gamelan musician in South East Asia, and it was through him that the basis of an orchestra was put together, the collection of drums, gongs and metalophones arriving on Siddall's doorstep in Toronto on Valentine's Day in 1983. Within a few weeks the various instruments had all found enthusiastic players from among Siddall's contacts in Toronto and at U of T. The Evergreen Club began rehearsing for its first performance which took place in February 1984.

Today the band numbers eight musicians playing a variety of traditional and contemporary music which faithfully reflects the complexities of the music in south east Asia

— the mellow expressiveness of Javanese gamelan, the "funky" earthiness of Sundanese, and the high energy, cathartic style of Bali — all elements which Siddall expresses in his own compositions, and which can be found in the music of other composers such as Andrew Timar, Evergreen's suling (flute) player, and Alain Thibault from Montreal. Undoubtedly the band's biggest coup to date occurred when John Cage heard the orchestra at an alternative music festival. "He was knocked out by the sound," Cage's "Haikai" was dedicated to the instruments of the orchestra and was premiered at the Premier Dance Theatre on Harbourfront in 1987.

Throughout Asia there are many kinds of gamelan music and many different styles of orchestra although all are based around the gong which is traditionally "the soul of gamelan." The Evergreen Club uses the traditional Gamelan Degung from Bandung in Bali, which comprises sarong, peking (pronounced "pecking") and gambang, which are all kinds of xylophone; the suling (flute); two kendang (drums); bronze pot gongs, the bonang and jengglong; and two hanging "plate" gongs called the kempul and the gong ageng. With these instruments the orchestra plays music whose rich texture of rhythms and intricate time relationships are compelling and appealing, and when augmented by electronic components and synthesised sounds such as Evergreen use on their album *North of Java* (Arjuna Records, 1988) produce some extraordinarily original effects.

In conversation Siddall frequently refers to Evergreen as "the band," a term which encompasses the deep friendship and sense of commitment the musicians feel towards each other and towards the music.

"You can't rehearse this music by yourself

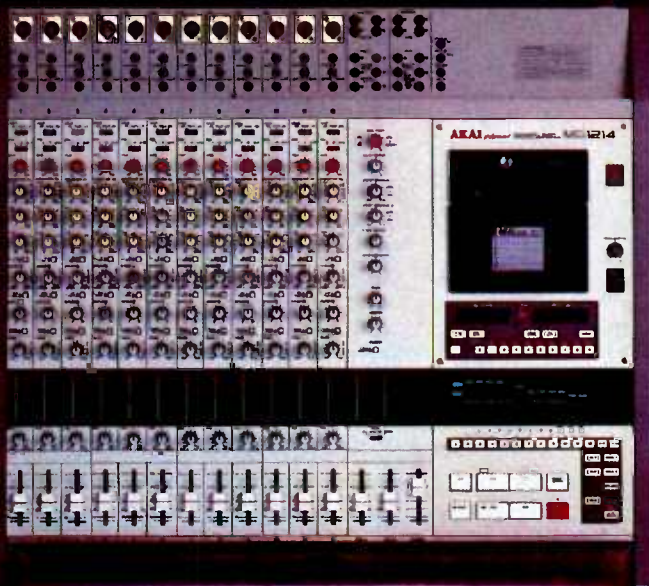
at home," Siddall observes. "You need to play together and be together regularly, to know each other well. We rehearse every week, and we hang out a lot too. It takes a lot of commitment, and that's the stumbling block for some people, although the band today is very close."

Bill Brennan, a gifted percussionist who plays and teaches traditional western music, joined Evergreen in 1985 and now "cannot imagine not playing gamelan any more. It's a great music to be involved in," he says with obvious enthusiasm. "Once I'd heard it I didn't need any more persuading." It is a feeling which pervades the band.

With the support of a Canada Council grant, Siddall spent a year from last summer to this July studying gamelan at the Indonesian Academy of Arts and Dance in Bali, and will return for a further three months in June 1989, after which he will spend nine months writing music for the band, lecturing on gamelan and documenting his work and researches. Speaking of the importance of his work, Siddall says "In Canada we are trying to build a broad and varied culture and to take in whatever influences will enrich our lives and lead to a greater understanding of other peoples and cultures. Studying and playing gamelan is a part of that."

*North of Java* is already one of the best selling collections of alternative music in Canada, and is being distributed widely in the U.S. and in Europe. The band has a string of successful appearances behind it in Canada, including the WOMAD and World of Asia festivals, and a growing list of engagements for the future which includes premier performances of compositions by Udo Kasemets, Alain Thibault and Siddall himself, while serious plans for a visit to Britain and Europe are already being laid.

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### Practice Aids

Use a simple chair which is at a good height to encourage correct posture. No sitting in armchairs or, worse still, on the edge of the bed.

Music stand should be placed at correct height so you remain standing or sitting 'tall' when you play. Ideally, your practice session should consist of 50% standing and 50% sitting.

A tuning fork at international pitch (A 440). Regular checks during the practice session will improve your aural awareness and your ability to intone to a given pitch. This would be sounded by the oboe in an orchestra and by the piano in a band or solo situation.

A metronome will help you keep in time. Are you as rhythmically accurate as you think?

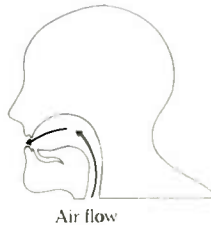
### Embouchure Visualiser

A regular mirror check of the lip aperture in different registers will help you avoid excess tension and ensure that you keep the lips and teeth in alignment throughout the range.

A small portable mirror on the music stand or held in a lyre on the trumpet will also help.



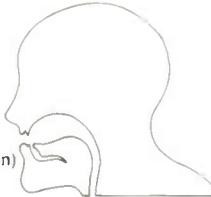
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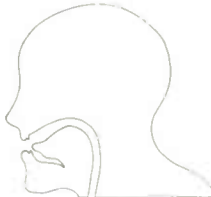
Air flow



TU (French pronunciation)



TEE



A full length mirror at home is ideal so you can retain good posture when standing up to play.

A practice mute looks like a cup mute but produces very little sound. Only you will hear it. This means you can practise at unsocial hours and avoid complaints.

However, you should play with the trumpet open as much as possible in order to hear the real sound you are making.

### Diaphragm Inhaling

Breathe in through corners of mouth to bottom of lungs. Diaphragm contracts downwards, lower ribs expand outwards (front sides and back). Upper lungs filled, abdomen moves in slightly. Breathe silently. Throat, neck and shoulders remain relaxed.

### Diaphragm Exhaling

Breath released almost immediately to avoid tension. Breathing out starts at same place as breathing in (bottom of lungs). Muscles round waist contract and propel air through open throat, activating lips into vibration. Stomach moves in as air is gradually propelled out, like a toothpaste tube, squeezed from the bottom.

(Excerpt from *The Complete Trumpet Player*, distributed by Gordon V. Thompson)

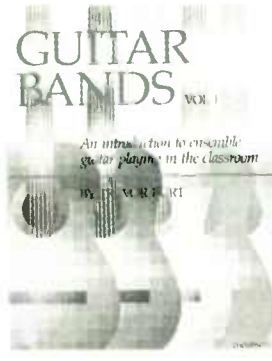
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## Breathing Is The Key With Sax

**C**orrect breathing is vital in order to play the saxophone. Although we have been breathing all our lives, as saxophonists we must use a special breathing technique.

As you know, without a good supply of air your brain won't function, your hands and fingers will not move, and most important, without air your saxophone will not work.

### Breathing: Using Your Diaphragm

Your diaphragm is the long flat muscle situated at the bottom of your lungs. The easiest way to make yourself conscious of it is to cough. When you cough, you will feel a ripple of muscle across your stomach. This has the effect of pulling your stomach inward, forcing an uncontrolled column of air out of your mouth. Now, what we want to do is use this selfsame technique, but instead of a momentary contraction of the diaphragm, we need a prolonged contraction. Like a long cough. This will force a controlled column of air to pass from your lungs and into the instrument. To do this requires the correct diaphragmatic breathing procedure.

A strong, uniform column of air is vital for the following reasons:

1. The saxophone needs a certain amount of

air to make it work, so if you are playing constantly you need a constant supply.

2. Your diaphragm is your volume control and consequently the louder you play the more air you need.

3. It is impossible to produce your full tone potential without good support from the diaphragm.

When you take a really deep breath, your diaphragm descends, your ribs rise outwards and your lungs are filled to capacity.

Using the diaphragm correctly allows us to take in, and control, more air than we would normally use.

It is this breath control that delivers an even flow of air from the lungs to the instrument's mouthpiece and makes the reed vibrate, which gives us a correctly pitched note.

In short: we have been breathing all our lives, but it is this very special method of controlled breathing which is the key to playing the sax.

### Making Your Diaphragm Stronger

#### First.

Pull your stomach muscle in very slightly so that it is just under control.

#### Second.

Push every bit of air out of your lungs,

close your mouth and very slowly take in the deepest breath you can through your nose. Time yourself. The slower the better. Your stomach should not bulge and your shoulders should not rise. If you take a deep enough breath you will feel your back and sides expand just above your waist.

#### Third.

Hold that breath for the same amount of time (inhalation time).

#### Fourth.

In the same amount of time again, breathe out through your mouth (exhalation time).

#### Fifth.

Without moving any other part of your body (all the movement should be inside) 'flick' your diaphragm so that the air spurts out through your pursed lips. (Imagine coughing without restricting the flow of air with the throat). As the diaphragm gets stronger purse your lips a little tighter. Now do the whole thing again leaving the finest of gaps between your lips, and push the air out very slowly in a constant hiss, as you would if you were blowing out the candles on a cake.

*(Excerpt from The Complete Saxophone Player, distributed in Canada by Gordon V. Thompson.)*

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# The Studio Perfects Your Skills

by Debbie Johnson

I spent the first thirteen years of my music career doing live performances, mainly with the Johnson Family, (my mother and father, Ed and Angie, brothers and sister), and later with Sweet Ecstasy, which included my sister Joanne and my two brothers, Rick and Eddie.

The last two years have been primarily dedicated to studio performance which included working on my first album, *Just Like Magic*. Writing the songs and playing keyboards have always been very rewarding, but doing the vocals, although exciting, has been very demanding.

The studio is a perfecting tool for all musicians. Being a vocalist, I have benefited in many ways. You learn to pay attention to intonation, diction, mic technique and feel. With all these areas in control, you're on your way to a good vocal take.

Being a trained keyboard player has helped my intonation tremendously. Thus I would strongly recommend vocalists to take up some kind of instrument. I prefer keyboards since they are usually at a steady A440. Although I have not had any formal vocal training, I would strongly recommend it for would be vocalists.

From the standpoint of diction, I found that good pronunciation is more comfortable to listen to. Therefore the audience can better understand the lyrics.

When it comes down to microphones, Rich Dodson, my producer/engineer, uses the AKG 414 mainly because of its transparent sound. We don't use a sock (windscreen) on the mic because I have learned to control the Ps and Bs so as not to create any popping. There's no secret to it. Just sing to the side of the mic just enough to avoid the "pop" but still keep the word whole. Of course, get close when you're singing soft and sexy and back off a bit when you've got to sing out loud.

One of the fun aspects of recording is that you can stack your vocals and harmonize all by yourself. Rich and I create all the background vocals together which we find to be one of the most enjoyable parts of the song. This technique enables you to really utilize your full range. Some of the songs on my album, *Just Like Magic*, have four part harmonies. A few were done the hard way by singing it without any tricks and on others like "Night Life", we had to use a bit of studio magic and slow the tape a smidge to bring the notes into more accessible range.

On "Mama Said Why" and "Right From the Start," my sister Joanne and my mother Angie sang background vocals with me. We



Debbie Johnson

thought it gave the songs a nice texture and brought a freshness to them. After working many years together on stage, it was fun to do something together in the studio.

There are two duets on the album, "Lonely Lovers" with Rich Dodson and my latest release "Secret Love" with Demo Cates. In both cases my lead vocals were done some time before the male counterpart. I don't think it's necessary to lay the tracks at the same time. We auditioned a few male vocalists to accompany me on "Secret Love" before we found Demo and both Rich and I agree that his style fits the song and complements my vocal very nicely.

"Night Life" was one of the most exciting tracks I recorded. Being a dance song I had to make a few passes to get the energy level and vocal intensity just right. The seats at the end of the song were done by taping five tracks and piecing it together, keeping the good and wiping the bad — a major plus, since on live performance you've got one chance to do it right because they are not going to stop the music so you can do it again.

I had the opportunity to travel across Canada with the Fashion Heartbeat Tour in early September, a worthy cause for the Heart Foundation. On my performances of "Just Like Magic" I sang live over my bed

tracks. Since it was a fashion show, the sound was set up mainly to accommodate the models. If I went too far down the runway, I had to really concentrate (something I learned in the studio) in order to stay in time and in tune because the sound I would hear was the echo off the back wall. The difference between studio work and live performance was very obvious at this point and my work in the studio really paid off.

From the standpoint of lead vocals, after Rich gets his levels we try and get the keeper take within the first three of four passes. Incidentally, I like to stay away from the throat cloggers such as coffee, milk, sodas, which make you "urp" at just the wrong time. A lot of singers like to warm up ahead of time but for me those first two takes seem to do it. We like to do our vocals in the early afternoon between 1:15 and 3:45 (ha,ha,ha). I find that in the evenings I'm just too tired. It's good to be well rested.

On "Because Of You", we thought it would be very effective to have a flange on the voice. Why? Because when we listened back to the take, we found that Rich had accidentally left it on and we decided to keep it. Again, one of those spontaneous silly things that happen in the studio.

(Debbie Johnson is a Toronto singer.)

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# Songwriting Is Seeing The Mental Picture

by Gordon Deppe

**T**he song. Act One: scene one. The empty room sits waiting. Long, thick curtains fill the air with a suffocating dust. Ribbons of light enter here and there and slice the interior at sharp angles. A story is about to unfold. The door opens and the characters begin to enter one by one.

You name a song and I immediately see a picture, like a scene out of a play or movie. When writing music, what usually begins as a mood eventually develops into a mental picture (whether a dusty, old room or a jampacked street) from which I try to pick key elements to put to words. How many times have you seen a film where too much dialogue just muddled up the whole point of the scene, where another film got the message across in a few well chosen words? There is so much happening in that mental picture that you have to sum up and get onto paper, and hopefully all without losing what you originally felt before the pen touched the page.

For me the atmosphere of the song is

usually there from the very beginning, long before the lyrics even come into play. I always write the words last. I remember in the early days of the band performing new songs live with incomplete lyrics. I'd just go out there and wing it. But sometimes what came out spontaneously ended up being exactly what I was looking for. I started giving my subconscious a lot more credit, and a lot more of a workout. With a bit of practice, gems of ideas start coming to the surface just by immersing yourself in the mental picture.

There are of course many approaches to writing the music of a song. Being a guitar player as well as a singer, the process usually begins with a guitar riff or a bunch of chords. But eventually I found my hands repeatedly going back to the same old positions on the guitar neck. So, to break the routine, I moved on to other instruments. I knew next to nothing about keyboards, but the first thing I came up with on an old beat-up electric piano I had lying around was "Nova Heart". "Arias & Symphonies" was written on the bass

guitar (I find the most room for spontaneity with songs based on just bass notes). And most recently I wrote songs using some old Moog bass pedals along with my guitar. At first I simply followed the chords I was playing. But by stomping around a bit I'd create some very interesting chord/bass note combinations - some that I wouldn't have thought of just on the guitar. I used this approach on "Waterline" and "Shaking The Fear" off our new album. Again, accidents can end up being just what you're searching for.

If I were to divide songwriting for the mainstream into two basic categories, I'd say there were (a) complicated arrangements and chord structures made to sound accessible, and (b) very simple elements (like a basic G, C, D chord format) made to sound unique and much more than it really is. A few years ago I started to truly appreciate the latter. OMD and Prince, for instance, pull it off amazingly well, sometimes even borrowing '50s style chord patterns as a basis. But you'd never know it. I learned a lot from that. I originally began writing music like I think a lot of musicians do, determined to be as different and as obscure as possible. But even coming from a background of very progressive music (early Genesis, Van Der Graaf Generator, etc.), I've been reformed over the years. I've learned that you need a good balance of surprises and the predictable, both in the lyrics and the music. But most of all, I've learned that you have to discover how to be "successfully simple". Some of our most successful songs ("Nova Heart", "Old Emotions", "Tell No Lies" and "Romantic Traffic") are incredibly simple songs.

Even solos within a piece of music should be thought out in a similar way. I'll never forget a quote from Steve Hackett (original guitarist for Genesis) which could apply to any musician or songwriter. It summarizes that, a good guitar player knows when not to play. Like the elements in the room at the beginning of this article, we have a room full of notes at our disposal to pick and choose from to best get our point across. Whether notes or words, I believe in being selective, which does not have to equate with being safe or predictable. Almost anyone can write a song, but I think a good songwriter can arrange the same three notes (or chords or words) into something unique, something with impact, something that will stand out and be felt by thousands of other people. And I think that's what every writer wants more than anything.

*(Gordon Deppe is guitarist and songwriter with The Spoons).*



Gordon Deppe

# Clean Slate On Writing As A Band

by Clean Slate

It is impossible to teach someone to write music. There is no correct or incorrect way to do it. In a world of 2 plus 2 equals 4.56 or infinity, anyone can be a mathematician. This is the beauty of writing music: there are no rules to follow or break and therefore no limitations. If it sounds like music, it's music - though not necessarily good music.

Despite the absence of rules, Clean Slate does have some methods and guidelines for writing. We hope you find some value in this article, but please remember we are not trying to write an instruction manual.

We are a band, and we write as a band. It starts as a riff or a lick or a lyric or a simple progression and a jam ensues. Everyone begins to play what feels right to them. If the direction or focus of the song is not immediately apparent, a series of compromises must take place. This can be a long and tiring process and sometimes it seems that it would be simpler if one person was to dictate the entire song to the other band members. But in our way, we all get involved in all parts and thus understand the song better. To dictate would be to deny many potentially good ideas. On the other hand, to work it out democratically means putting up with quasi-virtuosic noodling during the development of the song.

What we're getting at is that in a band where all members write their own parts, function over form becomes a very important concept to the master, especially during the birth of a song. A strong idea for a song is a strong idea and doesn't need a lot of embellishment to begin with. Later on, when the song has found its basic groove and its mood, it will *automatically* be more apparent what else to add to the arrangement. At that point, then, by all means snap that bass, whack that spash or double-pick to infinity if you feel you must. There is a time and a place for artistry, but craftsmanship comes first.

It's like lockpicking, getting all the tumblers just right - in line just so. Perspiring and frustrated, yet not ready to give in, the safe cracker listens intently for the dull metallic click that is the fruit of his labour. Finally, the correct combinations are made, the tumblers in all the right places, and the previously impenetrable door swings gently open...

Although it's a democratic process, some form of leadership is usually necessary. The sign of a good musical director is someone who knows when to step in, take momentary control, and more importantly, when to step out and let someone else take lead. There is no room for big heads in the rehearsal studio.

We always bring a large vice in case of emergencies.

Learning how to listen is easily as important as learning how to speak. Learning how to accept criticism is not easy. It is very hard taking something as personal as music or lyrics, and having someone else "edit" them.

Nevertheless, everyone has to work with an open mind and a lot of trust. We all do, and we all take pride in doing so. Once everyone realizes that the *song* is the priority, there are no problems.

(Clean Slate is on Anthem Records).

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# Arranging The Replicas' "We Can Walk"



by Steven Stewart

**A**rrangement is an essential function of songwriting involving the combination and proportion of vocals, lyrics and instruments.

The arrangement of Plastercene Replicas' music is basically intuitive as none of us have much formal musical training. But upon close inspection we came up with a few rules of thumb that we follow.

The arrangement of a song should begin with a view to its final purpose. For example, our recent single "We Can Walk" was originally about six minutes in length with an introduction, two lead guitar sections, a break that built back into the main verse riff and an extended extro. When we decided to record an album, we had to pick a single for radio support. (To sell the album and hopefully make back some of the money we spent on it).

The song with the most potential seemed to be "We Can Walk". The problem was that it was way too long for radio play and most listeners would have fallen asleep or become considerably older before the song was finished.

Thus began the process of distilling the song to its essential elements and putting it

back together without detracting from the original character and point of the song, not to mention, the considerable moral and philosophical dilemma involved in what seemed to be the "cut and paste" situation we were faced with.

After taking a hard look at the song in its original form, we found that the key elements involved were a) the verse/chorus hook; b) an eight bar lead guitar section culled from the best parts of the original two; c) the lyrics and d) the vocal melody and harmonies.

We ended up taking out the intro and the break while shortening the extro.

In the final analysis, "We Can Walk" is shorter, more to the point and the lyric, vocal melody and harmonies are featured lending the song much more continuity than its original version. In a live situation, the arrangement for "We Can Walk" changes to allow for an extended lead break which concludes at Chas' discretion with a prearranged cue.

We tend to utilize a lot of vocal harmonies in our music. This has arisen purely from a fascination with the way different sounding voices fit together and we are lucky to have

these elements built into the band.

Brenden's voice tends to have a brassy timbre with a mid to high range. Chas has a very flexible range with a reedy timbre while my range is low to mid with a rounder tone.

When creating vocal harmonies, we generally try to form a chord around the lead melody. Since we all sing lead in different songs, flexibility is required on the part of the harmonizing vocalists. For instance — if Chas is singing lead, Brenden will usually sing above him and I will sing below. If Brenden sings lead, Chas will sing below him and I will sing below Chas, however, if I sing lead Chas can sing below or above my note while Brenden will usually pick a note at the top of his range.

In all cases where vocal harmonies are used, we have to be careful that vocal notes do not conflict with instrumental notes, as many of the guitar chords played often involve open notes and while this can expand the range of possibilities for corresponding harmonies, one must also be sure that the note sung is not so "outside" as to conflict with the key of the passage.

Lots of patience and a good amount of trial and error is involved in creating and arranging interesting vocal harmonies.

As far as instrumental arrangement goes, we have found that the individual's playing style affects and inspires arrangement as much as anything else.

I usually play a wide arpeggiated rhythm while Chas plays a chunky lead style over top. Chas also takes care of all lead guitar breaks. Brenden plays a melodic, guitar-like bass that links the guitars to the drums, and will often play an interesting melodic run to facilitate a chord or key change in a song.

We also use a lot of open guitar tunings in our songs. These tunings facilitate the creation of interesting chords with drone notes that expand the range of the guitar and would not be possible with a regular tuning. Open tunings also further expand the possibilities of what we refer to (for lack of a proper definition) as "hybrid chords" — chords involving a root note with melodic two or three note chords changing around the root. While one guitar is involved in this function, the other guitar can play corresponding parts using a similar chord at a different point on the fretboard thus emphasizing notes of the original hybrid and further expanding the possibilities of its range. We used this method in the chorus of "All I See".

(Steven Stewart is guitarist and vocalist with Toronto's Plastercene Replicas).



# JEAN-PAUL CECCARELLI

(Sting/Studio)

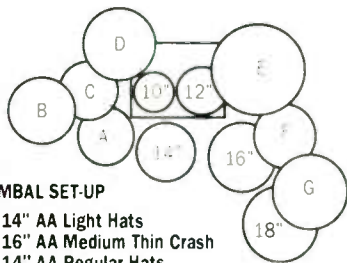


Photo: Adrian Schackmann

With his selection to Sting's all-star band, Jean-Paul Ceccarelli has suddenly found himself thrust into the spotlight of international success on the 'Nothing Like the Sun Tour'... a tour that will see him playing to capacity audiences around the world, including a selection of dates for Amnesty International.

A native of Nice, France, Jean-Paul is renowned in his homeland where he, along with his brother André, a major influence and with whom he has co-authored the best-selling drum book 'The Ceccarelli Experience', ranks as one of that country's leading live and studio sessions drummers.

A versatile player who has been heavily influenced by the Jazz and Fusion greats, Jean-Paul possesses a punchy yet fluid style that has not only kept him in great demand for extensive television and movie soundtracking, but has lent itself perfectly to the wide range of styles that Sting incorporates into his performances.



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- B - 16" AA Medium Thin Crash
- C - 14" AA Regular Hats
- D - 17" AA Medium Thin Crash
- E - 22" AA Medium Ride
- F - 15" AA Medium Thin Crash
- G - 18" AA Medium Thin Crash

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# LARRIE LONDIN

(Everly Brothers/Studio)

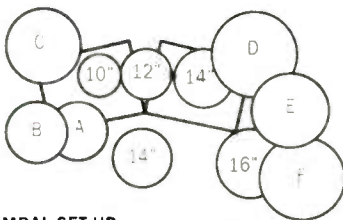


Photo: Jan Meyerowitz

One of the most recorded and successful session players of all time, Larrie Londin's dynamic drumming and creative versatility have made him the choice of a multitude of major artists...resulting in a resumé that reads like a who's who of the best in contemporary music.

Among those who have benefitted from Larrie's tremendous talents are Elvis Presley (Guitar Man), Steve Perry (Oh Sherry), Glenn Frey (The Heat Is On), Neil Young (Comes A Time), Ronnie Milsap (Stranger In My House), Journey (Raised On Radio), Chet Atkins (Stay Tuned), as well as B. B. King, Dolly Parton, Waylon Jennings, Jerry Reed, Joe Cocker, Adrian Belew...and the list goes on!

Also a powerful live performer and clinician, Larrie says, "In the studio or on stage, Sabian cymbals always deliver, the quality and sound never fail to meet my needs."



#### CYMBAL SET-UP

- A - 14" AA Rock Hats
- B - 15" AA Rock Hats (closed)
- C - 18" AA Medium Crash
- D - 20" HH Sound Control Hi-Bell Ride
- E - 18" AA Extra Thin Crash
- F - 20" AA Chinese

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# STEVE FERRONE

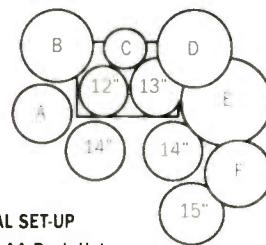
(Eric Clapton/Studio)



Photo: Ron Lee

Although his drumming with Brian Auger's Oblivion Express won him a legion of fans, it was Steve Ferrone's longtime stint with the soulful Average White Band, most notably, his rock steady syncopations on their hit album 'Cut The Cake' that launched him into the successful sessions career he now enjoys.

An impressive technician capable of laying down the most intense grooves, Steve has long been a popular recording and tour choice with such diverse notables as Chaka Khan, Peter Frampton, Steve Winwood, Al Jarreau, Paul Simon, George Benson and Duran Duran, who incorporated his funk/rock style as an integral part of their "Notorious" album and tour. Along the way Steve has also become a regular in Eric Clapton's all-star band (a position he occasionally shares with Phil Collins) and has recently assembled and recorded his own new group, Easy Pieces.



#### CYMBAL SET-UP

- A - 14" AA Rock Hats
- B - 17" HH Crash Ride
- C - 10" HH Splash
- D - 18" AA Fast Chinese
- E - 21" HH Heavy Ride
- F - 16" HH Medium Thin Crash

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# DISASTER YOUR

## Part One: O N T H E R O A D



Rush



Blue Rodeo



Triumph



The Jitters

# PROOFING BAND

by Bill Reynolds

“So you want to be a rock ‘n’ roll star? Then listen now to what I say. Just get an electric guitar and take some time and learn how to play.” So sang The Byrds two decades ago. How much has changed?

The short answer is nothing and everything. In the ‘60s a band needed a good sound, a good tune, a good manager. Luck happened to play a role as well. This much hasn’t changed, but in the ‘80s rock music has developed a corporate structure like any other big business. To make a living, musicians need to be more professional, more knowledgeable and have more cagey management to either get to or stay at the top.

The term “disaster-proof” is catchy, but is also something of an oxymoron. After discussing the ways and means of attempting to prevent mishaps in a career with a number of management types I’ve come to the conclusion that it’s well-nigh impossible to foresee all circumstances. That’s just part of rock ‘n’ roll.

What follows is a loose dialogue based on two general areas of concern for any big-time, indie or weekend band. They are the road (in this issue) and management (part two in next issue). Management because in Canada (and some, like Blue Rodeo manager John Caton, contend the problem is endemic) there is a shortage of good managers. We’ve discussed the difficulties of managing acts with a number of successful, competitive people who have resorted to any number of ingenious techniques to get their act noticed.

We’ll start off with an in-depth analysis of the life-blood of most groups, the roadwork. It is truly amazing how many things can and

go wrong on the road, and it is to the credit of many unsung managers, tour managers, drivers and roadies that these things don’t happen more often.

Caton offered the short answer for Blue Rodeo, saying, “Don’t hire (drummer) Cleave Anderson.” However, Honeymoon Suite tour manager Pat Arnott, who has been either booking or managing bands for 17 years, says that “you have to have a sixth sense on the road, so you can catch a problem before it happens. Of course, you have to prepare for the inevitable as well, because the more you tour, the more risks are involved. I almost hate to say this, but you learn from the mistakes of others as well. There’s also common sense. Don’t have too many crazy drives, because fatigue just leads to injury. Take out tons of insurance, even though it’s only a remedy. If you’re going to another country, get medical coverage.”

Arnott sees that most of the damage on the road comes from easily preventable mistakes, like hiring careless help who can’t handle the equipment properly, or hiring an unknown shipping firm that turns out to be unreliable.

Bob Blumer, who is Jane Siberry’s manager, says it’s important to hire level-headed staff that can handle the tough pace on the road. He says, “In rock ‘n’ roll you get thrown left curves all the time. You have to be able to handle changing situations. I don’t know how many times something little comes up, like not being allowed to bring T-shirt boxes on the plane because we’re overbooked with baggage already. By just cracking a box and handing out T-shirts somehow the boxes make their destination.”

Nylons’ manager Wayne Thompson likes to prepare for any curve far in advance. He

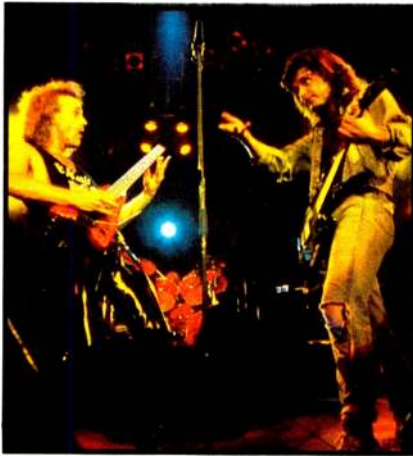
found that he had to because of the peculiarities of touring for an *a capella* act. Before he begins to talk money and dates with a prospective hall manager he sends off a technical rider, giving advance notice as to the exact requirements of putting on a Nylons show. “We have to have the best quality equipment available, and we don’t allow substitutions because it’s only four voices. The space has to be suitable as well. If that all works out I then talk dollars.”

But even if you’ve checked everything out, the gigs are lined up and happening and the band is on the road other weird circumstances arise. 54-40 tour manager Jason Grant recalls that when the Vancouver quartet was set to play a Minneapolis date, guitarist Phil Comparelli’s amp blew up. “We had to phone (The Replacements’) Paul Westerberg. We didn’t even know the guy, but we got to him through former Husker Du drummer Grant Hart, who was a mutual acquaintance. Just another case of scotch tape instead of gaffer tape.”

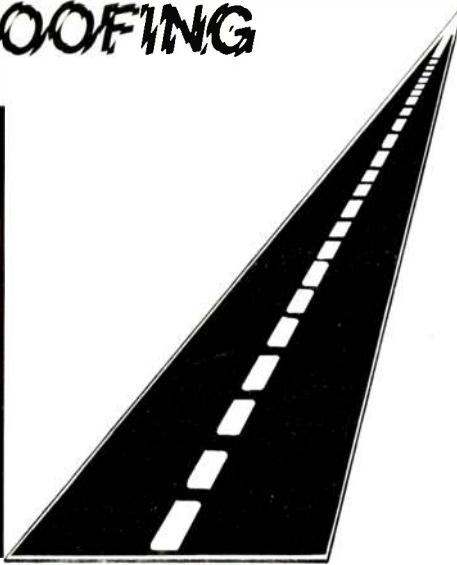
Blumer relates another seemingly innocuous situation that turned into a hassle. When Siberry first toured the U.S. the band spent a holiday weekend in San Francisco. “We ran out of cash on the holiday Monday, so we went to one of those instant cash places. There was this really bad transvestite behind the till. I had a cheque for Jane amounting to \$500 or so. Since I had power of attorney to sign the cheque I figured it would be no problem. But this cashier said no way, even though that’s what they’re supposed to do. So here we were stuck in an American city with no money.”

Howard Ungerleider, who has been Rush’s tour manager for over 15 years, believes im-

# DISASTER PROOFING



Honeymoon Suite



54-40

migration is the biggest hassle about being in the United States. He says, "The number one problem for all Canadian bands is immigration and the border. In order to get across you have to be petitioned for by a U.S. immigration attorney about six months in advance of touring. And it's expensive, usually being around five grand. Even that doesn't help sometimes. I remember one time when I was working with Kim Mitchell, back when he was in Max Webster. Kim had lost his wallet previous to crossing the border, and apparently some guy had been going around using his I.D. He had also committed a series of break and enter thefts. So, when we got to the border they said to Kim, 'Oh, you're just the guy we've been looking for. You're not going anywhere.' They wouldn't let him through until fingerprints arrived from Ottawa. That 24 hour delay cost us a number of dates in the U.S.

"In general, though, you have to hire a clean road crew because they keep records right back through adolescence. If one of your crew members does have a record, you have to apply for what's called a waiver in advance so you can get the guy across."

Theft is another problem that can prove to be at least a major annoyance. Nylon manager Thompson is forever wary of even band jackets being lifted.

The band takes two sets of suits for each costume now, but he was miffed the first couple of times. "The more popular they became, the more jackets kept disappearing. And pink suits are pretty tough to replace on the road. Their costumes are specially made for them, so it's really aggravating. You have to retire a whole set temporarily if one jacket is stolen."

A jacket here, a T-shirt there. Clothing is one level of theft, but equipment is another altogether. Drummer Gil Moore of Triumph, a self-managed band, subscribes to one principle on the road when dealing with equipment: caution. Of course, sometimes all the caution in the world isn't enough, as Blair Packham of The Jitters found out. After a gig in Hamilton one night the band decided to leave the truck parked overnight there before

heading back to Toronto in the morning. The result was a smashed window and six stolen guitars.

Packham calls the loss "a psychological blow," since they had never had any problem over seven years. But to the rescue came manager Evan Adelman, who tirelessly beat bushes around every music shop and flea market in southern Ontario. The big break came when The Jitters appeared on a Hamilton version of *The Letterman Show* called *Eleven After Midnight*. Being understandably a little surly about the guitars, the band avoided questions about themselves and concentrated the conversation on the theft. It may have not made for great TV, but the end result was tips. "It was right out of bad TV. We were doing a giveaway and this woman phoned up and said, 'I know where your guitars are, eh? At the casino downtown. Be careful, eh? He likes to slit throats.'"

That was a false tip, but others weren't. Adelman eventually recovered four of the six guitars, with only one having suffered any substantial damage. "I think when these people saw the coverage Evan was getting they just wanted to get their money back. There were a couple of dark alley exchanges. It was like, 'Don't bring the cops. Bring the money.' There were no words spoken."

The band has full insurance on all their equipment now, needless to add. They're also much more wary of leaving the van unattended for any length of time, especially after the Hamilton police weren't communicative and had a "What do you expect?" attitude towards the theft.

Blue Rodeo also suffered the misfortune of being relieved of guitars, except their magic number was five. It happened a couple of years ago, the second time they opened for Kris Kristofferson at the Diamond Club. The thieves also managed to nab Caton's briefcase, but the gate receipts were safely lining the manager's pockets, and they found the bag in a field not far away. Of course, the guitars did not reappear, so unlike The Jitters, there was no happy ending.

Blue Rodeo road manager Tonni Nielsen

had a near heart attack at Mount Allison university after a gig recently. "The gear was packed, the truck was running and I'd just gone it to get everyone. I came back two minutes later and the truck was gone. It was panic city! The ultimate worst nightmare of a road manager's life. But it turned out to be just some drunken university kid who went for a joyride. The police found the truck in a field about a half-hour later."

Caton says Blue Rodeo takes a lot of precautions now. "Just keep the truck on the road to the next gig. Always have someone with the van, but not sleeping in it. You could find that person dead. There's too many people rifling vans. It's a huge problem."

The worst nightmare came to life for Arnott when Honeymoon Suite's van was stolen right from under their noses in New Jersey the night before their Meadowlands Coliseum gig with Heart. We'll let Arnott describe his horror story.

"It was around May of '86. The truck was parked at a hotel about 40 miles from New York. We parked a bus behind the truck, blocking any driveout. Somehow they managed to break the ignition system and get the diesel engine going. Keep in mind there was a 24 hour armed guard on the premises. They drove the truck out by going across somebody's front lawn."

The band had \$60,000 worth of equipment stolen. Three weeks later their (new) truck was hit in New York City, right in the parking lot of the Mayflower Hotel. Video cameras, Walkmans, and other small items were taken while the band gigned at the Ritz.

Arnott doesn't fool around now. He hires armed guards in New York City. "There's a problem with Ryder rented trucks in that there are three master keys, one for Ford, one for GM and one for International. If you have them, you have the trucks. So we chain it up, put steering wheel locks on, take the distributor cap off, whatever it takes. But it depends where we are. The band has zones of popularity in the States, so we just increase our level of awareness when we get into the larger centres."

Arnott suggests that for the smaller band

travelling without a sound system, a good rule of thumb is to carry the guitars around at all times. "They're the hardest to replace because of all the custom work done on them. And it's not much to ask either. They're not heavy."

Arnott claims that travelling musicians have the lowest rate of classification for insurance, right next to dentists. Once an actuary finds out exactly what he's dealing with, he may not even recommend that his company take on the policy. Arnott set up five separate policies for each member of Honeymoon Suite. That way the individual's property was protected, so if something was stolen, the money went to the band member, not the band.

It was exactly this kind of policy that the Suite had to collect on after their major loss in New York. When their insurance company found out the five individual policies were actually one group travelling on the road together, they freaked. Eventually, about 10 months later, the band got its money back. Arnott says, "Yeah, someone at the insurance agency lost their job over that one. We did get the money, but it was lucky that we had big support through a lot of sponsorships or else we would never have made it through that tour."

Popular Canadian bands have to begin worrying about security as well as theft. Arnott says the best thing to do is get everything down on the rider before the gig. "There's kids jumping onstage, guitars stolen after sound-check, shirts gone from the dressing room. Kids want to be part of the excitement, so I don't see it as malicious."

Arnott has taken steps such as making sure everyone rooms on one floor, and then has security cover that floor. "I've been with bands who could not go into the elevators without protection." Arnott has people roaming the audience to spot troublemakers and be ready for them if they make moves. But sometimes you can't control everything, and Honeymoon Suite lead singer Johny Dee has been grazed with a pen knife from high above. "Frenzied fans, they just want to play a part. That's one of the band's real worries, projectiles coming down onstage."

Ungerleider, who managed tours by Fleetwood Mac, Savoy Brown, The Faces and Deep Purple back in 1972, differs on the level of security required. He says, "A lot of bands take six security guys on the road, but I've found that you only need two. In every city there's 50 to 60 guys assigned to security for any given gig. We pull 10 of those guys from the main crew and instruct them as to our security precautions. There's always lots of activity backstage, but with explicit instructions being carried out, you can always be in control of that activity. In the southern States it can be more frustrating because they're not as used to the big shows."

"Sometimes you can do your advance work and things still happen. On the *Signals* tour Rush played Jacksonville, Florida, a kid really wanted to get right to the front of the stage. He was wired up on PCP. It wasn't that difficult because in certain cities they only have

general admission seating. Rush really doesn't like it but sometimes you have to deal with it. So this kid comes from the back with a butcher knife slashing his way to the front, injuring seven people in the process. The mayor used that incident to label Rush's music "demonic," but that sort of thing happens all the time. Politicians are forever twisting events in their favour, as in the Benji Hayward incident at the Pink Floyd show (a 15-year-old Pink Floyd fan overdosed on acid and drowned in Lake Ontario after a Floyd show at the C.N.E. in Toronto this summer, causing much consternation within the community). But you can never tell — sometimes it's like a warzone in the middle of an audience."

The craziness of the gig, the inventiveness

of thieves, the tendency towards equipment breakdown, all these factors add up. For a small touring unit, without the benefit of a strong organization, different kinds of horror stories can arise. John Macleod, leader of the Young Pioneers in Toronto, relates a particularly awful tour he undertook when he was leading his old band, the G-Rays, across the country in 1980.

"The one thing everybody knows is to get contracts before the dates. Make sure all the gigs in a string of dates are solid. Even a telegram of confirmation will do. That was our first mistake. We asked our booking agent whether we actually had enough dates to make the Western tour worthwhile. He just said don't worry.

"Well, you always lose one or two dates



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# DISASTER PROOFING

along the way when you go out on your own, so we budgeted for that. We left Toronto with two vehicles, and played our first gig in Thunder Bay. When it came time to be paid it turned out that half the money was back in Toronto. And this was money we were depending on in order to get to Vancouver, where we were doing a series of club dates.

"So Vancouver was fine, we made it OK and played. On the way back is where the trouble really started, because we were supposed to do four dates in Alberta and one in Saskatchewan. We played Edmonton, Red Deer and Calgary, and then this agent tells us there's problems with the Lethbridge date. Then the Regina date fell through.

"We were worried, but we figured that since the overhead was already paid, why not drive through Regina and see if we can set up and play for the door? So the guy who was in charge of entertainment at the university then told us that the place in which we had been booked was a library, and it had never been used for live music.

"It turned out that our agent had been making up arbitrary gig spaces. The deposits for every gig equaled the amount of his commission — 10%. After that tour I was really in the hole from Visa charges, long distance, you name it. I needed a year to dig myself out of that one. The thing is, so many other bands were hosed by that guy."

Macleod says he doesn't hold a grudge, but rather thinks it's the agent's ineptitude that led to him jerking many acts around. But he has learned his lesson about contracts. Even so, Macleod maintains that for a small touring act there is no foolproof guarantee regarding payment. "The club may decide to pay half of what was agreed upon. They have seven bouncers standing there to make sure you get the point. And the manager and booking agent may decide to go along with it because they want to deal with that particular club again."

**"The temptation to party is always there."**

Assuming you've found your set list to be compatible with your show, and everything seems to click, there's always a few other distractions in rock 'n' roll. Packham says. "Every cliché is true about drugs and alcohol. If your priority is partying, you're in the right business. It's not mine, but the temptation is always there."

Moore says it's not like the '60s anymore, when bands would get wiped out from drug abuse. He says Triumph just got smarter the more they toured. A drug-free band now,

they do manage to drink a little on the road. Moore figures British band UFO's excessive behaviour in a '79 tour was a good learning experience. "Phil Mogg was getting drunk a lot, and one night he fell off the balcony of the hotel he was staying at, and ended up in jail that night."

Moore also says that when Triumph first went over to England in 1980 for the *Progressions of Power* tour they didn't realize how strong the beer was. Quaffing Carlsberg Extra Special Brew, at 12% alcohol, Moore unwillingly found himself dead drunk.

Manager Caton figures there's always one over-indulgent type in every band he's managed. "Alcohol problems are reoccurring in bands. It's terrible trying to wake these people up the next day to make the bus. That's one of the reasons Blue Rodeo has stopped all drinking on the road. It'll just kill you if you don't."

Underleider has a bizarre tale that began in a bar, but certainly did not end there. "A couple of years ago Rush was playing Oklahoma City. I went to bed and didn't know that the light and sound crew went drinking the night before the gig. One guy, who had been with us for three weeks, had the same face as a guy who was wanted for murder and rape in the area. A hotshot detective, who happened to be in the bar, spotted this guy. Within 30 seconds this guy was on his way down to the station. I got a call at one in the morning from the homicide division. My immediate reaction was, "Did one of my guys OD?" I couldn't figure out what was happening. Then it was



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like Dragnet at my door. They were peppering me with questions about this murder, saying my guy could've jumped on a plane from Augusta, committed the murder, then flown back. The crew was really scared. They kept him overnight and finally let him go. The picture of the suspect was the twin of my guy. It was really weird!"

Tour manager Arnott sees that times have changed, for the most part, since the mid-'70s and even the early '80s. "The day and age of sexual involvement with band members has changed. Girls tend to just hang out, rather than offer themselves. Most of the time all they want is a hug, a kiss and an autograph and they're happy. People are much more controlled, maybe because of AIDS and herpes."

Arnott says there will always be stragglers after a show, and it's a judgement call the tour manager has to make whether to clear out people who have overextended their welcome. "With 10,000 people at a show, there will always be 10 who want to sacrifice themselves to the pyre. But the problem there is that most of those look like they've sacrificed themselves 10 too many times already."

Packham says The Jitters like to have some post-gig quietude so they can discuss the merits of the show. "There is a tendency for girls to want to hang out in the dressing room, but I like to save the partying for later. Not that I'm inhibited, but it's just nice to change in peace. Of course the bigger bands have hospitality suites as a buffer between fans and the dressing room, but it's daunting, even with the amount of success we've had in the last year, how many people want to know you."

Moore says he gets a lot of phony stories from girls who want to penetrate the dressing room. "Women come around saying they know somebody so they can get in. But we've mostly been married through our careers, so the groupies tend to go for the roadies. Of course, that's not the case with (Kiss members) Paul Stanley and Gene Simmons, but girls hardly ever got through to us."

We'll end this discussion with a couple of comments from Caton, who seems to have a flair for the glib answer. "Sex problems on the road? There's no problem! I suppose one night stands happen, but of course everyone denies them the next day. The roadies get all the women anyway." Blue Rodeo's stage manager, Howard Madill, pipes in, "Everything's safe except girls who have biker boyfriends or jail tattoos."

Next issue we'll steer away from the road to the problems managers have in navigating their acts through the thin straits between success and failure. It could be solving dissension within a group or finding alternative means to breaking the act besides the all-important and elusive hit single. We'll be looking at how managers decide what each artist's strengths are, and how to exploit them. And we'll be turning over the word "success" in our minds, uncovering misconceptions about the Canadian music industry in the process.

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# ANNE MURRAY

## *T h e S e c r e t O f H e r S u c c e s s*

B Y P E R R Y S T E R N

**W**hat do the Mounties, beavers, hockey players and Anne Murray have in common besides cold winters? They are our cultural icons. They are representative symbols of a nation of outposts strung across a thin line from sea to, well, you know. The RCMP may not always get their man, hockey players might foresake their fans and move to L.A., beavers are rodents who live partly under water with flat tails and terrible overbites, but Anne Murray, Our Anne, never waivers.

And the best thing about Our Anne. The Springhill Songbird, besides, of course, the music she's shared with us over the past twenty years (forgetting the rest of the world for the moment, as we Canadians are wont to do), is that she couldn't give two hoots about iconography.

Not a tinker's dam.

And do you know why? Simple. Because she knows, unlike us, that it's all an illusion. We may think Anne's been here forever, but she knows about the ups and downs. We may think Anne's still the down east barefoot tomboy, singing about banks, singing about cars, singing about Canada; but Anne knows that she is a mother first, a wife second, and that only one other woman in history (Barbara Streisand) has sold more albums than she has. And that's another reason why she fits so well as a Canadian icon. That's right. We're Number Two!

1989 marks Anne Murray's twentieth year as a Capitol Records recording artist. Here are the statistics: over 20 million albums sold; on the pop charts she's had four Top Ten singles including one #1; on country

charts she's had 11 Top Ten albums and 10 #1 singles. She's won two Country Music Association Awards, three American Music Awards, four Grammy Awards and more than 20 Junos. And she doesn't look a bit tired.

Dressed in a fashionable white sweat suit, the kind you put on when you know you have no intention of perspiring, Anne Murray strides purposefully (probably the only way she knows how) into the North York offices of Balmur Limited, the management company she formed in 1971. The maid was late. She flashes a smile so bright that no camera has ever done it justice, apologizes for what is apparently an unusual tardiness, and sits down to talk about her twenty years of recording.

Most of the story is well-known. Morna Anne Murray was born at 10:40 am, June 20,

*“...a hypnotically compelling interpreter with a voice like molten highschool rings and a heavy erotic vibe.”*

*Lester Bangs, 1973*

*“How many other people's mistakes sell 750,000 units?”*

*Leonard Rambeau,*





PHOTO: PAT HARBON

1945 to Marion and Dr. James Carson Murray in Springhill, Nova Scotia. She studied piano, started voice lessons at 15 and in 1962 she was reprimanded by a nun at Halifax's Mount St. Vincent Catholic women's college for sounding "too black" while singing "Summertime."

Two years after her first audition, on her 21st birthday, Anne debuted on the CBC summer series *Singalong Jubilee*. The host was Bill Langstroth, married with children, who, two years later would become her manager and seven years after that would be her husband.

In the summer of '68, with \$3,000, Anne cut the album *What About Me* in Toronto. On her triumphal return to Springhill a reviewer observed: "At first there was a gasp of delight at how sophisticated the young star looked in

her glamorous shiny hostess gown in the Mandarin style. This was immediately followed by delighted laughter as it became obvious that tomboy Anne was barefoot."

The following year Anne received an \$18,000 advance from Capitol and recorded *This Way Is My Way*. The album included a little ditty by Gene MacLellan called "Snowbird."

"I think I realized I'd arrived when I bought my first house," Anne recalls of her first taste of recording success. "I got a royalty cheque from Capitol records for \$98,000. Can you believe that? I went right out and bought a house. I remember sitting out on a swing behind the house (it used to be Guido Basso's) and I had to pinch myself. The same thing happened in Vegas. I looked out the window one day and there was Frank

Sinatra's marquee across the street and there was mine. I thought: Anne, you really are in show business now."

And she was. With the international success of "Snowbird" (she was the first solo female Canadian artist to earn a U.S. gold record) Anne was embraced tightly to the bosom of the Canadian entertainment establishment. In 1970 Anne was signed to an exclusive two-year contract by CBC radio and TV, but she also became a regular on the U.S. TV show, *The Glen Campbell Goodtime Hour*, and was awarded her gold record on the *Merv Griffin Show*. She may have been ours, but *they* loved her too.

In 1973 Anne scored again with "Danny's Song." This would be the year of the big push, the year Anne would first begin struggling with an image that she felt limited her growth

# ANNE MURRAY

potential. Her rural beginnings and her association with Campbell (they recorded an album together in '71, and had toured Europe and the States) had left her with the country label, and she wanted everyone to know that country was just part of her big picture.

"It's not that I hate that category," she says now, "but I hate being that limited. Once you're called country that's the only place you're going to get played. I want to get played on Pop radio, I want to get played on adult contemporary radio, and if you get constantly called country do you think AC is going to touch you? Nooooo!"

Her reaction, in hindsight, was a bit

drastic. A bit comic, too. The evidence remains: a glossy publicity shot with a smiling Anne in the centre, John Lennon leering over her right shoulder, Harry Nilsson resting his head on her left shoulder, Alice Cooper, sans make-up, smiling coyly beside them and a grinning Monkee, Mickey Dolenz, mugging off to the side. After sacking Nick Sevano, the manager she shared with Campbell, Murray had hired Cooper's Barnumesque manager Shep Gordon.

It was Thanksgiving in L.A. and Anne was booked into the Troubadour. "It was very bizarre," she recalls. "It was a big Thanksgiving drunk and that was part of the gimmick. They were trying to make me part of a very hip clique of performers and that's the kind of thing that does that. Well, it goes

against my very grain to do that kind of thing. It's surprising what that can do for a publicity person, and I realize that, but it bugs my ass that by being in a picture like that, all of a sudden you're hip." Anne's language gets a little blue when she becomes animated.

"Well," she continues breathlessly, "I was every bit as hip as those people. The only difference between me and them was I wasn't on drugs."

The incongruity of that brief embarrassing moment probably did as much to entrench Anne's goody-two-shoes reputation as anything she'd done up to that point. In that sense the gimmick backfired, but it also enhanced her image among conservatives and adults. Not that she hadn't dabbled in drugs with the rest of her generation, she just didn't care for them. "I tried marijuana early on," she shrugs, paying no mind to the illusion she's shattering. "The first year I came to Toronto there was marijuana, hashish, and stuff and I did occasionally use it, but I didn't like where it put me. It put me on the outside lookin' in and I don't like that, so I haven't touched it since 1971."

In 1974 Anne started saying risqué things, like "You bet your ass," on stage. To further her Pop image she performed live in New York's Central Park. A young New Jersey upstart, Bruce Springsteen, opened the show. Even still, Anne felt that the forward momentum she had been riding since "Snowbird" and carried on through "Danny Song," "You Won't See Me," and "Love Song," had slowed into a feeling of inertia.

"I was going nowhere," she reflects. "I had four bona fide hit records and the career was going nowhere. I just wasn't being properly managed. It was as simple as that. It wasn't well thought out. It was just fill in the dates.

"A touring strategy is very important. Built around the release of an album, a television special or whatever, everything has to be carefully planned. What did I know about touring? I didn't know about managing, I was making the hit records! They were looking for a gimmick to sell me. It wasn't there then, and it's not there now."

So, in November 1975, as a 30-year-old newlywed, Anne Murray decided to retire.

In 1976, Leonard Rambeau, formerly of government employ at Canada Manpower, and, since 1971, one of Anne's closest associates (he's the "L" in Balmur -- the "B" stands for both Brian Ahearn, Anne's first producer and Bill Langstroth, and the "A" and "Mur" represent you know who) was promoted from road manager to president of Balmur. Ever the optimist Rambeau says now that, "I refer to our low points as other people's highs."

So, while other people were having their highs, Anne was making a family. "When I stopped I really believed that I was going to stay home. That was going to be the end of it because it felt like I was just banging my head against a wall. And yet, once I had the baby, I felt I could do anything."

While Anne stops short of advising childbirth as a cure-all to a flagging career, the arrival of William in August of '76 was the motivating shot in the arm she needed to contin-

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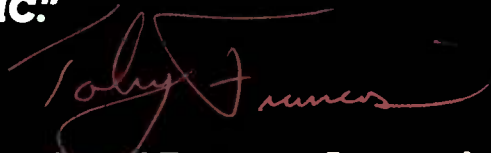


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# ANNE MURRAY

ue. "William's birth was the turning point for Anne," Rambeau explains. "After her marriage, and William, and the self-imposed sabbatical she took all the positive energy of motherhood and channeled it back into her career."

In 1977, the beginning of Anne Murray Phase II went into effect. That year, as a "retired" performer, she started her long and lucrative role as a commercial spokesperson for the Canadian Imperial Bank of Commerce. That year the CIBC claimed that Murray had helped heighten "consumer awareness" of the bank by 57%.

Next came the big hit. "People were trying to put me in a slot: country singer, pop singer, middle of the road singer, and I always struggled with that because I wanted to sing everything. In '78 when I won the Grammy for "You Needed Me" in the pop category it was a very big high." The competition that year, as Anne watched the Grammy show at home with Bill and little William, was Carly Simon, Donna Summer, Olivia Newton John, and Barbra Streisand.

Since the Second Coming of Anne, coinciding with Rambeau's turn at the helm of her career, the singer has had no great highs or deep lows as she had in the past. Her second child, Dawn, was born in April of '79 so she never jumped back onto the rollercoaster her touring schedule had been

in the old days. A pattern developed that she's stuck with to this day: she takes the summer and December off, records in the late spring, and spends the rest of the year (in two weeks on/ two weeks off spurts) on the road.

Things being what they are, there have been a few controversies over the years. By 1981 Anne had become the full-blown Canadian equivalent to Mom and Apple Pie, so when she put her foot down and refused to appear on the perennially amateurish Juno Awards TV show (while at the same time refusing the absurd suggestion that she withdraw her name from the Best Female Artist category to give someone a shot at breaking her strangle-hold on the award) a tempest in a tea-pot broke out.

"I was real adamant about that," she says, even now getting agitated about the "scandal." "They crapped on me enough. I wasn't going to take a stand, and then I thought, Forget it. It's a shitty television show, it's embarrassing, so don't tell me I should do it." Soon Bruce Allen, Bryan Adams' outspoken manager out in Vancouver, was raising hell. "I think Bruce Allen was trying to make a point, and who better to pick on than me because he was going to get a reaction. It worked great."

"He had a good point that if you're in Canadian show business then you should show up on these things because how can we make it a legit show that people are going to watch if the biggest people in the business won't show up. Well, that was a legitimate point, it sure was, and I was never angry at him, though I think he may have thought I was. I was just angry at the whole situation that somebody would expect me to go someplace when I thought it was beneath me to do it. I don't think it was uppity or snobby or anything. It was realistic. And so it was great the way it all happened because Bruce started something and the wheels started to move and it's all worked out." Once she felt the TV show was up to professional standards, Anne again returned to the fold.

The next so-called controversy was her attempt in 1986 to shed, once again, her country label by overhauling her visual as well as her musical image. For some reason people look at the release of *Something To Talk About* as a failure, but if it was it was only a failure conceptually, not financially or in terms of her career. Using David Foster on "Now And Forever," media pundits claimed, was a cynical attempt to get back on the pop charts. In fact it was just another in a series of alternating directions that her career had always taken. Rambeau laughs at the outcome now. "When we wanted to do a country album [*Let's Keep It That Way* in '78 with "You Needed Me" on it] we had a #1 Pop hit. When we went to do a blatantly pop record we ended up with a #1 country song ["Now And Forever"]." If radio programmers who thought the 3/4 million selling album was a failure, he adds, "then they didn't hear the hits, but they weren't getting the royalty statements either."

The final controversy brewed up in 1987. For the first time in her career she decided to



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mount a cross-Canada tour. An expensive proposition for even the smallest outfit. Anne had long learned that it was prohibitively so for her large stage show. Ford came in as her corporate sponsor.

"That was a big, big tour for me," she remembers. "It was an unusual situation. Canada's a difficult place to tour. The cities are so far apart. I can go play in New York State for months and every night I can play in a place that has 50,000 people. It's unbelievable to me because where I come from you drive a hundred miles and you find a place where there's 500 people, then you drive another 50 miles and there's another 500 people. In New York, every time I play there I play in a city I've never heard of and they say, 'Oh yeah, there's 150,000 people here!' In Canada you've gotta get on a plane with twenty other people everytime you turn around. That's a lot of hotels and a very expensive venture which is precisely the reason I never did it before."

As to the argument that corporate sponsorship somehow tarnishes the music,

**"No one gives a shit whether I'm sponsored by Ford."**

Anne gets her dander up again. "I don't think a person out in the audience gives a shit whether I'm being sponsored by Ford. Do you think they hear 'You Needed Me' and think about Ford. Give me a break. Maybe there's some subliminal thing when they walk through the lobby and they see a car that might suggest to them some other time that they might buy an Escort. I don't know," she shrugs. "that doesn't concern me at all."

Now Anne's released a new album, *As I Am*. Recorded in Nashville last June with producer Kyle Lehning, the album, not surprisingly, straddles the fence between pop and country, without the electronic edge of her previous two efforts. "I'll be really upset if 'Flying On Your Own' [written by fellow maritimer Rita MacNeil] isn't a hit because I really believe in that song. It's sort of, what's the word? ...You start to wonder when you lose a song like that. 'You Needed Me' was really tough to bring home, too. It was a constant fight. Because it was a ballad and real slow to get radio play. It took months months for that to climb up the charts."

The song selection process for Anne, who's never written one of her own to date, is straightforward. People submit tapes to her, and she listens to them, generally accepting or rejecting them instinctively after one listen. She wouldn't say which, but one song on the new album was submitted by three differ-

ent sources three different times, and was rejected every time but the last. On this occasion Anne bowed to what was apparently a strong force of fate, but usually it's Anne's intuition, not persistence that decides a song's fate.

While most of Anne's live band has been playing with her for more than six years, on record it's generally the producer's choice. There was one exception for *As I Am*. "When I went to Nashville to record," she reveals, "I took Doug Riley with me because there's no better piano player anywhere and it wouldn't matter who I found in Nashville or L.A. because he wouldn't be as good as Doug. He gets in the studio and just lifts the session."

Once in the studio, Anne is truly in her element. "The best part of it is getting

together with the musicians when they haven't heard the songs yet. We play the demo for them just to give them the idea, then I walk into the booth. I start to sing and they start to play. I have to know the song really well before I go to the studio. Kyle was blown away because he's never known anybody who's been that prepared. I feel from my very first performance I have to get the musicians excited about what they're doing. I learned that very early on."

The professionalism that Anne exerts in the studio, and demands of those who work around her, ultimately comes out in the mix. That she is plainly a thinking, caring individual is translated miraculously onto tape, and that is probably the secret of her unique success.

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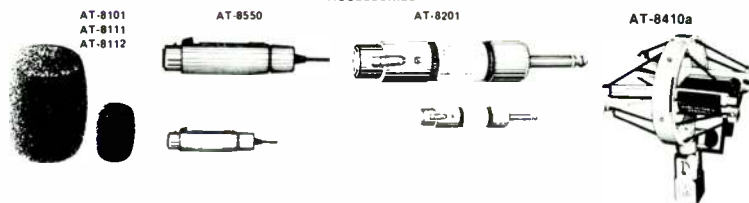
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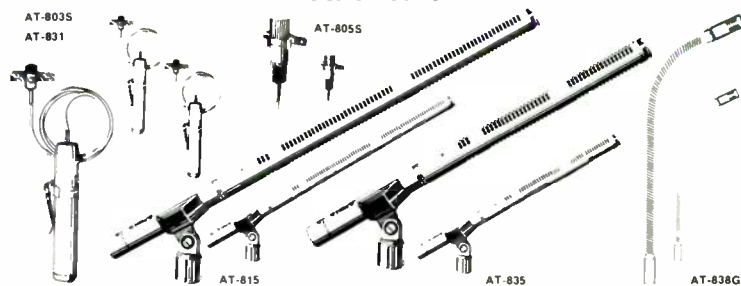
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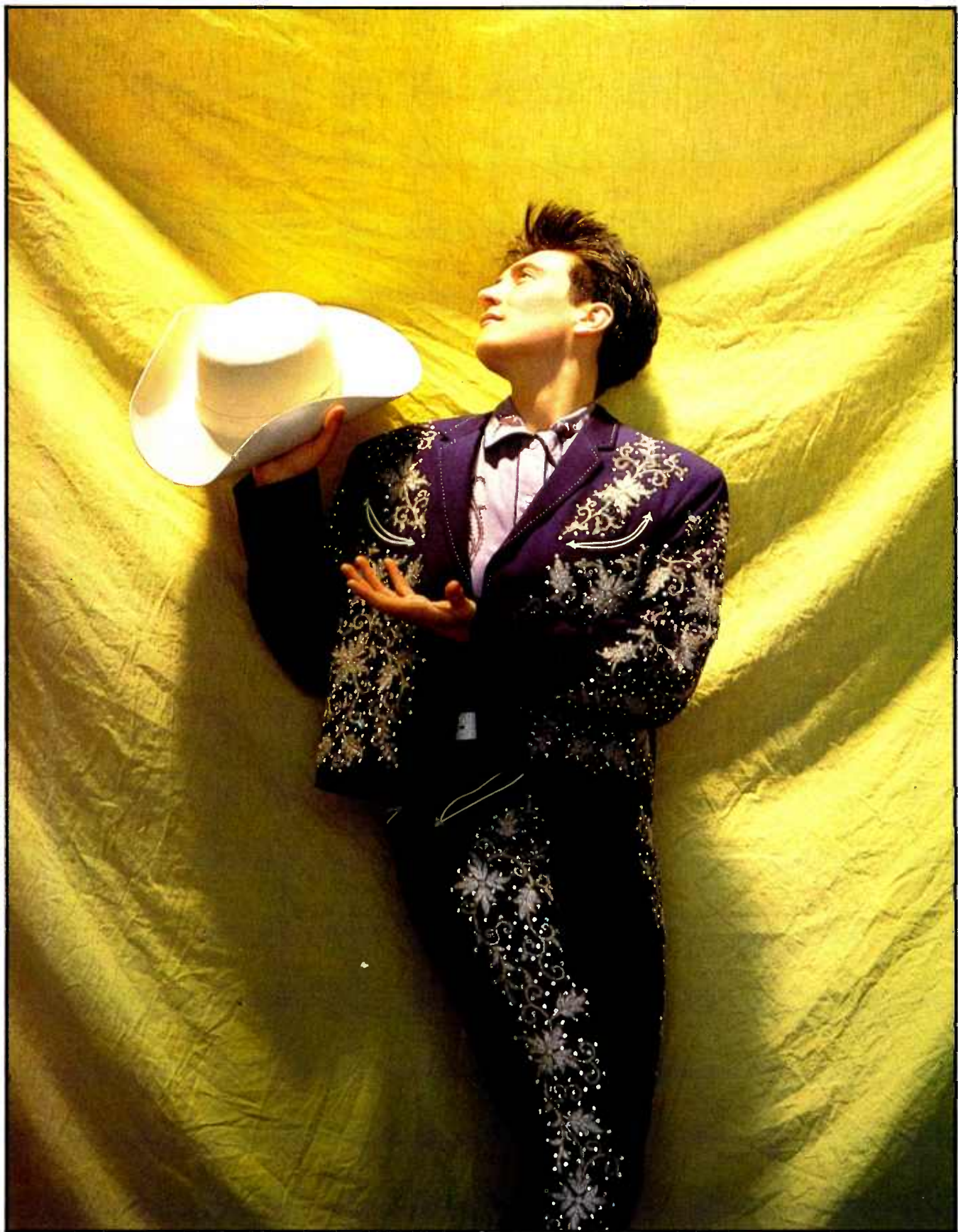
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# k. d. lang

## Opens Up

by Perry Stern

After her appearance last year on the *Tonight Show*, k. d. lang received an opportunity of a lifetime. Owen Bradley, the legendary producer of Lang's hero, Patsy Cline, was persuaded to come out of retirement and record, at first an E.P. and then a full album of classic country material with the (in America) up-and-coming singer.

It had always been a dream of Lang's to record with the man who, "did so much to shape [Patsy's] sound in the studio. He's one of the best country producers in terms of incubating the vocals. He's very accommodating to the vocalist, in fact, he's almost been criticized for how high he mixes the vocals."

She soon discovered another reason for wanting to work with Bradley: his song selection. "He's really into straight ahead lyrics," lang explains, "and subject matter everyone can understand. It's almost a totally different school from where I come from. He's opened me up. As a kid I studied Joni Mitchell as a lyricist and hers is a very introspective type of writing. The type of lyrics Owen goes for are very generic and publicly applicable.

"I played him [her own composition] 'Pine and Stew' and he called it a 'novelty.' I don't think he understands the way young artists can mock and respect at the same time. It goes back to what I said about straight ahead lyrics. His thing about country music is that you understand every lyric and the emotions they're trying to put across. But being a young artist of the eighties who's been influenced by Mitchell, Kate Bush and Rickie Lee Jones, people who write very much in the period and genre of their lifestyles, I also write like them."

Choosing the songs themselves was a simple

process, lang says, but choosing the band created a small hitch at first. "I wanted to use the Reclines, but he didn't want to have to deal with learning the communication system between five new musicians. I think the Reclines were put off at first but I think they realize now it was an opportunity I had to fulfill."

lang describes Bradley's production style as, "very attentive, accommodating and jovial. He doesn't say too much to the band or the singer until there's a dead end or a problem. He sits back a lot and listens but he keeps the mood of the session very high. If I felt there was a problem he was very open to my suggestions. Anything to make a vocal more comfortable he would do."

The actual recording of the sessions took just six days and the mixing took only four days so things must have gone fairly smoothly, lang says that preparation and communication, as well as Bradley's co-operative style made it all seem so easy. "'Tears Don't Care' and 'Black Coffee' are completely live, including the strings," Lang reveals, adding, "except for the Jordanaires. That's the way he did it with Patsy and that's the way he felt most comfortable. It's how he got the best performances. Certainly I love to do my vocals live. There's just a different energy in the studio when you see the musicians actually playing it and it's actually going down on tape.

"Once we selected the material we'd practice. Just him on piano and me singing. We'd only practice a song two or three times in a day, and the rest of the day, which would be about five hours, we would spend listening to great jazz vocalists like Carman McRae, Ella,

and Peggy Lee. We'd also listen to hillybilly singers and saxophonists like Jimmy Hodges, Ben Webster, people like that. What we really did was start a communication system on what we liked and what we thought was weak about vocal styles."

Ultimately the whole experience has opened many new doors for lang, not just in the music business, but for ways of working and writing in the future. "The biggest thing I learned" she says, "was to be able to sing songs that I wouldn't necessarily have recorded in my career with the Reclines. Songs like 'Sugar Moon,' very light, very digestible, one dimensional songs. What I'm trying to talk about here is pantheism of art: being very tolerant of all different kinds of music and being able to apply yourself."

But working with Bradley wasn't the only thrill lang received during the recording of *Shadowland*. Country legends Brenda Lee, Kitty Wells and Loretta Lynn joined Lang for the "Honky Tonk Angels' Medley." She describes the women as, "All absolute pros and all quite different. Brenda is a very technical singer, Kitty is so serene and maternal and Loretta is exactly what you thought she'd be like. She came into the studio with a pound of bologna and a loaf of white bread so everyone had bologna sandwiches. I almost ate one," she laughs. "I'm a vegetarian but I thought it was blessed food."

In a year that not only saw lang touring the States, recording with Roy Orbison, Bradley and the Honky Tonk Angels, as well as being named top female vocalist by *Rolling Stone*, the release of *Shadowland* should cement Lang's place in the country music industry once and for all.

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Suddenly it's a quarter of a century later, and even the local guys rehearsing in the drummer's parents' garage have trouble fitting separate bass and guitar stacks, elaborate drum kit, a MIDI keyboard setup worth five figures, and several costume changes into a large van. Only to meet up at the gig many hours before show time with a large box truck full of P.A. and lights, the P.A. itself consisting of several gigantic speaker enclo-

tures, wedge-shaped stage monitors, mics and stands, a rack of solid state power amplifiers connected by a snake to a monstrosity called console or mixing desk and a rack of outboard gear.

Interestingly enough, although 25 years apart, these two bands may have played in the same size rooms. So the question is: Why has it gradually become necessary to deploy such large, sophisticated, complex, not to mention sometimes ridiculously expensive truckloads of sound reinforcement gear? What has changed about the way musicians go out and do their thing?

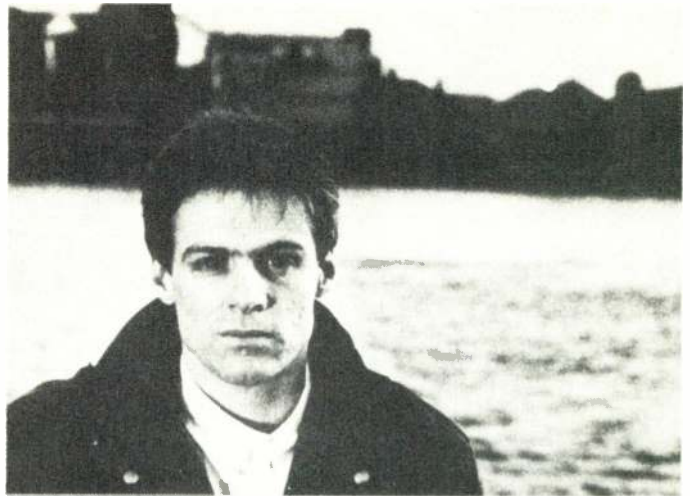
In the first place, it's louder. Rock 'n' Roll music has always been louder, relatively, than other music, and over the years has gotten progressively louder. And other types of music have benefitted from the same megawatt technology that provides headroom, allowing amplifiers and speakers to operate far below their maximum-rated power capabilities, thereby offering a sound that is cleaner and more evenly dispersed throughout the venue, no matter how large it may be. The technology of making recordings has

progressed in great leaps and bounds, not to mention the stereo gear we use to play the stuff back on. Live sound, which has the additional challenge of acoustical environment to deal with, has tried valiantly to catch up, incorporating the aforementioned amps and speakers, as well as elaborate multi-channel mixing consoles with several bands of equalization, hundreds of LEDs, and more ins, outs, sends, receives and re-routing capabilities than the earth's waterways. And of course the racks of processing equipment: compressors, limiters, noise gates, reverbs, delays, and so on. In fact, the only major differences these days between a recording studio and a live performance is the actual taping equipment used in the studio and again the differences in the acoustical environment.

To get an inside look at the state of sound reinforcement in 1988 I enlisted the help of a rough cross-section of Canada's best sound technicians. These are the pilots who man the controls of these incredibly complex arrays of P.A. technology, and in whose hands the fate of the show ultimately rests.

# JODY PERPICK

BRYAN ADAMS  
LOVERBOY  
CROWDED HOUSE



Bryan Adams



Loverboy

Although at the time of this writing Jody Perpick is on tour with Crowded House, he is generally able to divide his time between doing sound for Bryan Adams and Loverboy. Shortly after getting into the business of being a soundman, he was picked up by Bryan Adams during a period when, just prior to going on the road, Bryan would walk into a bar and hire the entire band (with the possible exception of the singer) to go out with him. The last time he did this, he picked up his present band, (minus the singer), and Jody Perpick. That was eight years ago, and Jody has done virtually every show, save one or two, since, *You Want It, You Got It*.

When it comes to arranging for sound equipment for a tour or a gig, "I try to have as much as I can, but it all comes down to money." Generally, working with a Vancouver-based company called Jason Sound, Jody will first make sure he has a speaker system that is entirely horn loaded. "It's a five-way system. I think it works really well, especially for the bigger rooms where you want a bit of projection. I believe that if a horn is properly designed, it shouldn't have any peaks or dips that would sound like harshness."

In amplification, Jody likes the new kid on the block. "A guy named Bob Carver, who developed the Phase Linear amplifier, which used to be an industry standard, now has the Carver. I don't always get what I want, but if I

get the Carver, I feel better about it.

"Mixing boards are tough", says Jody. "Everybody's got their own personal preference of what they like, and how they want it to feel, and how they like it to sound. I don't feel that there's a console out there that's right, yet. They need some more time on it. I was just comparing notes with a friend of mine on the Yamaha PM3000 and both of us feel that it needs a lot of work also. The Soundcraft Series 4 is probably my favorite right now. It's got all the features and it sounds pretty good and it's accurate. When the numbers say a certain frequency, you're pretty close to being able to visually line it up on that frequency and know it's going to be there and not be 4 octaves out, like a lot of consoles are."

On the subject of outboard gear, Jody admits that he's been spoiled. "Working with Bryan Adams and Loverboy we've had a good budget where I can ask for what I consider to be the best toys. I've always been able to use the good Lexicon Reverbs, the 480 and 224XL, Lexicon delays and AMS delays. I prefer to use Drawmer noise gates. Audio Concepts and Design makes a gate/compressor in one that's not a real compressor gate, but it sounds good and I use it quite a bit. I use Drawmer and DSF compressors and gates, but there's no real super special effect that I have to order when I put together a system. If I had to do one show with Bryan out of the blue, I wouldn't have to worry that I

couldn't get this one certain device that Bryan uses as part of his particular sound. It's all basic and if I can't get the reverb that I like, I don't really care. half the time you don't use a reverb in the big halls anyway. You want to be comfortable, you want to keep yourself happy out there, and interested, so you always try to get the toys. But if you don't have them you can still do the show."

Although Jody's main concern regarding microphones is that they be of good quality and in good condition, "you can help yourself out a lot by using the right mic, or you can get yourself into a lot of trouble by using the wrong mic."

Jody is impressed by some of the recent developments in the field, but in particular by the new DBX spectrum analyzer. "It will plot the curve while the band is playing, and over time it will give you a comparison to your equalizer settings. Pretty soon you can see the two curves actually come together or not come together, so you can know what the room is doing. It's really accurate, but it takes about ten minutes for it to catch up to you. It's not very good for setting up the room initially, but once you get a couple of songs into the night, it's a really useful toy."

There's no doubt in Jody's mind that he has benefitted from his long association with Bryan. "It's real easy to work for a guy who puts out one hundred and ten percent. If he puts out one hundred and ten, you can easily put out one hundred."

# BOB SHINDLE

KIM MITCHELL  
ZAPPACOSTA  
GOWAN  
RED RIDER



Zappacosta



Kim Mitchell



Red Rider

After working with such name acts as Zappacosta, Gowan, Kim Mitchell, Tom Cochrane and Red Rider, Carole Pope, and just about “everybody around town,” for the past dozen years, Bob Shindle has recently begun tweaking the controls for The Jitters.

Regarding speakers, he uses mostly horn-loaded systems, compensating for their lack of warmth with EQ adjustments or as was the case on a recent Kim Mitchell trip to some smaller venues, “I ended up putting (styrofoam) coffee cups in the horns. The gear we had was for the bigger places and the horns were ripping your head off.”

He usually specifies which microphones he likes to use, and in a situation where they don't have the brand he wants, “there's (usually) another company that makes a mic that's close to it. We use Shure SM58s (for vocals) because they're pretty well the most durable. There are better mics, but they don't stand up as well.”

Bob is even more adamant about getting the console he wants. “There's only two. The

Yamaha PM3000. It's a really good board that most companies can afford. The other one I like is the Soundcraft Series 4, but it's really expensive. I only know of two in Canada, off hand. I think it's worth somewhere around ninety grand.”

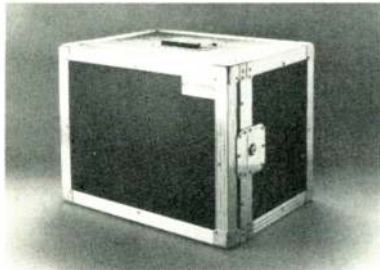
Where Bob becomes a little more flexible is in the area of outboard effects. “With reverbs and delays and stuff, there's so many companies making them, and they're all pretty good. All the Quebec companies have the Lexicon stuff, and here in Ontario it's Yamaha and Korg and so on. I like the Lexicon units. I use limiting and noise gates on everything I can, but the more I do it, the less other things I try to use. Nine times out of ten you're in hockey rinks, so you're not trying to enhance it, you're just trying to fight the room. Generally, I use the dbx116 or the 900 racks. I like the dbx gear because it's easy to read, in a hurry.”

Bob has already begun to take advantage of MIDI technology. “A lot of the effects you can gang together and program the whole works. You hit one button and everything switches.

Say you have six effects MIDI'd up, one button will change all six to go to where they're supposed to go, and then back. With Gowan, we asked for all the effects to be MIDI, either MIDI foot-controlled or outfront. I'm not that good at it yet, but I'm getting there. Larry (Gowan), he's real good at it. He understands that stuff inside out!”

As to the future, Shindle sees “everything getting better and smaller, with all the digital stuff.” The changes he would like to see have more to do with promoters, agents and managers, especially in Canada, “who don't want to pay what it costs to get the stuff you need to do it right. That's my biggest problem. They'll rent from whoever's the cheapest, and it usually sounds like that. And that to me is why the calibre of the Canadian productions are still years behind. The artist ends up looking stupid, and the promoter walks away smiling because he's saved a thousand dollars. I find when the artists pay for the stuff themselves, they'll pay whatever it takes to do it right.”

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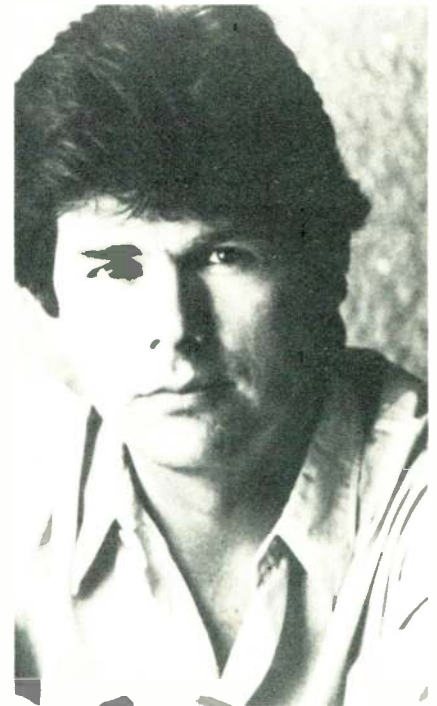
L I V E S O U N D

# BRUCE DRYSDALE

ANNE MURRAY • FRANK MILLS • NYLONS • DAVID FOSTER



Anne Murray




David Foster

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As of this Christmas, Bruce Drysdale will have put in eight years as Anne Murray's sound technician. As well as previous to this long association he has worked with The Nylons, Peter Allan, Frank Mills, Toronto, Teenage Head and David Foster among others, starting out originally with Bob McBride after studying electronics at Ryerson. He works independently, although mostly for Balmur, Anne Murray's management company, and has his own company Drysdale Production Services. Of working with Murray, Bruce remarked, "her off night is as good as some people's best shot."

Like almost everything else, Bruce Drysdale has a clear preference when it comes to speakers, choosing a direct-radiating system over a horn-loaded one although it is larger, heavier and less efficient. It's a luxury he enjoys in "mixing a lighter type of show. When you're working for a heavy rock band, the system has to go real loud, it's that simple. That's the first thing the sound company has to worry about. Can we make it loud enough to satisfy the client, and then once it's loud enough, can we make it sound good? I go at it the other way around. Working for Anne Murray, I never have to worry about making it 115 dB in every seat in the house. I have to worry about how good it sounds and then, when it's sounding good, can I get that sound to every seat in the house?" For power he prefers an amp like the Crest 8001, for exam-

ple, over the Carver. "It has major amounts of power and it's also based on the older style amps which weigh a lot because they have big power transformers and a big power supply right inside the amplifier and that's where it gets all of its juice to make the watts from as opposed to, say, the Carver, which has a different type of principle that it works on. It gets its reserve power from the line voltage in the power distribution of the P.A. system. Basically what it does is it makes the amplifier extremely light. A Carver amp weighs something like sixteen pounds and it puts out incredible amounts of power, but it tends to have a certain sound because of that...you don't get something for nothing. I like the practicality of the new amp. I hope that other companies as well as Carver will keep trying to develop that, but it also comes down to your *purist audio attitude*. People tell me they don't sound as sweet or as natural as the regular type of amplifier." Again, that's a luxury he enjoys as a result of not working for a heavier act. "If part of the criteria is that it goes really loud, you need a lot of amplifiers. An 8001 weighs something like 125 pounds. If you only need ten of them to run your whole system, that's fine. If you need eighty amplifiers then maybe the Carvers are going to be looking pretty good to you."

When choosing between two amplifiers, consider first the amount of power. "The one

*Continued on page 56*

# MUSIC

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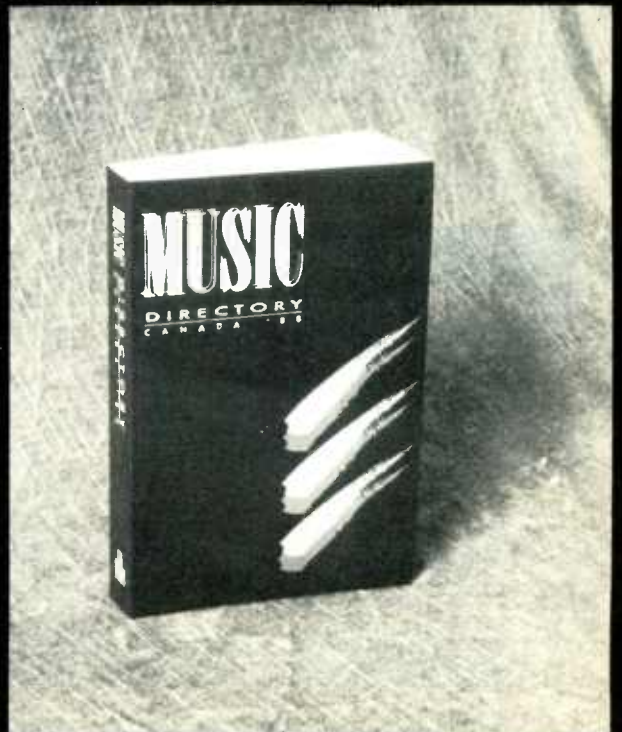
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L I V E S O U N D

# JON ERICKSON

RUSH • COREY HART • MAX WEBSTER



Rush



Corey Hart

Previous to spending the eighties with Rush, Jon Erickson devoted six-and-a-half years to Max Webster, after picking up his initial experience in the clubs and on the road, starting in Calgary, Alberta.

"On the last tour, we used an S-4 system from Audio Analyst, consisting of 48 S-4 cabinets, and 24 Myers Turbo cabinets that we flew around the room in 3 groups of 8, all front-loaded except the turbos which are horn-loaded." The turbo system, because it was used solely as an "effect" for the quadraphonic setup, didn't create a conflict between the two systems in terms of sound penetration. "If it was being used all night, you'd want them to be the same type of cabinet." Which type of system he prefers, or chooses, will depend on the type of music and the type of venue as well. "I find a horn-loaded system will throw a bit farther, and that gives you a real big kick further back."

To power such a gigantic array of loudspeakers, Jon used QSC amplifiers, 1000 watts per cabinet. "Audio Analyst went to QSC and helped re-design it to their

specifications, so it's sort of a modified QSC." Jon mentioned an affection for the Phase Linear 700 amplifier. "It has a really warm sound, all the new transistor amps just can't replace that sound."

One thing that has made a big difference is the digital crossover. "With Rush we had the very first one that was ever made for Audio Analyst. It has a built-in delay so the whole speaker system is time-aligned. The crossover points are really exact, with the slopes of 60 dB per octave, rather than 12 or 18. The different band widths, like the low-end and the mid-range are delayed to the horns making the whole system phase-coherent. The one we use now is a Cadd system, built and designed by Audio Analyst, a Montreal company with a branch in Plattsburg, New York."

Jon employed three consoles, which at first seems a little mind boggling. He used a Yamaha PM3000 for the house mix, but a Gamble board was used to mix Neil Peart's combination of acoustic and electronic

*Continued on page 61*

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## L I V E S O U N D

### JON ERICKSON

Continued from page 58

drums, and a 16-channel custom built quad board ran the quad system. A Gamble desk was also used to mix the monitors. Describing the PM3000 as flexible and "pretty natural sounding," Jon took full advantage of the VCAs and the matrixing on the sub-mixes. "I could run all the quad in through the matrixing. It's a good board, and the thing is it's user friendly. You can walk up to it and start working on it and feel comfortable."

Rush doesn't use many microphones, most of their signals going direct. For the toms, he's gone from the Country Man Isomax to the Calrec, a condenser mic made in Britain, to the AKG 452 to the AKG 535, looking for just the right mic for the job. Electrovoice ND409s were mounted in foam right inside the bass drums, and Shure SM57s were used on the two snare drums, front and back, as well as on the guitar speakers. AKG 451s and 414s were tried overhead and Audio-Tech-nics mics were used for vocals. "I told them what changes I wanted and they added some components to put a curve in the microphone to suit Geddy's voice."

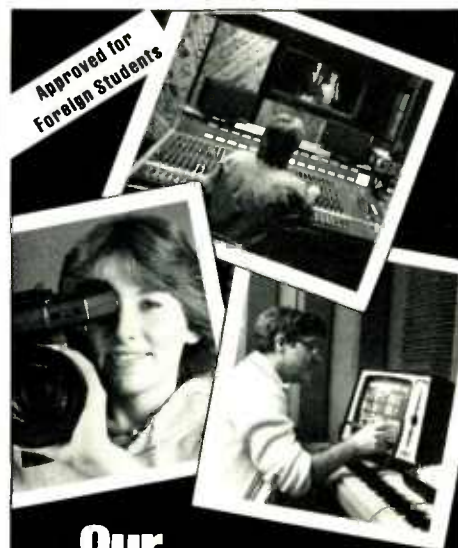
A mountain of outboard gear was, not unexpectedly, pressed into service for the last trip out. DBX 900 series compressors, Drawmer noise gates ("on the two bass drums, the two big toms, and the front snare"), AMS digital delay, AMS reverb, Alesis MIDiverb II, 5 Yamaha SPX 90 IIs, 2 Yamaha Rev 5s, a Lexicon 224X and PCM70, and a Roland VPO-1 Vocorder provided varying degrees of shape, ambience and effect. "The Vocorder was used to double track the vocals. Two SPXs, an Alesis, and the AMS reverb were assigned to the drums. I had 2 more SPXs and the 224XL were used for the quad effects. These two SPXs were ganged together in auto-pan mode, so that whenever I put anything into them it was automatically panned around the room. The rest of the stuff was all on the main board, and it was all MIDI'd. Every song I'd just hit a Yamaha MIDI foot controller and everything would advance. MIDI saved my life out there!" But even with all this super high-tech hardware at their disposal, Rush nonetheless plays in real time. "That's the fascinating thing about the whole show. And they never play with a drum machine. Not with a drummer like Neil Peart. He's a human drum machine."

MIDI-controlled consoles are next, says Jon. "You hit a midi switch and all your effects sends would turn off, effects levels would change, effects channels would turn on and off. A computer would just shut off all of the rails, and set everything up for the next song. Not to take anything away from real time mixing, but just making it a lot easier. Not to mention total digital analyzing of the rooms."

What would Jon Erickson like to find under the Christmas tree this year besides a fully-automated MIDI-controlled and completely digital console? You'll have to ask him.

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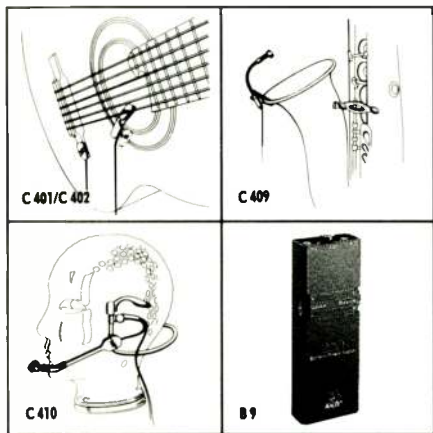


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L I V E S O U N D

# PETER HARRIS

CARROLL BAKER • GODDO • SHERRY KEANE • KINGS



Carroll Baker

*“Keep your  
objective  
in sight.”*

One of the first groups that Peter Harris worked with was a Montreal-based band called the Debutantes, of which I was a member in the late seventies. In 1979, he relocated to Toronto, where he worked with The Kings, Goddo, Sherry Keane, Carroll Baker, Scamp, who later became Cats Can Fly, and Tokyo, who evolved into Glass Tiger.

In 1983, he spent a season at the Shaw Festival as the head of the sound department, prior to joining The Nylons' organization. Before every tour Peter will consult with The Nylons' production manager and then contract systems from various sound companies, finding out what they have and stating his preferences, and doing his best to string dates together so that he gets to use each company as much as possible for the sake of familiarity with their system. The Nylons travel all over the world and do a variety of shows and types of shows, and the kinds of variables that challenge Peter on a regular basis would probably force a less stoic individual into a room with soft furniture, resilient walls, and no sharp objects. “You have to go with the flow, and you have to keep some kind of valid objective in sight.” So what happens when you arrive at a show where you've contracted enough gear to fill a football stadium with sound, and you find out you'll be working with a glorified disco system? “That kind of thing happens all the time and more often than not, you can't see it coming. You arrive at a show like that and everything that transpired during your follow-up telephone conversations is totally out the window. For whatever reason, you didn't get what you asked for but what are you going to do, cancel the show?” On the other hand, The Nylons might find themselves sharing not only the bill but the very stage itself with killer whales, as was the case at Sea World in Orlando, Florida. “These

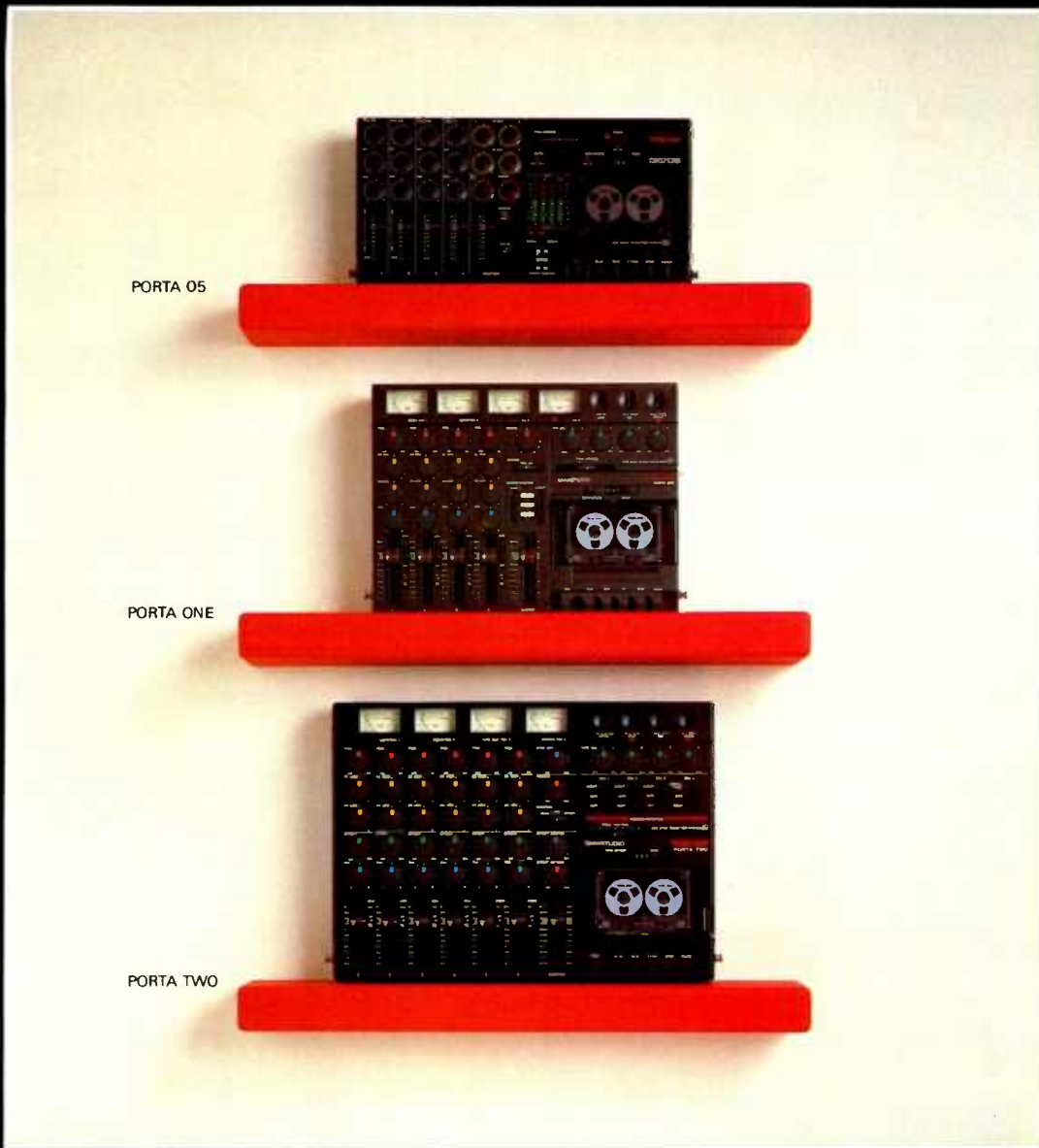
whales flop right up on to the stage...one of the guys pats one on the head...then a seal comes out and does this little routine...those are kind of bizarre circumstances under which to try and set up some kind of show and meet everybody's requirements. At that point the show gets very multidimensional and there's all kinds of compromises to be made.”

Although he's mixing vocals as opposed to instruments, Peter insists he's “still mixing parts. I'm mixing lead parts — in this case they're always vocals instead of just some of the time in a regular band — and rhythm parts, and bass parts. The biggest common denominator (separating an acapella group like The Nylons from an instrumental group with a lead singer) is that it's generally a given that any instrument that you can take signal from has a microphone (or other source) that's not moving. When you put a microphone in front of a vocalist, unless you put a clamp on both of them, there's movement. Other than that I tend to look at the voice as an instrument, albeit a much more articulated instrument. Once you have all your givens organized instrumentally — this microphone in front of this instrument at this distance capturing this kind of sound from the stage — it's a fairly given constant from that point. But with a vocal that's constantly moving around a microphone — these guys are doing song and dance routines and sometimes using handheld microphones and expending a lot of physical energy on stage — there are a lot of dynamics to deal with.”

The Nylons' preferred mic is the recognized workhorse Shure SM58. It's not the microphone Peter would like to use — for one thing the response is not very flat. “When you try and correct for that, you introduce another element of unnaturalness to the sound. Ideally the group should be on wireless mics.

*Continued on page 65*

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**L I V E S O U N D**

**PETER HARRIS**

*Continued from page 62*

We're exploring the idea of trying the new Sonys. They're expensive though." But for now it's the SM58s. "They're very predictable, and very forgiving. They have a fairly wide uniform cardioid response and they have a bottom end boost — the proximity effect — that's smooth and predictable and they like to use that to their advantage. And you can get them almost anywhere."

In speaker systems, Peter leans toward front loaded designs. "They're generally designed for shorter throw applications, but if dealt with properly, if hung high enough over people's heads, they can be effective in a longer throw application. Any system is as good as its worst component. I'm a great believer in making sure an amplifier can deliver more than rated power to whatever speakers it's connected to. If there's going to be any risk of any component overdriving another component, generally speaking the further down the system it occurs the better."

There is always the possibility of equipment malfunction, and according to Peter "the only effective way to deal with any failure is redundancy, which means having a back-up for everything in the system, from being able to rationalize back-ups right down to having more cabinets on stage than you really could get by with."

Peter uses the Yamaha PM3000 "on about 60 per cent of my shows. I will take any advantage I can. Because of the nature of the automated mutes and the VCAs and so on, it really speeds things up tremendously for me during a show. I have a lot of cues in my show." Peter agrees that console manufacturers are slow to keep up with technology. "The kind of money that's tied up in a single audio component is significant to the extent that a lot of companies are hesitant to risk crating a Studebaker for the nineties." The Soundcraft Series 4, for example, he considers to be "a white elephant."

The Nylons rely on a lot of processing for their live sound. "I certainly don't use noise gates. There's just way too much dynamic range, and way too much subtlety in the show. In real time you just can't mask bad gate action with a voice. I'd be chasing gate thresholds all night!" He does use Brooke-Siren DPR 402 compressors, one on each channel, and an AMS RMX16 reverb that belongs to Bruce Drysdale, although admitting a preference for the Lexicon 224X, "but it doesn't travel well, and takes up more space. I've been packing three Yamaha SPX90s. I use a lot of chorus-based effects."

Like many in that field, Peter sees the MIDI-automated console as the next logical development in P.A. technology. "I would like to see research and design people take fuller advantage of digital technology in a more applicable sense." **CM**



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# Tips On Using Lasers In A Light Show

by Howard Ungerleider

**L**aser technology in the lighting industry since 1974 has certainly changed when bands such as The Who, Electric Light Orchestra and Blue Oyster Cult first started to introduce them in 1975. L. (light) A. (amplification) by S. (stimulated) E. (emission) of R. (radiation) is the technical term used for the multi-coloured rays (seven in all). Simplistically defined, electricity when mixed with krypton or argon gas become excited "photons" which collide and yes, even reproduce themselves. These "photons" bounce off of mirrors placed so that they are continuously reflected into themselves. One mirror is 100% reflectant, the other 97% reflectant. The coherent light we see as the laser beam is that 3% which filters through the less reflectant mirror.

To the average non-scientific musician, this is probably reminiscent of high school physics. However, to individuals such as myself and to other artistic lighting designers, only the surface of what can creatively be accomplished has been scratched. I was stimulated as a fan of The Who back in 1969 while

sitting in the audience totally in awe of the dramatic effects I witnessed — each band member being lit in a different pool of colour. 1972 marked the year I started doing lights for rock bands and experimented with my own ideas and images. When lasers first emerged on the rock scene in 1975, bands were not acknowledging the harmful effects that could result when beams came in contact with the audience. This caused them to be banned for about five years (approximately 1976-1980). I started using lasers in 1983-84 with Rush on the Grace Under Pressure Tour. Since then I've also created laser and lighting designs for Def Leppard (Hysteria Tour), Gowan, Honeymoon Suite and Kim Mitchell. The Rock and Roll industry is not the only avenue where lasers can be used.

In 1986, I was approached by a rapidly-growing Toronto-Based company called Laserlite F/X. I felt frustrated at the time by the unavailability of equipment in Canada to experiment with my designs and decided to be instrumental in helping Laserlite F/X

bring systems to Canada. I thought this could also be exciting for other young artists interested in exploring lasers as a career possibility. We have tried to encourage students interested in combining the science of computers with laser artistry and have already trained several individuals. Through Laserlite F/X, I have used lasers in videos (Rush, Honeymoon Suite), films (*Short Circuit II* and soon to be released *Freakshow*), trade shows (Mattel Toys' "Captain Power and The Soldiers of the Future"), commercials (Crispy Crunch, Pepsi Cola, Honda Accura, Ideal Toys, Hanes Sportswear) and various special events (Wonderland's Nights of Fire, 1987, Toronto City Hall New Year's Eve Laser Show, 1987, Benson & Hedges Fire Art Display, Economic Summit, 1988 and Juno Awards). Laserlite F/X is one of the largest companies of its kind in Canada with two other offices in Montreal and Vancouver where its objectives are to pioneer new special effects light sources and create new software and hardware for increased colour-



RUSH



## Just The Beginning For Laser Effects

ful effects.

No two shows are alike. Each band I design for is given its own character, to suit the style, mood, message and situation. I believe any band wants to emotionally affect its audience through their music. I do the same thing with the lights and lasers so that the impact is enormous. This, I believe is my forte as a lighting artist. For the corporate buyer, I can make an ordinary product seem surreal. For the musician, I can create a visual stimulation that enhances the lyrics, mood or message of a song.

The computer component can store as many images and animations as can be humanly created. Variables of each image or animation can be manipulated by:

1. Rotation.
2. Vertically or horizontally adjusting the size.
3. Changing the shape of the image and further manipulation of the image to change in any number of measured increments.
4. Making the image move and go through embryonic stages in dimension and shape.
5. Making an image scribe itself (The pattern can appear and reversibly disappear.)

Although the realm of creative effects is

unlimited, most operators get stuck and use the same things over and over again, never exploring new depths or giving bands their own brand. This is not an uncommon problem. I would like to see more operators go beyond the already explored areas of a) sculptural effects, b) moveable and dimensional images, c) graphic animations, d) scenery, e) fibre optics. I think this can be achieved if more of them take the initiative and time to learn the system entirely and really explore and play with ways lasers can be manipulated to create wild effects.

Aside from manipulating what is already stored in the computer's library, I try to translate what I see in the natural environment. These can be as simple as the patterns, shapes and moods illuminated by car head lights at night or the moon through trees or clouds while driving at night, the way the sky filters light through trees, sunrises and sunsets, various weather conditions and their effects on natural light, shapes of buildings and how light affects them, the way light passes through clouds and their movement at different times of the day. Sometimes an unusual, futuristic or surreal image will pres-

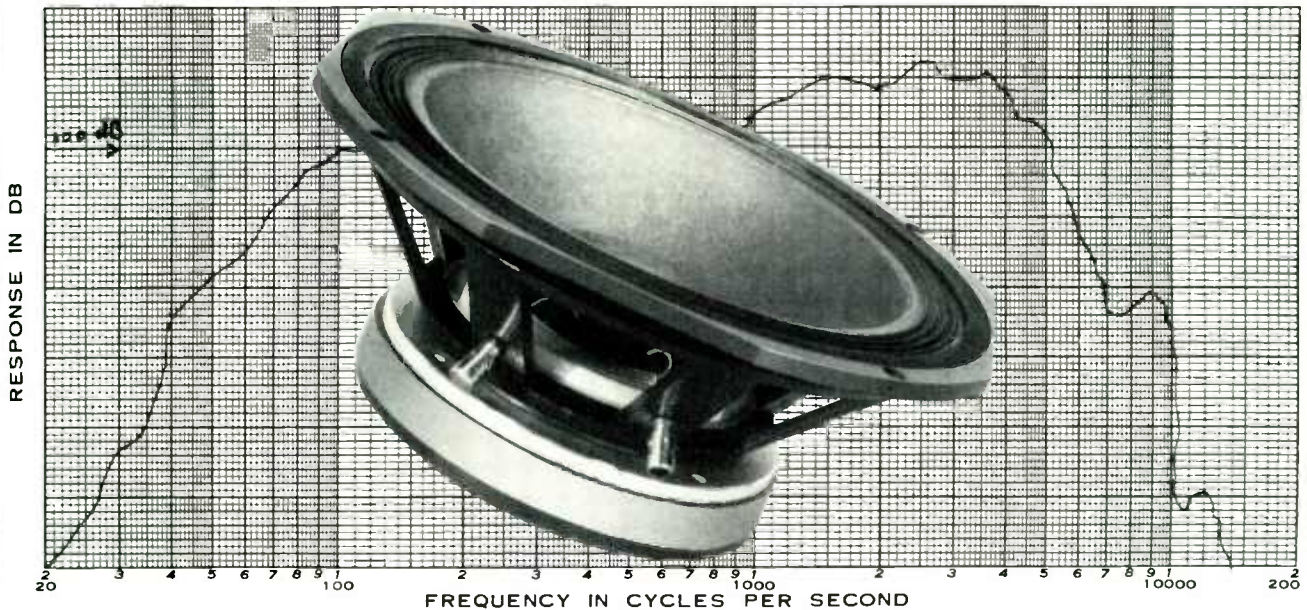
ent itself in a dream or when I daydream.

I create these surreal effects using a projector system which sits on top of the laser. The laser projector does the following: Scanning — takes light and moves it to create an image; Beams — projects straight lines of light; Fibre Optic Effects — illuminates micronic glass fibre (used to outline, in any colour, silhouettes, props, visual scenes); Electronic Devices — rotates mirrors and balls to create swirling and starfield effects; rhinestones reflected into mylar to create lumia effects; Optical Devices — sends laser beam through a variety of lenses allowing light diffraction to occur; Remote Scanning — accesses and reproduces all scanning effects from a remote location.

The use of creative laser effects, I believe, has only started to be utilized. The 1990s will be an exciting time for lighting designers and artists to fully present the endlessness of laser possibilities. I hope bands will be open-minded and take the time to explore what other artists can do for them.

*(Howard Ungerleider has created lighting and laser shows for Rush, Honeymoon Suite, Kim Mitchell and Def Leppard).*

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## Retail Industry Practices Outlined in CIRPA's Investor's Guide

The Canadian Independent Record Production Association (CIRPA) has recently published an excellent guide to the music industry for investors. Entitled *Investor's Guide: An Overview To the Sound Recording Industry*, the 31-page booklet details the workings of the music industry in Canada and presents the financial opportunities for potential investors. The following is a small excerpt on the industry practices of returns, reserves and recoupment.

### Industry Practices

The business practices which cause outside investors in the record industry more concern and confusion are the three "R's" of the record industry.

### Returns

Virtually all records sold by a distributor to a sub-distributor or retailer are returnable for full credit as long as the record is still kept in the distributor's catalogue of products. The distributor usually tries to keep the return level as low as possible, and often imposes upper limits on returns (usually 15-20%). These limits are over the distributor's full catalogue, so the returns on any individual product can be as high as 100%. This return policy means that it can take many weeks or months after a record is released and shipped to the retailer to know what the actual 'sell-through' really is.

Sales of a record can take off and then die very quickly. Massive airplay of a new release can stimulate a great deal of public demand. The label, the distributor and the retailer all want to make sure they have sufficient inventory to take advantage of a rapid public response. In general, the retail consumer wants instant satisfaction and, if the record is not available when they wish to buy it, they will not return for two or three weeks to make a purchase. By that time, they may select another favoured record.

As soon as sales of a record begin to taper off, the retailer will usually return most of his inventory, keeping just enough to satisfy the continuing demand for the product. It doesn't make sense for the retailer to keep working capital tied up in dead inventory. In many cases, the sub-distributor or retailer will be very limited in the number of different titles they are willing to stock. In these cases, once the sales of a record begin to slow, they will

pull all the inventory, and replace it with a faster moving product.

In addition to returns caused by the declining popularity of a product, there are also returns because of the seasonal nature of the business. A large percentage of retail sales take place between October and December. In January and February, record sales are very slow, and retailers reduce their inventory considerably. In the first two months of the year, it is not uncommon for record distributors to have negative sales, when returns exceed sales.

*"The investor  
is in  
the first out  
position."*

Some distributors charge back the full credit given to the retailer (including their original distribution fee) to the record label. Others absorb their share of the return, but charge some form of restocking fee. In either case, every return results in a loss for the label. Other distributors only charge back to the label the actual costs they might incur in repackaging the returned merchandise.

However, while there can be major problems for smaller labels (and indeed major labels) if incorrectly handled, the control of the return situation to minimize cash flow problems is really a matter of good business sense. With tight and effective control of shipments through the use of daily sales reports and trends plus constant communication with the distributor, potential problems can be avoided.

### Reserves

Reserves are the amount of money a distributor holds back from sales to cover the cost of returns. With singles, or records by new artists or from small labels, the distributor might hold returns of 100% for up to 6 months or a year. More typical in an ongoing distribution or licensing deal, where there is a continuing supply of new records, is a reserve of 20-35% of sales for 12 or 24 months.

The percentages quoted are an average figure and are again subject to negotiation with the distributor if the producer is a record company. Even if the master tape is licensed directly the matter of returns and a specific definition of allowable holdbacks should form part of the contract.

A well constructed business plan will take this situation into account when preparing cash flows.

### Recoupment

How investments are recouped and the accounting practices of the industry are matters constantly raised by potential investors.

The key factor to remember is that the investor is in the 'first out' position as, by virtue of their contracts, artists are not entitled to payment until the costs are recovered.

In essence, the investor is offsetting 100% of every dollar received against the investment and not just the difference or 'spread' between what is paid to creators and what is received from the record company.

This situation applies to all monies received, so that if a contract is signed for release in other markets any advances under the contract may be offset against costs of recording until total recoupment is reached.

After recoupment, the earnings of the producer will be dependent on the contracts signed and the difference between what is guaranteed to creators as payment for services and what is received from licensees of the master tape.

This, obviously, is the result of negotiations conducted by management and legal advisors but once again a prudent investor should have knowledge of the various potential scenarios prior to making any investment.

(For more information on obtaining this study contact: CIRPA, 144 Front St. W., Suite 202, Toronto, ON M5J 2L7 (416) 593-1665.)

# Advances In Loudspeaker Technology: Breakthroughs and Refinements

by A. Brock Adamson

The improvement of "constant-directivity" horns over radial horns has made them the standard in the audio industry in spite of several serious flaws in their performance. Now a new principle has emerged which offers better control of directivity and superior fidelity.

In the "ever changing world" of audio gear, one can be excused for a cynical response to some so called improvements. More so when it comes to the relatively time-worn area of loudspeakers. With few exceptions, the bone shattering breakthroughs are simply refinements, or new applications of materials.

Once in a while, there is a sudden jump in the theoretical understanding of the whole game. This was the case in 1973 with the introduction of Constant-Directivity theory by D.B. (Don) Keele of Electro-Voice. His Audio Engineering Society paper sent a very *minor* ripple through the audio community. But one decade later with JBL, Don had finished the development of Bi-Radial horns, and of course the ripple had become a wave, eliminating the poor directional performance of older radial designs.

These horns, and ones derived from these examples, all work by the same principle of diffraction. Designers achieve the desired coverage pattern with sudden changes in the walls of the horn throat, which cause the sound to bend (diffraction). But the news isn't all good. The sudden changes also cause reflections to head back up the horn throat which then hit the diaphragm, causing four major problems: ragged response, increased distortion, lost efficiency and poor low frequency loading.

(The CD approach suffers from yet another problem from the design standpoint: the coverage and response of the horn cannot be predicted or computer modeled. The reason is that all previous theories rely on the very early Webster's horn equations, which make several assumptions as to the way air moves in the horn. These assumptions have been proven unfounded many times. However, by trial and error, the desired coverage can be achieved.)

Since these performance problems fall generally in the presence region (2K Hz to 5K Hz), where the ear is very sensitive, they constitute a serious fidelity compromise. The peaks (3-4dB) are perceived as harsh even though you may want more clarity and therefore need more high frequency energy in your mix. In other applications, where maximum SPL is required, feedback and driver loading (destruction) may be the

concern. And perhaps in all cases, harmonic distortion is an issue. In concert applications getting smooth clean highs without pain is a difficult task, and certainly made no easier under these circumstances.

In most cases, low frequency loading of the driver is not a big concern as most HF drivers are crossed over at 1500 Hz or higher.

But now there are four mid-range compression drivers commercially available. This new breed of driver is being built to replace the use of 8" to 12" cone type speakers in the middle decade (200 Hz to 2 KHz), and of course low frequency loading (to 200 Hz) becomes a concern. With the present CD geometry, a horn which is useful (full power handling) to 800 Hz, is about 18" wide.

**"Many  
breakthroughs  
are simply  
refinements."**

The same loading could be achieved at 200 Hz by making it four times that wide (72"), but it won't go through many doors. In fact most mid-range CD horn and driver combinations are limited to use above 300-400 Hz, and at that they are quite large. Clearly there is need for improvement.

Not to worry... help has arrived. In October '87, a nice mathematician, Dr. Earl Geddes, presented an AES paper titled "Acoustic Waveguide Theory" which described a new kind of structure enabling *better* directivity control with *no diffraction*. A theoretical method was also shown that *accurately* predicts the *coverage and response*.

This theory is now being evaluated by all the major loudspeaker manufacturers. Several have introduced or announced the introduction of "Waveguides" based in this approach.

In early '87, while completing the development of our company's M200

midrange compression driver, I was confronted with the poor low frequency response problem mentioned above. Good bass speakers don't work very well above 200Hz, and anything but a huge mid horn wouldn't go down that low.

I discussed this problem many times with Don Keele (of CD fame) and Dr. Floyd Toole of the National Research Council, and by good fortune was directed to Earl Geddes. Earl was still writing the previously mentioned AES paper and welcomed our interest in his pet theory. Thus began many eye opening months of experimentation with prototype horns and drivers.

When the dust had settled, the design of a matched set of mid and high, acoustic waveguides was complete and Earl's theory was demonstrated to be correct and very usable. Earl put the finishing touches on his paper, went off to New York to present it, while our company supplied the verifying measurements.

The presentation room audience in the Hilton was peppered with some of the best known engineers in the manufacturing side of the audio industry. As they listened in hushed silence it was my impression that they knew they were seeing a little bit of history. For years there has been acknowledgment of the problems with "horn theory" and finally here were some answers. The measurements shown by this little known Canadian manufacturer, verified a huge improvement over CD horns in the areas mentioned.

Perhaps the greatest bonus, was finding out that this theory could help in reducing the size of systems, because of better low frequency loading. The matched set of horns, (approx. 60x40 degrees) fits in a box only 28" square, yet is not compromised in any way. The mid-range driver coupled to this horn and crossed over at 200 Hz, is capable of an incredible 140 dB peak level and has the lowest harmonic distortion of any driver we have yet to measure (1.2% worst case, at 120 dB).

Of course some of the credit must go to the midrange driver design, with its completely new diaphragm material and phase plug geometry. But without Acoustic Waveguide Theory, the clean smooth power of any such system would indeed be compromised, and the next generation of horn structures would not yet be known.

(A.B. Adamson is Director of Research at Adamson Acoustic Design Corp., a Canadian Manufacturer of Concert Sound Equipment.)

# Malcolm Burn Goes It Alone

by Malcolm Burn

**D**uring the making of my first solo record *Malcolm Burn, Redemption*, the major obstacle to overcome was the idea of "going it alone." Up until then, I had become quite used to being in a group situation where the responsibilities lay on the shoulders of many within the Boys' Brigade.

Having not had a great deal of luck with producers during the Boys' Brigade period, I decided to become more actively involved in that capacity for my own album, and the next two and a half years proved to be quite a learning experience.

Two people played key roles over the term of the project, Ian Thomas, and John Whynot.

Ian became involved with my record when we developed a friendship while mixing some of my demo tracks at his home studio.

This was a privilege he rarely allows outsiders, because the studio is next to his home, and naturally the idea of musicians tracking mud into his house on their way to the toilet or charging up extravagant phone bills does not appeal to him. So, the studio essentially remains for his own private use.

After our initial work together, we agreed that it would be a good idea to do an E.P. (mini-album) together.

Five songs were recorded and the songs "X-Roads", "Ball of Flame", and "Humans Can Talk" came out of those sessions.

Things being what they are in life, it was decided that it would be a good idea to do an entire album rather than just an E.P., so with that in mind I put the recordings on hold and then spent the next few months writing new songs. From that period came the songs "Walk Don't Run", "Gravity", "Indian Summer" and "Crashing".

I had become familiar with the work of John Whynot through a mutual friend and when it came time to continue recording I decided that a new group of musicians, with John Whynot as producer would best serve the songs.

Whereas Ian Thomas is more a conceptualist, John is an adventurer.

He and I got along well because we were continually edging each other along into stronger and more exotic areas.

After much fun and musical discovery, I finally had in my hands ten well recorded and excellently performed pieces of music.

Now the question was where to take it.

A close friend of mine, Jocelyne Lanois, whom I have been working with for several years, suggested that her brother Dan Lanois would very likely be pleased to mix the album.

He and I had become familiar with each other's



Malcolm Burn

er's ideas over many tea drinking listening sessions during his occasional visits to Hamilton between projects. So he was not unfamiliar with my work, nor I with his ideas.

I phoned him in London, England where he was living at the time and he suggested I transport myself and the master tapes to London within the month.

We mixed the record at a studio in London called "The Strongroom."

It turned out to be quite a learning experience as he proceeded to pick my music apart and put it back together again in ways I had never imagined possible. Many new and exciting possibilities were discovered through the use of conceptualism, instinct, and a sharp razor blade.

We discovered a theme for the album using a sonic viewpoint which really helped tie the album together as a package.

The main criteria we agreed upon were tidying up the arrangements and focusing on aspects of each song that were essential to its performance.

The wonderful thing about the whole mix period was that it brought each song back to where it had originated and revitalized the spirit of the whole album, bringing it to a strong conclusion.

I consider myself very fortunate to have been able to utilize the talents of many excellent performers, and to have the guidance of

Ian Thomas, John Whynot, and Dan Lanois.

At this point I would like to relate to you a few ideas that have been formulated during and since my work on my last record.

There are two ends of the musical spectrum in a recording environment. At one end are the golden moments of pure performance, the instances of inspired and unique ideas.

These are generally accidental passing points on a broader path that can be easily undervalued and overlooked.

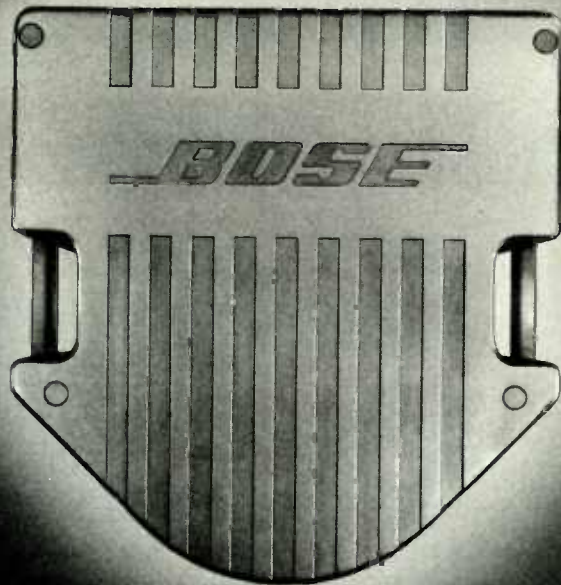
For example, one evening I was working on a mix for a song entitled "Fire And Brimstone", and in the process I was favouring a particular vocal performance because it sounded in tune and was technically better than the rest.

On hearing the mix from a distance, I realized that although the vocal was technically better, it didn't fit the character of the song nearly as well as alternative vocal performances that were technically less perfect but more importantly had the right emotional impact for the song.

In order for a piece of music to be artistically successful it must have all the musical ingredients balanced in context to one another.

If we have a set of contexts and guidelines, it is not difficult to make clear decisions and choices.

(Malcolm Burn is a Toronto musician and engineer).



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## Susanna Hoffs Limited Edition Rickenbacker

**R**ickenbacker International Corporation has announced the introduction of the Susanna Hoffs Limited Edition. Susanna Hoffs lead singer and songwriter for the popular group the Bangles defined the appointments for this latest model.

The hand-made instrument offers a number of features which make it unique in the Rickenbacker product line, including the pickup configuration with one HB-1, Rickenbacker's new humbucking pickup, and two vintage "chrome bar" single coil pickups; 24 fret full inlaid rosewood fingerboard and fully bound body with vintage "checked binding". Other features include semi hollow body and neck made from solid maple and Rickenbacker's exclusive dual truss rod system.

The company previewed the instrument at the NAMM show in Atlanta. Susanna Hoffs has authorized the company to manufacture 250 of these unique instruments worldwide. The guitar will be accompanied by an individually numbered Certificate of Authenticity and Origin. Certificate numbers will be



assigned as orders are received. For more information, contact: Rickenbacker International Corporation, 3895 S. Main Street, Santa Ana, CA 92707, (714)545-5574.

## Soundcraft Launches MIDI Computer

**S**hown as a module option for the recently launched Series 6000 recording console, the new Soundcraft MIDI Computer made its debut at this year's APRS exhibition.

The MIDI Computer provides a versatile mute control system, incorporating many advantages over other MIDI consoles on the market.

Its non-volatile RAM memory stores up to eight songs, each containing 100 patches of complete mute settings. By using the qwerty keypad and 10 numeric buttons, every Song and Patch can be individually named, with the Supertwist backlit LCD (chosen specially for its wide angle of view and ease of reading under varied lighting conditions) displaying all the information necessary to operate the computer.

Simplicity is paramount - only the Store and several system reset commands need more than one key to be pressed. Any arrangement of channel mutes - and extra MIDI effects patches - can be stored and copied wherever needed, and recalled in any order or in sequence at a later time.

Used purely as a Patch system, the MIDI computer becomes a very fast yet simple scene-setter for the mutes during a live performance. Since all the Songs and Patches



are protected when power is turned off, a library of mute data is created either for a single performance or a whole tour.

For more information, contact: Soundcraft, 1444 Hymus Blvd., Dorval, PQ H9P 1J6 (514) 685-2094.

## Network Speakers

**T**he Network Audio XL3 series enclosures are 3-way sound reinforcement loudspeakers which utilize JBL components. Each system is configured to deliver constant directivity and uniform power response for high level sound reinforcement throughout its entire frequency range. Each 3-way line array module system features a narrow Q, resulting in less reverberation problems, better intelligibility, and a longer throw. Natural sound acquired through listening tests offers usable output in real world applications. This natural sound is achieved without special electronics to artificially compensate performance.

The Network XL3 series are intended for high level sound reinforcement where exceptional coherence and fidelity are required, such as: live bands, concert halls, touring systems, and club installations.

The XL3a/XL3aa mid-high modules are of a trapezoidal shape which improves lower frequency coupling resulting in a smaller overall size of multiple cluster arrays. This feature improves point source with 30 degrees maximum angles between the horizontal axis resulting in more phase coherent clusters allowing a system designer maximum flexibility in regards to both stacking and flying. The XL3a/XL3aa are 6.6 cubic feet each and weigh 85 lbs and 90 lbs respectively fully loaded. The exterior of each unit is covered with a black ozite carpet finish, includes an acoustical foam grill and two recessed steel bar handles. All removable fasteners are tee-nutted for quick serviceability. Both the XL3a/XL3aa utilize the high power JBL 212dH ten inch midrange speaker. The mid frequency throat provides moderate loading while forming an aperture large enough to avoid beaming upper frequencies. Horn side wall geometry results in constant directivity frequency characteristics. Unlike mid frequency horns that employ coaxially mounted loading devices that create interference at upper frequencies or typical P.A.s which divide the midrange between a cone speaker and a horn loaded compression driver, causing coloration and phasing problems, the Network mid provides uniform coverage and smooth on/off axis response, reproducing the full midrange from 180Hz to 3000Hz.

For more information, contact: Gould Marketing, 6445 Cote de Liesse, Montreal, PQ H4T 1E5 (514) 342-4441.

# Yorkville MX-401 Elite Enclosure

**T**he MX-401 adds constant directivity to the list of performance characteristics of Yorkville's Elite speaker series. The MX-401 is designed to be used as a high-level, high-efficiency vocal or full-range cabinet. An electronic stereo processor linearizes the bass response down to 45 Hz, +/- 3 dB and like the other Elite processors, doubles as a stereo active crossover for bi-amping subwoofers. When used with the processor in a bi-amp mode, the MX-401 can be matched to the SW-600 subwoofer to produce a very smooth-sounding, extended-range system.

However, it's the combination of enclosure design, advanced drivers and crossover technology which makes the knee-high MX-401 unique. RCF's new L15K81Y utilizes a low-mass, high-current Kapton voicecoil operating in a massive magnet structure. The rigid 15-inch cone with rolled cambric surround is suspended in a eight-spoke cast frame, the net effect being 102 dB efficiency at 1 watt/metre, and virtually zero distortion at 400 watts.

The H9041 horn has a coverage angle of 90 x 40 degrees, and its polyurethane composition is resonance-free, resulting in a directivity factor which rises less than 3 dB from 2 kHz to 20 kHz.

Coupled to the horn is Beyma's CP/350 compression driver. It boasts an 800 Hz to 20 kHz frequency range, also 107 dB efficiency at 1 watt/metre, and over 50 watts of continuous pink-noise power capacity above 2 kHz. Its aluminum diaphragm and copper-clad aluminum voicecoil operate within a magnet structure comprising a large ferrite core surrounded by a cast housing for protection.

The passive crossover is Yorkville's 18 dB/octave design with built-in current sensing which triggers a resettable circuit breaker to protect the overall enclosure. Current-to-



light conversion protects the horn, and air-core copper coils linearize response. Neutrik XLR connectors and 1/4" jacks are provided.

The MX-401 is of an advanced, wedge-back, reflex type, constructed entirely of 3/4",

seven-ply poplar, with internal braces and tuning members.

For more information, contact: Yorkville Sound, 80 Midwest Rd., Unit 1, Scarborough, ON M1P 4R2 (416) 751-8481.

# AKG Pen-Type Condenser Microphone

**A**KG's new pen-type condenser hypercardioid microphone is characterized by extremely small dimensions and outstanding features, says a company spokesman.

The standard accessories and its size enable the microphone to be used inconspicuously in many different recording situations.

Despite its very small size (3/8" dia. x 5.3"), the microphone features uniform frequency response and a frequency independent polar pattern.

An acoustically tuned interference tube in front of the capsule creates a low end response quite unusual for such a small directional microphone, and provides high sensitivity, excellent signal-to-noise ratio and

uniform directivity factor. The hypercardioid polar response of the C747 makes it an inconspicuous accent microphone with good channel separation.

For more information, contact: Gould Marketing Inc., 6445 Cote de Liesse, Montreal, PQ H4T 1E5 (514) 342-4441.



## SIRIUS Lighting Board

**T**he SIRIUS is a 24 channel, two preset board with 99 programmable level memories and nine programmable level chases. Memories are programmed on Preset B. Each action of the GO button initiates a sequential playback from the stack of programmed memories, including programmed fade up and down times. Chases may also be inserted into the memory stack facilitating a full operating sequence from memory. Memories and Chases, at different speeds, may also be played back on the six Manual Masters. If required, the presets, chaser, manual masters and the GO button may be used simultaneously. Any memory or chase may be programmed and edited blind. Any memory or chase may be previewed at any time, even whilst in live operation. A Superuser facility allows memory and chase clearout. To aid the user there is full LED indication of all channel and memory information.

For more information, contact: RMSCo Ltd., 9 Pullman Court, Scarborough, ON M1X 1E4 (416) 298-7766.

## Peavey Launches New Choruses



**T**he new Studio Chorus 210 is a stereo amplifier and as its name implies is specially designed with the working and/or recording musician in mind. It has a low noise 35 watts RMS per channel output (into 8 ohms), with low and high gain inputs, normal channel level control, push bright switch, channel select switch, four band active presence EQ, lead channel SuperSat and post gain controls, bottom and edge active EQ, adjustable depth reverberation, companded stereo chorus with rate and depth control, dual Preamp Out/Power Amp In jacks, remote switching for channel select, chorus and reverberation, two

10" premium loudspeakers, and a stereo headphone jack.

The CLASSIC Chorus 212 has all the facilities of the Studio Chorus, but with some differences. 75 watts RMS stereo power per channel is delivered to two Peavey high efficiency 12" Scorpion speakers making this model even more suitable for live stage performances as well as recording sessions. A push channel select switch, and post EQ low level effects loop complete this dynamic stereo electronic instrument amplifier.

For more information, contact: Peavey Electronics Corporation, 711 A Street, Meridian, MS 39301 (601) 483-5365.

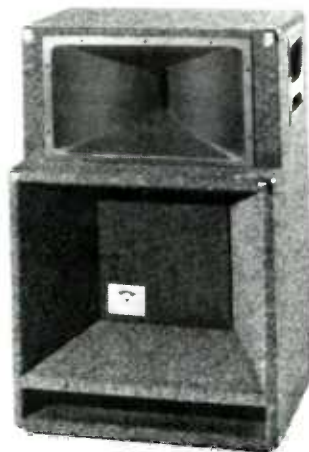


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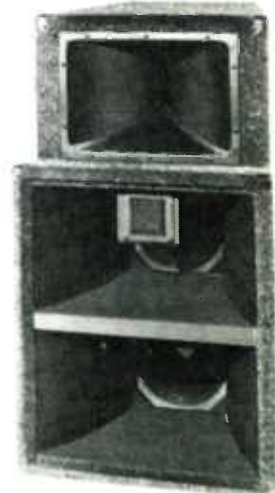
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# New Randall Tube Amps



**R**andall has developed three models of tube amps; The RGT-100 112 combo, the RGT-100ES in a head configuration and the RGT-100HT which is a 7" rack. All three have the same features. The front panel is very similar to the popular Randall RG-80 with the high and low inputs, gain and master level controls on the green channel, gain and master level controls on the red channel and common tone controls to both channels. The tone controls are treble, middle, bass and presence. Each unit also has

a built-in reverb as well as three pull switches. On the green channel master control a pull switch is provided for mid boost that affects both channels. On the red channel master control the pull switch is a sustain boost that affects only the red channel. The treble control has a pull bright switch that affects both channels.

The back panel of the Randall tube amp features a circuit breaker which can be reset instead of requiring replacement. Following this is an AC convenience outlet which is handy for powering those outboard accessories. Next there are effects loop send and return jacks. There is also a signal output jack which is a ODB600 ohm line level output for driving external amplifiers or recording direct. Another feature is the speaker jacks, one labeled 8 ohm and one labeled 4 ohm for increased versatility. The reverb footswitch jack controls the on/off function of the reverb. Lastly there is a six pin Jones Jack used for the channel footswitch.

For more information, contact: E.M.P. Canada, 2100 Ellesmere Rd., Suite 205, Scarborough, ON M1H 3B7 (416) 438-7770.

# New Homespun Tapes

**H**omespun Tapes, the world's largest producer of audio and video music instruction cassettes, has announced the Canadian release of eleven new video titles. These music lessons cover a wide variety of instruments and styles, including beginning guitar, fingerpicking and blues guitar, bluegrass banjo, autoharp, electric bass, jazz piano, hammer dulcimer, and singing techniques. Each taped lesson is taught by a professional musician, with names such as bassist Rick Danko (of The Band), John Sebastian (of The Lovin' Spoonful), jazz pianist Warren Bernhardt, bluegrass banjo legend Bill Keith, and folk guitarist Happy Traum, each teaching his musical specialty.

For beginning guitarists, Happy Traum has recorded a three-tape series entitled *You Can Play Guitar*. Each one-hour cassette covers an important aspect of guitar musicianship: Chords and Chord Progressions; Right Hand Techniques; and Understanding The Guitar.

For more information, contact: Rumark Video, PO Box 8, Postal Station S, Toronto, ON M5M 4L6 (416) 789-7881.

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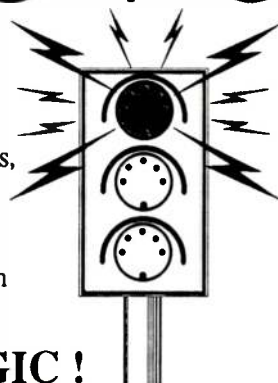
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Nort Hargrove, Assistant Vice-President of Production elaborates: "HH Classic is a highly musical cymbal. Intensive hand hammering of its high profile and large bell have produced a sound which is higher pitched than our standard HH models, but also highly focused. Its rich, full-bodied sound peaks within tonal parameters that are extremely tight. This means that each cymbal retains its own very specific voice regardless of the volume at which it is played. As with all SABIAN HH models, each Classic is individually handcrafted from the finest



bronze. But this model more than any other highlights the abilities of our hand hammering artisans to create a very specific sound."

For more information, contact: Sabian Ltd., Meductic, NB E0H 1L0 (506) 272- 2019.

## Electro-Voice Deltamax

**T**he DeltaMax series, Electro-Voice electronically controlled speaker systems, has been announced by Paul McGuire, vice president of marketing. Two DeltaMax systems currently comprise the series — a compact DML-1152 15-inch two-way full-range.

Dave Carlson, project engineer, of Electro-Voice describes the DML-1122 and DML-1152 electronic controllers as "dedicated packages with conventional frequency division as well as speaker protection, equalization and time delay — for optimum overall performance.

"The technological breakthrough of the DeltaMax offers protection circuitry which monitors the excursion and temperature of all of the drivers in the enclosure, as well as amplifier clipping. Once the electronics sense an overload at the amplifier terminals, the electronics limit the input signal. Thus, the problem is eliminated without changing the spectral balance of music or sound quality," explains Carlson.

For more information, contact: Gulton Industries, 345 Herbert St., Gananoque, ON K7G 2Y7 (613) 382-2141.



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\* Presented by Dr. Earl R. Geddes at the 83rd convention, October 1987, Audio Engineering Society Convention in New York.



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## Gigpaks For Club Dates

**A** new product line just introduced by Columbia Pictures Publications is geared to satisfy the professional musician frustrated by ordinary fakebooks now on the market.

As many as 90 frequently requested titles, all legal, appear in a Gigpak.

Gigpaks, with three now available and others to be produced at regular intervals, were designed by two Columbia editors, Tom Roed and Bill Galliford, both active club date musicians. They wanted a flexible tool, so they made it.

The secret to this unique fake book is that it can be personalized according to the musician's need. Gigpaks are produced in single, 3-hole punched, 8 1/2" x 11" size loose-leaf sheets. The musician can choose his personal sequence of titles and make his own book. The heavy stock paper will withstand hard use, and the cover stock table of contents page can be used as a divider.

For more information, contact: Gordon V. Thompson Music, 29 Birch Ave., Toronto, ON M4V 1E2 (416) 923-7329.

## Shure Hand-Held Wireless Transmitter

**S**hure has announced the introduction of the Shure W15HT Wireless Microphone Transmitter, a hand-held unit designed for use with Shure Wireless Microphone Receivers.

According to Sandy Schroeder, Shure's marketing manager, Sound Reinforcement Products, "The Shure 'hand-held wireless' is one of the most eagerly-awaited, most requested products we've ever introduced. In designing the W15HT, we brought together all our expertise in producing top-quality circuitry products and the world's most popular microphones. The results are the first wireless SM58 and SM87 systems that sound *exactly* like wired SM58s and SM87s.

The W15HT is initially available in two versions: the W15HT/58, which is equipped with a Shure SM58 dynamic microphone element, and the S15HT/87, supplied with a Shure SM87 condenser element. Both the SM58 and SM87 heads may be used interchangeably with any W15HT transmitter.

In addition to faithfully reproducing the SM58 and SM87's sound quality, the W15HT's designers were successful in keep-

ing the unit compact, light in weight, and easy to handle. The W15HT's interior construction is surrounded by a ribbed ARMO-DUR housing that provides a pleasing feel and eliminates slippage. In addition, this heavy-duty construction gives the W15HT the ruggedness and durability associated with other Shure products. Both of the microphone elements available for use with the W15HT also incorporate extremely effective shock mounting for low-noise operation.

The W15HT's special dipole antenna system provides users with noise-free signals, minimal dropout, and unobtrusive appearance. The W15HT's reliable performance is enhanced by the "mirror image" compander circuitry incorporated in the other Shure wireless products.

The W15HT transmitter section operates at a single, crystal-controlled frequency in the VHF band between 166 and 216 MHz. A total of 15 frequencies, computer selected for interference-free operation, are readily available.

For more information, contact: A.C. Simmonds and Sons Limited, 975 Dillingham Rd., Pickering, ON L1W 3B2 (416)839-8041.

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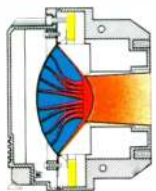
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