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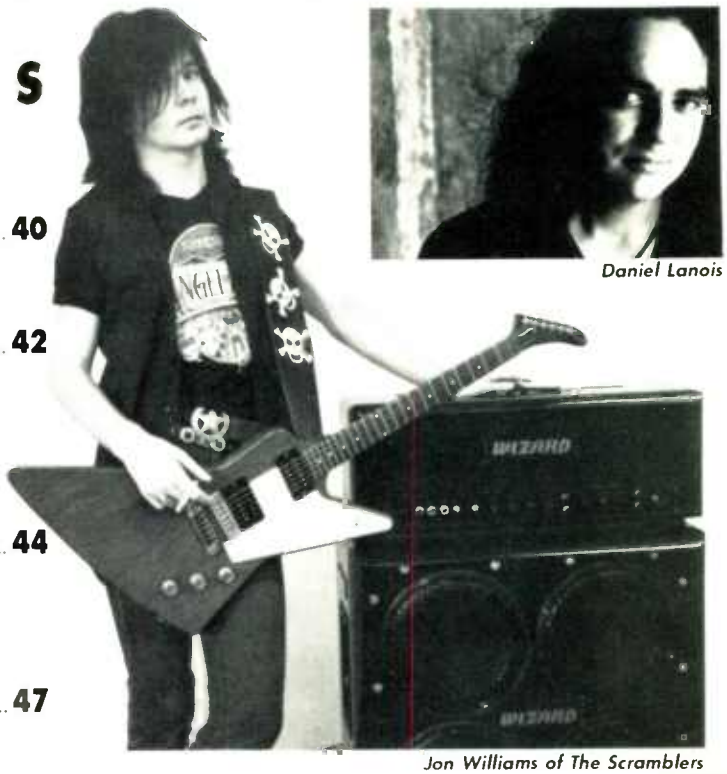

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Reader Enquiries:

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The Education of Mickey Muse

(L to R) Terry Choate - Capitol Records; Mike Francis - Producer; Ralph Murphy - Picalic Productions; Colleen Peterson - Artist/composer.

Seminar Sense

Recently, I attended a two-day workshop for country/crossover songwriters at the Diamond Club in Toronto, called *Words, Music And Dollars*. I am a songwriter myself (isn't everybody?) and skeptical of any seminar that purports to teach one how to create these little three-minute masterpieces: In fact, I have been quoted as saying that I would never attend one. (So far I haven't—the one workshop at this event that dealt directly with this issue, entitled "How To Write A Song", conflicted with my band's rehearsal schedule.) My skepticism was, however, naive and unrealistic.

A number of vital issues were discussed, including copyright laws and changes, promoting yourself and your music, management, publishing and the aforementioned songwriting workshop. Two, in particular, made a lasting impression. One was called "Creating Demos That Work", and was moderated by Ralph Murphy, the Canadian-born, Nashville-based songwriter/producer/publisher who produced the first American top forty hit for my old band, April Wine. Using phrases like "You've got to be present to win," Ralph, along with three inspiring panelists, raised a number of points that I, for one, had never considered. For example, he pointed out the importance of knowing the reason for making your demo. That is, are you submitting your tape to a publisher as a songwriter, or as a performer? Because if you are attempting to do both, you may risk confusing the person you hope to win over, thus sabotaging your own efforts.

Even more enlightening was the song demo evaluation workshop, three hours on a Sunday morning spent listening to one-song demos submitted by members of the audience. Ralph Murphy and three other panelists—(this one was moderated by PROCAN's Mark Caporal, who's also the drummer in Eye Eye)—were brutally honest, but each of their criticisms and suggestions made one examine one's own songwriting a little more intensely and from new and surprising perspectives.

These were things that I really felt that I didn't want to "learn"... This kind of misplaced attitude will not surprise other songwriters—it's a highly personal craft that relies heavily on one's own private muse ("Mickey" Muse is mine..). It's so important on the one hand to believe in yourself and to believe that you are at all times capable of creating brilliance and, at the same time, be able to take advantage of criticism and other forms of input.

The next time that you hear of one of these industry seminars taking place near you, find out if it relates to what you do, and go. They appear to be expensive at first (anywhere from $10 to $300), but you'll quickly discover that it is money well invested.

Jane Siberry

Like many of you, I am somewhat "starstruck", i.e. I tend to perceive celebrities as being somehow "larger than life", and kind of "superhuman". Not too surprisingly then, I am always pleasantly shocked to discover that, in addition to having talent and drive, they are in no way different from you or I. Sitting in Jane Siberry's kitchen drinking herb tea in her "humble" apartment in Toronto's famous Queen Street West area, and listening to her fumble for the right words to express her feelings, I soon warmed to the fact that, like you and I, Jane is a jumble of insecurities, dreams, hopes, confusion, shyness, courage, pain and joy. Howard Druckman gives us yet another side—an artist enjoying the process of self-discovery.

Daniel Lanois

It is my humble opinion that Daniel Lanois is the most important person in the Canadian music industry. Why? Because I believe that, by listening to what this man says and does, we can recover our sense of perspective in an age of techno-overkill. Howard Druckman wisely turned the floor over to Daniel for this story.

The Scramblers

Canada's answer to Iggy and the Stooges? Intelligent bad boys? With management direction from Bruce Allen and an album produced by near-legendary Bob Rock, we'll soon find out in a big way. For now, here's a preview, penned by Ellie O'Day.

Before You Send That Demo...

Read this interview with Canada's top A&R directors! I believe this is one of the most informative and beneficial features we've ever assembled in CM.

Music Education

What do people who have been through one form of music education or another have to say about the relative advantages and disadvantages? We commissioned freelance writer/musician Michael McClosky to interview several graduates of our various music education systems.

David Henman
Editor

FEEDBACK

So That's Who He Is!

I am interested in finding out more information about a new Canadian group called GNP—recently chosen as "pick of the week" on *Video Hits*. The description of the album as "technologically and artistically brilliant" definitely grabbed my attention. The video was no disappointment—very stylistic. "How Many Times" is a very graceful song.

Upon buying the CD I discovered several interesting facts about this group. One was the involvement of Richard Fortin, both as a guitarist and as the arranger for the strings on one cut. I now recall Richard's Writing/Arranging column in your June 1989 issue, in which he discussed this specific arrangement. Other notable involvements include Pat Perez on sax and Jeff Jones (ex-Red Rider) on bass.

Most interesting, of course, is the trio headlining this band. Steve Negus and Jim Gilmour, from Saga, have excellent musical talent. Not only was Steve Negus a player but he also produced the album.

Finally and most impressive, in my mind, is the vocals of Robert Bevan. I thought I recognized him in the video and this was confirmed by the presence of Jeff Jones on the album. I have seen this singer in several clubs in Toronto, but under the pseudonym of Robbie Rae—Jeff Jones was a member of his club band. His vocals are definitely among the clearest, strongest and most controlled I have heard in a long time.

Although I'm not involved in the music business, I subscribe to *Canadian Musician* purely out of a great love of music of all kinds. I am therefore interested in learning and knowing all I can. Specifically, I greatly support and am interested in Canadian musicians. I believe that this new album by GNP is a fabulous display of what our best Canadian musicians can contribute.

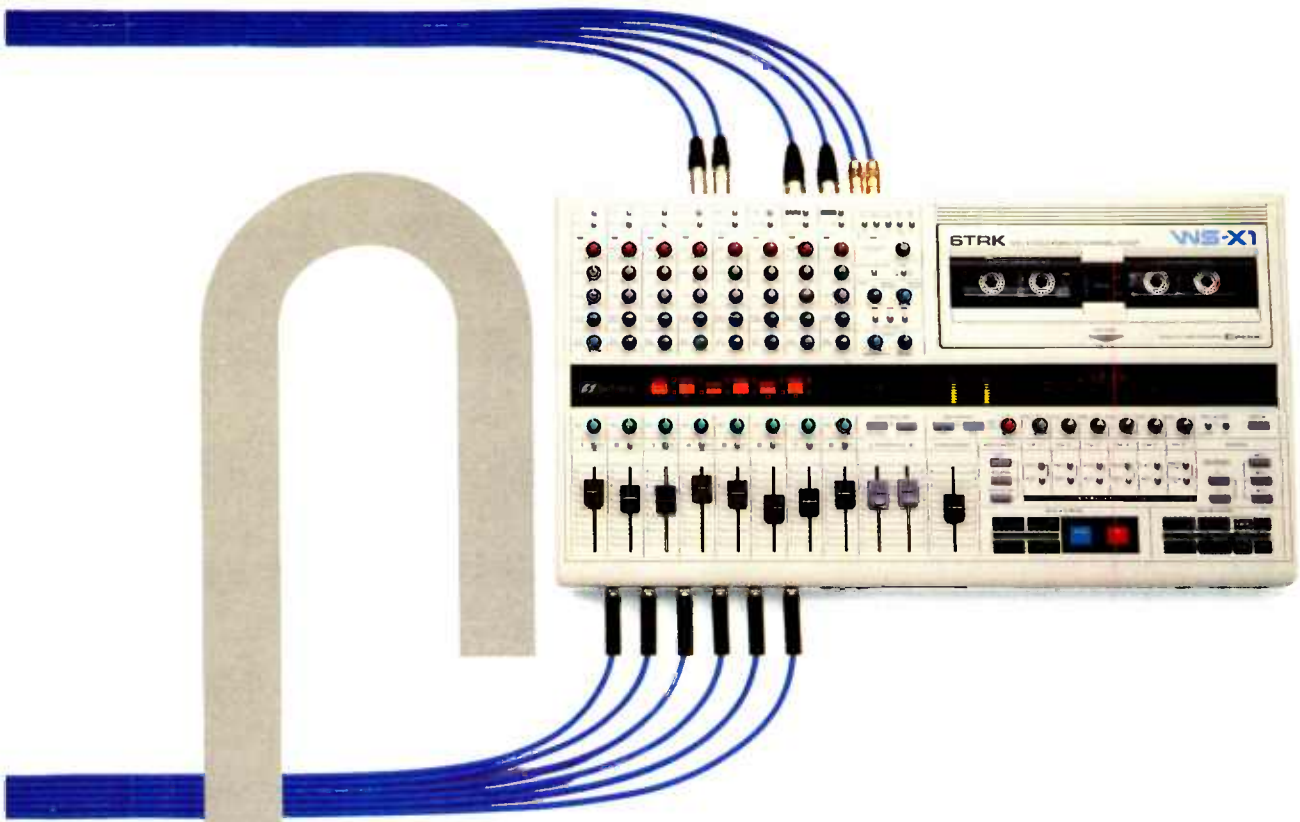
I hope to see more information about this band in your magazine.
Anne Hubbert
Toronto, ON

Whither Sebastian?

I was referred to you by Sharon Cote at Attic Records. I am trying to find any information on the unsigned Canadian band "Kid Wikkid" and a certain lad named Sebastian Bach! I'd really appreciate your help.
Cindy Tomlinson
E. Wenatchee, WA
Sebastian Bach is part of an American band called Skid Row, who recently released an exciting album on WEA in Canada (Atlantic in the U.S.)—Ed.

PHOTO: HELEN STOKELL

Virgin recording artists GNP. L to R: Steve Negus, David Henman (CM Editor), Jim Gilmour and Robert Bevan.



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SANSUI

FEEDBACK

What About The Horn Section?

It's been three years since I entered the music business at the ripe age of 28. I've been doing live soundwork. Here are a few observations from the board:

Musicians automatically equate sheer volume with great sound.

Nobody likes agents (including other agents).

People go to the clubs because they actually want to hear the same songs over and over.

Drummers are deaf. They actually think that cymbals make a musical sound.

Bass players have deep-rooted inferiority complexes. I think Freud would have called it 'string envy'.

This is the pecking order when it comes to the perks of the trade (i.e. blondes, brunettes, etc.)

1. lead singer/frontman
2. lightman
3. guitar player
4. drummer
5. keyboard player
6. soundman
7. bass player

How can someone who can't spell the word ego have one?

Elvis IS alive!

Dave Cameron
Regina, SK

Conspicuous By Their Absence

I would like to take issue with some areas in the article "Sound Opinions: Examining The Equipment," written by Mr. Glenn Reid in your December 1989 issue of *Canadian Musician*.

Mr. Reid mentions the effect of neodymium on speaker technology, and cites the JBL 2450 as an example. While the JBL is a fine product, our Electro-Voice division has been shipping our N/Dym 1 driver in Canada since April 28, 1988, and was the first of its type production unit to be shipped in the world.

Adamson is cited as a small, powerful system that is easily rigged. Why not mention that there are several companies supplying compact speaker systems, such as Apogee, Meyer, Renkus-Heinz and Electro-Voice?

I feel this type of comment is more suited to articles on what sound people may be using, rather than recommending to your readers "What To Buy."

Doug McCallum
General Manager
Mark IV Audio Canada Inc.

And Baby Makes Three

This is in regard to your Product Review on page 20 of the December edition, concerning Charvel and Charvette guitars.

First of all, thank you for the more than favourable review of our products. We here at Charvel strive for the ultimate in quality, construction, design and playability in all of our instruments, regardless of the price. Hence the particular features that make the Charvel the "solid and reliable" instrument you describe are passed on inherently to the Charvette (or, as you describe it, Baby Charvel).

Also, I should mention that Charvel and Jackson are not divorced! Therefore, the Charvette is not the illegitimate child, born out of wedlock, but rather the love child, born out of a perfect union between Jackson and Charvel. Thanks again for the "good ink".

James Pennebaker
Director/Fretted Inst. Mfg.
Fort Worth, TX

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For more information, contact: The Royans School for the Musical Performing Arts, 1694 St. Clair Ave. W., Toronto, ON M6N 1J1 (416) 656-0028.

A Unique Celebration of Drums

The 10th Anniversary of the founding of the Ontario Chapter of the Percussive Arts Society (OPAS) will be celebrated by a week-long International Percussion Festival entitled "A Celebration of Drums", February 4-11, 1990.

Sunday, February 4th is the official opening, at a First Nations Drum Gathering at the N'Amerind Friendship Centre in London, ON. Preliminary plans include demonstrations of drum-making, and clinics on drums, drumming and dancing.

For more information, contact: OPAS Celebration of Drums, 97 Barton St., London, ON N6A 1N1.

R. Richard Hahn, L.L.B.B., B.C.L., M.B.A: 1948-1989

The sudden and untimely passing of Richard Hahn came as a shock to a music industry familiar with the accomplishments and dedicated involvement of the Hahn family.

"Richard Hahn was one of the most experienced entertainment lawyers in Canada," stated Tony Tobias of The Panagea Music House, a major publishing company with whom Richard Hahn was associated. "He was a major force behind the success of many artists including, most recently, The Jeff Healey Band. The Canadian music industry suffers a great loss with his passing, and he will surely be missed."

Hahn, who may be the only Canadian lawyer to pass his bar exams in Quebec, Ontario and California, was instrumental in helping to set up the Harris Institute For The Arts, and so believed in the school that he refused payment for his services as a teacher.

"The students learned to admire and respect him in seven short weeks," said Founder/Director John Harris. "He was one of the most knowledgeable music lawyers in Canada, and we will all miss him."

Harris has announced the setting up of the R. Richard Hahn Memorial Scholarship for scholastic excellence in the Recording Arts Management Program, the program in which Richard Hahn was teaching.

Fender *Guitar Warz '90*

Now in its second year, Fender Guitar Warz '90 will take place in over thirty Canadian cities over an eight-week period (February through April, 1990), culminating with televised National Finals.

Endorsed by Alert/Capitol recording artist Kim Mitchell, and Arista recording artist Jeff Healey, two of Canada's premier rock 'n' roll celebrities, *Fender Guitar Warz '90* will attract over 1,000 competitors. The national champion will be awarded a concert tour in the summer of 1990 with the Jeff Healey Band, to showcase his or her winning performance. Other prizes include:

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- custom Fender Guitar Warz jackets
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- *Canadian Musician* subscriptions and Survival Kits
- a personally customized Fender guitar with a commemorative plaque

Application forms will be available at all Fender retailers, HMV locations and participating nightclubs. The competition is open to guitarists of all ages, with no restrictions on musical genre. Contestants are allowed to perform with backing musicians for the preliminary rounds of competition. Regional and national finals will feature only solo performances.

For more information, contact: John Donnelly or Allan Askew, Promoco, 1534 West 2nd Ave., Vancouver, BC V6J 1H2 (604) 734-5945.

Make Music Expo 1990

The sequel to last year's highly successful *Make Music Day* (now designated *Make Music Expo*) will take place on Saturday, May 5th in the Automotive Building at Exhibition Place (CNE) in Toronto.

This year's show will feature:
—over eighty exhibits of musical instruments, sound and lighting equipment, recording gear, computers, books, videos, MIDI gear, accessories and more;
—seminars, clinics, workshops and special events;
—celebrity appearances and demonstrations;
—contests and giveaways;
—free supervised child care.

Presented by MIAC (the Music Industries Association of Canada), *Make Music Expo 1990* is a not-to-be-missed event, an opportunity for both professionals and non-professionals to get their hands on the latest gear, meet with the pros, get questions answered, trade ideas and gather information.

Watch for $1 off admission coupons at Toronto area music dealers, and stay tuned to *CM* for more details.

For more information, contact: POP Strategies (416) 485-8295.

'Hands-On' School

Triton Sound Studio Inc. has announced the opening of the Hands On School of Modern Recording.

Operating as a division of Triton Sound Studio Inc., with classes being held within the studio, the Hands On School of Modern Recording will offer a diploma in recording technology.

The course will be twenty-five weeks in length and include over 300 hours of actual studio time. The course will stress the practical aspects of this field as well as class lectures covering all required theory. Class sizes will be no more than twelve students, and all related text and supplies are included with the tuition.

The starting date for the first course is March 5, 1990. For more information, contact: Hands On School of Modern Recording c/o Triton Sound Studio Inc., 3886 Chesswood Dr., Downsview, ON M3J 2W6 (416) 638-3869.

FIRST TAKES

Chameleon Comes to Canada

The Chameleon Music Group of Los Angeles has announced a long-term distribution deal with A&M Records of Canada. The deal was closed at the New Music Seminar, held in July of '89, in New York City.

In order to maintain a strong Canadian presence, an agreement has been reached with Intrepid Management of Toronto to establish a permanent Chameleon head office in Canada. To this end, Stuart Raven-Hill, president of Intrepid, has announced the appointment of Ashley Hillman as general manager of Chameleon Canada effective September 1, 1989.

Interested artists should contact: Ashley Hillman, Chameleon Canada, 65 Jefferson Ave., #201, Toronto, ON M6K 1Y3 (416) 588-8962.

"McConference 1990" Toronto

The Record's annual meeting, this year billed as "McConference 1990", is for those members of the music community who seize the opportunity to meet each other in an environment of radio and record people from across Canada. The focus is on informed speakers addressing the critical concerns of the audience; as well, ample provision of time for informal elbow-rubbing has been scheduled in. A continental breakfast and sit-down lunch are included in the package. *The Record*'s Annual Music Industry Awards Dinner will close the meet. For those who plan to attend, McConference 1990 will take place at the Royal York Hotel in downtown Toronto.

For more information, contact: *The Record*, Box 201, Stn. M, Toronto, ON M6S 4T2 (416) 533-9417.

Product Review Correction

In our Product Review of the BBE 401 Sonic Maximizer in the October issue we inadvertently pictured the BBE 422 Sonic Maximizer (reviewed in the Live Sound column—June 1989 issue). We have just been informed by DayMen Audio, the Canadian distributor for BBE, that the 401 has been updated and is now the 411. The new designation for the 422 is the 422A.

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Kawai K4 Digital Synthesizer

by Scott deSmit

The Kawai K4 sits firmly in the realm of the new MIDI "Workstations" that most of the major synth manufacturers have been releasing over the last year or so. A MIDI workstation is basically a device that has the capabilities of percussion, multiple sounds and digital effects all in one unit.

The K4 is capable of splitting itself in up to eight different ways, all on separate MIDI channels and all with different sounds. This is ideal for the person who has a sequencer and wants *one* synth to "be the band". It employs over 250 16-bit CD quality sound sources for its internal waveforms to give breathtaking realism and clarity to its patches. As well, the keyboard itself can be split up to eight different ways for live performance.

A ninth MIDI "section" is set aside for drum and percussion sounds. Addressed by a separate MIDI channel, this section allows the user to set up his own drum kit (with separate panning and tuning for each sound) to be played by any external sequencer.

Added to all this is a built-in digital reverb/effects section that is completely programmable. Kawai has put in sixteen different effects (some in stereo, some for mono use) that give your patches even more depth and vitality.

Designed with sexy, rounded corners and big knobs you can sink your fingernails into, it is also a nice looking li'l beasty.

SWR Goliath

by Dave Freeman

The SWR Goliath cabinet consists of four ten-inch paper cone speakers, a horn type tweeter, and has a power handling of 500 watts. The cabinet construction is solid, and features include recessed handles, interlocking stackable corners, black carpet covering, a cloth grill, and a weight of eighty lbs. The cabinet offers a traditional bottom end sound, while the lack of high end is compensated by the horn tweeter. This combination results in a full sound, with a solid bottom end and a very crisp high end. However, it is somewhat enhanced, and the horn tweeter overshadows the sound. There is a level control that varies the tweeter output, but a constant hiss remains. This could be a problem in a close-miked recording session. The tweeter should be turned off at some point while auditioning the cabinet to determine the true sound of the speakers. Overall, the sound is good and superior to most paper cone speaker cabinets. This is a well-designed cabinet, except for the lack of a kick-proof grill, and is covered by a one year warranty.

Samson SR-22 Wireless

by David Henman

Once expensive and unreliable, professional wireless systems have come a long way in a remarkably short time. For roughly under five hundred dollars you can now own a microphone or instrument wireless that is not only dependable, but reproduces your sound accurately.

The SR-22, one of Samson's new Stage Series, is a case in point. I've been using the test model with my guitar for the past couple of months in various clubs in Ontario, with complete success. It's a true diversity system, with two complete front ends, for dropout-free reception. A real plug in and go device, this baby is reliable, noise-free and precise. I've been able to dash around the bar, in and out of various rooms connected to the main room and way out into the parking lot. Audiences love it! The SR-22 performs beautifully. I can't imagine strapping on my guitar without it.

PRODUCT REPORTS

New "Stinger" Electrics

by David Henman

This new line of entry/intermediate level guitars offers deluxe features at an affordable price, in addition to exotic finishes and a flashy headstock.

The **Mosquito SX-6** solid-body six-string sports an angled single-coil pickup as well as a coil-tapped humbucker in the bridge position, three-way pickup selector, volume control, "push-pull" tone pot for coil-tapping, a rosewood neck with jumbo frets, and a Floyd Rose licenced tremolo assembly. Easy string changing is facilitated by a "flip locke" design on the bridge, however you should exercise caution with the locking nut—I broke a string the first time I tried to clamp it.

Like most screw-in tremolo arms, this one had some play in it.

All in all, this is an easy-to-take guitar that sounds good, plays well, stays in tune and doesn't cost a mint.

Similarly, the **Man O' War SBX-3** solid-body bass, in a striking Pearl Silver, was solid and playable right out of the case. With one "P" style and one dual jazz pickup, two volume pots and one tone control, this full sounding bass features through-the-body string mounting and a rosewood fingerboard. There is no pickup switch—you "blend" the sound of the pickups with the two volume controls.

Martin is to be commended for offering excellent features, good sound, solid workmanship and striking cosmetics at such a low price.

Casio Guitar Synth

by David Henman

We're going to have to drastically alter our perception of the name Casio. No longer merely a manufacturer of watches, calculators, and "toy" keyboards, Casio has joined the "big leagues" of professional musical instrument manufacturers, and once musicians become aware of these revolutionary instruments, the other "big guns" may have to start looking over their shoulders.

I think it is appropriate that the new Casio PG-380 guitar synth was tested by me, a "technomoron." Although I have been reading up on a lot of the new technology, getting other musicians to explain it to me, testing some of the equipment and so on, I'm still basically a "plug in and go" type of musician—I'd rather be a player than a scientist, a songwriter than a programmer. Whether intended or not (I suspect the former), this instrument is first and foremost *playable*—it literally *begs* to be played!

First of all, this is one solid instrument, a "strat-style" guitar with a Gotoh/Floyd-Rose locking tremolo and SSH (single-single-humbucking) pickup system with coil-tap; as a guitar alone it is one of the finest I've played. Then, as an added "extra", there is an on-board synthesizer, which requires no outboard controllers—you just "plug in and go!"

And here's what I mean by playable: I sat down at my Tascam 244 and recorded a fifteen-minute instrumental piece with three tracks of synthesizer — without opening the instruction manual!

I'm not going to belabour the specifications and parameters here— I suggest you drop in to your local music store and try this phenomenal instrument for yourself, and then ask specific questions of the salesperson. But believe me, Casio has thought of everything. For example, there are two volume controls — one for the guitar, the other for the synthesizer—so you can have a ball blending the two instruments. There are sixty-four factory-programmed sounds, and inexpensive ROM cards, which load into the back of the guitar, provide an additional 128 presets—thus you have immediate access to 192 sounds! I can't even begin to describe these sounds, although I was particularly enamored of the "Hammond B-3" presets.

There is not room here to list all of the other features and extras that this brilliant innovation boasts, like MIDI Out, built-in guitar tuner, adjustable bend-range, adjustable octave range, discrete guitar and synth outputs, etc. Let's just say that I have rarely been as impressed with an instrument as I am with the PG-380. My feeling is that Casio has created a first, a guitar synth for guitar *players*!

Yamaha Simul-effect Processor

FX500 Has Six Effects

by David Henman

A high-performance digital effect device in a half-rack format, the FX500 provides a chain of up to six simultaneous effects: compressor, distortion, equalizer, modulation and reverb/delay. There are sixty presets, with room for an additional thirty RAM memory locations so you can design your own presets.

This is a very high quality device; one wouldn't expect anything less from Yamaha. It is also delightfully easy to set up and use. Personally I would have preferred to see a more usable effect—noise-gate, for example—in place of the distortion. Most guitar players prefer to develop their own custom-tailored distortion sound. And with most digital-type distortions, I've noticed that they only work when your guitar volume is full up—back it off a little and the sound deteriorates noticeably. Also, these devices would be more useful for other instruments, e.g. keyboards.

That said, however, the FX500 is as good-sounding and versatile as any multi-effect device I've tried. It's playable right out of the box, effect stages can be turned on or off, and with MIDI it is possible to directly control up to two different effect parameters simultaneously in real time. One could hardly ask for more.

Aria Pro II

by David Henman

Years ago I came very close to buying an Aria Pro II—a model decidedly similar to this one—before the prices skyrocketed, and I've always wondered what I missed out on. The answer is—a lot!

The test model sported a blue 'marbled' finish — quite striking — and a thoroughly solid feel. The very popular arrangement of two single-coil pickups teamed with a bridge-position humbucker (switchable to single-coil) and 5-position switch provides plenty of tonal variety. These Aria Pro II brand pickups sound great, and the neck is quite comfortable.

I am most intrigued, however, by the Kahler tremolo assembly. I've always felt that this design—with individual rollers for the bridge and slots for the strings to 'pop-in' on top of the guitar for re-stringing—was brilliant. Re-stringing is a snap and the arm action is solid and responsive, but there is a noticeable lack of sustain. If that problem could be solved, I believe this would be a virtually perfect system.

Superchops Video

by Dave Freeman

This one hour instructional video for bass, by Beaver Felton, is designed for the beginner. It starts with the importance of familiarity with the neck, demonstrates finger and pattern exercises, and some basic theory. It also works through different styles such as walking patterns, slap, hammer-on, chord structures, harmonics and has a detailed lesson on the two-handed tapping technique. The entire video displays clearly the topics discussed and demonstrated. Through good camera work, the fretboard and fingers are visible at all times. All positions and notes used are clarified by note name and fret number to ensure complete comprehension. There is a booklet, included with the video, which shows by notation and tab form the patterns and exercises used. This is a good video for the beginner or for the advanced player interested in a different perspective on the styles shown. Also available is a complete cassette series which includes various styles such as slap through to metal chops.

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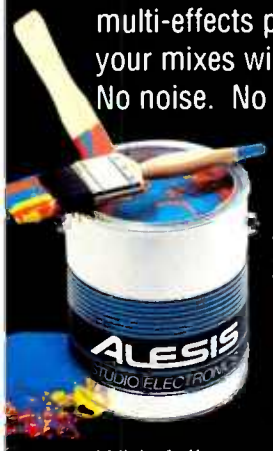

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by Howard Druckman

CENTRESTAGE

What should you look for in a manager?

PHOTO: DENISE GRANT

Willie P. Bennett

Willie P. Bennett

Veteran folksinger/songwriter Willie P. Bennett is currently managed by Toronto publicist Joanne Smale, but he's spent years criss-crossing the country as a self-managed act.

"Management has to have a belief in the product; they can't just be in it for their percentage," he says. "They have to be dedicated to furthering the artist's audience. They need to be hard-nosed, and know how to say no.

"It helps if they have an established reputation for hard work and honesty. A reputation for being slimy or dishonest will rub off on the artist.

"Management needs good contacts, administrative talents and a working knowledge of how contracts work. They should keep the artist apprised of the realities of the business.

"A manager should have a long-range overview of where you want to be in five years—even if your agreement is only for a year. They should have a real willingness to listen to the artist, and ensure that their methods don't contradict the artist's goals.

"It's not particularly easy to find good management, but if you're willing to compromise and co-operate, it's usually not that difficult."

Gary Fjellgaard

Country singer-songwriter Gary Fjellgaard is currently managed by Brian Ferriman at Savannah Music Inc., after realizing he'd taken himself as far as he could go.

"It had just gotten to be too much work, and I wanted to put it in somebody else's hands.

"Once you want to get out of the bars and clubs, there's a grey area where there aren't a whole lot of places to play, for any kind of reasonable guarantee. That's where management comes in.

"Through management, I've gotten work that I normally wouldn't have. Toronto's Harbourfront, *The Tommy Hunter Show*, co-hosting on *MuchMusic* with Denise Donlon.

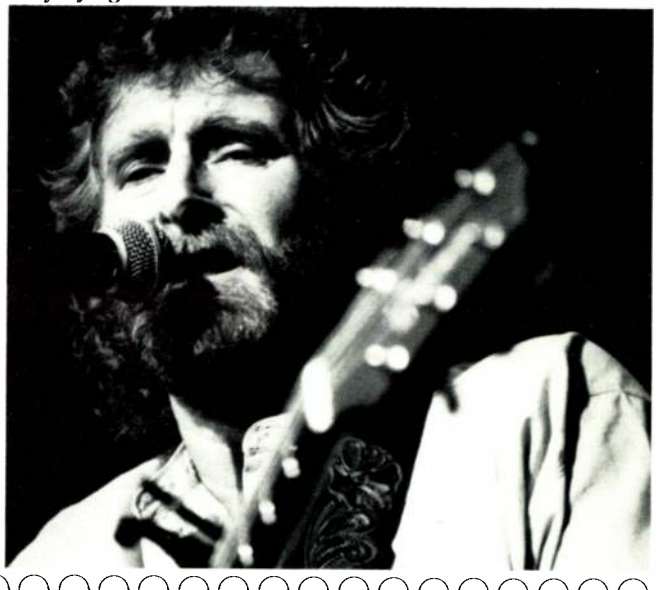
"I've had management in the past that didn't turn out too well. I've had nightmares over some of the contracts I've signed! Ones with twelve clauses that began with 'The artist agrees to...'

"In a manager, you should look for a general knowledge of the music business, although sometimes they can grow with the artist and learn as he goes. But sometimes, if a manager can only take a band so far, they'll bow out by mutual consent.

"I think that basic trust has to be there, that the manager is going to do the best that he can for you with the knowledge that he's got at the time. It's got to be a two-way street.

"Management can help you find your focus, and your direction. The business part of things should be left up to management, who are much more competent at it."

Gary Fjellgaard



Junior Gone Wild

Junior Gone Wild

Edmonton folk-rockers Junior Gone Wild have recently taken the plunge from years of indie-act self-management to the more professional services of Toronto's Doug Catterill.

"We were completely unorganized," says guitarist/songwriter Mike McDonald, "and a major label can't work with that. Management helped us with connections and organization. We met Doug through Island Records, who we were talking to about a deal.

"You have to decide what the ultimate goal of the band is. The manager needs to base his activities on a framework of where you want to go, even if it is a little bit vague.

"I'd been in charge of everything for so long that it was a hard transition to turn the helm over to someone else. Some things we had to change, others we weren't willing to. We've slowly realized what we can keep of the old ways, what we can discard, and what are the new ways. I used to want to be involved in every aspect of what happened to our money. But I'm relenting now because I realize that there are people who are better at it than me.

"A manager's job, in my eyes, is to represent the band and be their spokesman on a business level—to help the band out and channel incoming information so it's understood by everybody. Our little system seems to be working. They do their job, we do ours."

PHOTO: KEVIN WESTENBERG

Sons of Freedom

Sons of Freedom

The Sons are managed by Vancouver's Gangland Artists, who at press time were fielding offers from major labels after the band parted ways with Slash/WEA Records.

"I wanted management to protect us from the record labels," says lead singer Jim Newton. "That way, I don't have to be the heavy if there's a problem. I can just tell management and they'll deal with it. It's important for the manager to know what the band is about, on both a business and an artistic level. There's nothing worse than a manager sending you off to an unsympathetic record company or getting you mismatched support gigs.

"Experience is very important. Our managers at Gangland used to run an indie label, Mo Da Mu. So they know all about college radio networking, distribution deals, and contracts. A bad manager is far worse than no manager, because he can really screw things up. They may not know what they're doing, which is a classic mistake and very dangerous.

"Management has to have a hell of a lot of connections. If they don't know at least a half-dozen major-label A & R people on a first name basis, they're not going to do you any good. They need to be able to bend those people's ears. It's a pretty tall order. You want someone with money, artistic understanding and visionary business sense who can figure out how to sell you, and who knows everybody."

Tech-Tips for Guitarists

Part One: Technology Versus Technique

by Richard Chycki

Alas fellow musos, another decade of product revolution has come and gone. In its wake, it has no doubt left a trail of sybaritic axe-wielders once again in search of "the ultimate monster guitar sound". There certainly is a vast array of gear available for the modern guitarist—multi-processors, MIDI preamps, new old-fashioned vintage reissues, and all-in-one boxes with accessory options. It is a very attractive prospect to own one of everything. But before our pocket books corrode through our garments, let's look at a few pointers to help us find our way through the guitar equipment jungle.

A quick quiz: What should you buy to get that sound? When is an A chord not an A chord? What do all "guitar greats" have in common?

Let's begin with the last one first. Whether it is Joe Satriani, Steve Vai, Eddie Van Halen, Jeff Healey, Keith Scott, Steve Lukather or any of the countless others who have gained and maintained the highest respect in the music industry, these players each possess an exquisitely unique combination of incredibly refined skills. They have a great maturity in all aspects of dexterity, scalar and chordal knowledge, and judgement of when and where to apply this know-how. And notwithstanding what they are plugged into, expression of their talent unequivocally begins with their hands, heart, and head (and I don't mean headbanging).

An A chord is always an A chord no matter how much it is distorted, flanged, chorused, reverbed, or echoed. The feel, placement, and quality of execution of that A chord (or anything else for that matter) is solely dependent upon the player and nothing can change that. Sure we can sonically modify it, perhaps quell the dynamics of the performance with a little compression or make it a huge A chord with some chorusing and reverb, but the performance is THE predominant factor in the quest for our personal ultimate sound.

Now that we have established the importance of developing our technique to find our sound, we can tackle some tips on selecting gear to enhance it.

We will want all of our gear to be quiet, well-built and rugged no matter what it is. That way when we play live, rests and song breaks will not be accompanied by a barrage of waterfall-like noise, and engineers won't beat us to death with a twelve-pack of noise gates everytime we are in the studio.

Determining the exact application(s) of our gear is important. What type(s) of music will we be playing. Do we need programmability? Most rack effects these days are programmable, and pedals are becoming increasingly so. For preamps we may want programmability, depending on how many different tones we need to immediately access. These days, the tube and solid state choice is getting a little more difficult, too. Is our setup for stage, studio, or both? Generally speaking, the upper echelons of gear are great for both stage and studio, but keep an eye on those low- to mid-priced units—they could be fine live but a little hairy in the studio. For the new breed of all-in-one processors: do all functions satisfy you or do you feel like you may be compromising?

This bleeds into product longevity. If we make sure that our gear exceeds our present day expectations, it will still meet our needs in the future as we continue to develop as players. Although planned obsolescence is a painful fact of life in the music world, wariness of fad products that are 99% hype will help us to minimize disappointments. Once again, the upper echelons of gear generally become obsolete slower than "econo-gear."

It looks like technology versus technique is actually a bit of a misnomer, doesn't it? They were never really meant to challenge each other but to work in harmony. Developing our technique to its fullest extent and then using today's available technology—thoughtfully chosen—to augment our skills is an effective method for us to mature into consummate players and attain our individual "ultimate monster guitar sound."

PHOTO: RON BOUDREAU

Richard Chycki is lead guitarist and songwriter for Toronto-based band Winter Rose, and also performs on sessions with a number of different acts.

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Don't Be Afraid

Part Two: Soloing

by Greg Wells

In the December 1988 edition of *CM*, Moe Berg of The Pursuit of Happiness wrote in the guitar column, "...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."

Nothing is worse than listening to a solo that isn't really saying anything musically. A good improvised solo is a sincere personal expression of that particular moment, and you may find that you don't have much to say when it's your turn to blow. There's nothing wrong with that—it's the same as feeling like you have nothing to say at a certain point in a conversation. But above all else, be honest with yourself. You might be able to play a million notes and blow a lot of people away, but you yourself will know if the solo you just played was an honest one.

The great blues artist B.B. King once wrote an article on soloing for *Guitar Player* magazine called "Always Tell The Truth." He didn't talk a lot about technique and notes, but more about his philosophy of music and what he does before the show. I've never met anyone who didn't love the way B.B. King plays, and I'm sure it's because you can hear the heartfelt honesty in his playing.

Play What You Mean and Mean What You Play

Now, once you've become a *completely* unpretentious and sincere soloist, be prepared to occasionally sound (and look) ridiculous.

When you are out on a limb, there's always a big risk involved. First of all, the branch might break and you could have a serious fall. But there's also the chance that at the end of the branch you could find something you like. It all comes down to the fact that you'll never know unless you try.

Take a musician like Tony Williams: After more than twenty-five years of being one of the world's most creative and influential drummers, he is still going for new things—still out there on a limb. Some might say that his playing is sloppy, he's too self-indulgent, and that he makes mistakes. But, when Tony Williams sits down behind a drum kit, he does things that you've never heard before. He is unique and inspiring due to his pursuit of the "unordinary." And because he is always trying to reach such high levels of expression, he's not afraid to make a few occasional mistakes.

Greg Wells plays keyboards on Kim Mitchells' Rockland album and is currently touring with Mitchell.

Never try to consciously play something that you've practised in a solo. In the long run, I believe the rewards are greater if you always remain fresh and honest in your solos. You might encounter some train wrecks along the way, but you'll be more innovative and interesting to listen to.

It takes some courage to be innovative; people with something really new and different to say are usually, at first, rejected or laughed at. Forty years ago, when the amazing alto sax of Charlie Parker used to burn with a flurry of notes, all of the older musicians would scoff and say, "too many weird notes." Today, Charlie Parker is regarded by everyone to be one of the greatest improvisers ever.

One last point: In most cases, *less is more*. A common misconception is that in order to be innovatice, you have to play a lot of notes. The editing process is equally as important as the creative process. Just remember that it's always better to leave the audience wanting a bit more.

First and foremost, in order to be an innovative soloist, you CANNOT BE AFRAID. If that means playing the keyboard with your teeth, so be it. Do whatever it takes to let the creative process come through. Just keep in mind that there is, of course, a time and place for everything.

Two Hand Tapping

Part One: Limbering The Left Hand

PHOTO: KIM RAISSIS

by Adrian Davison

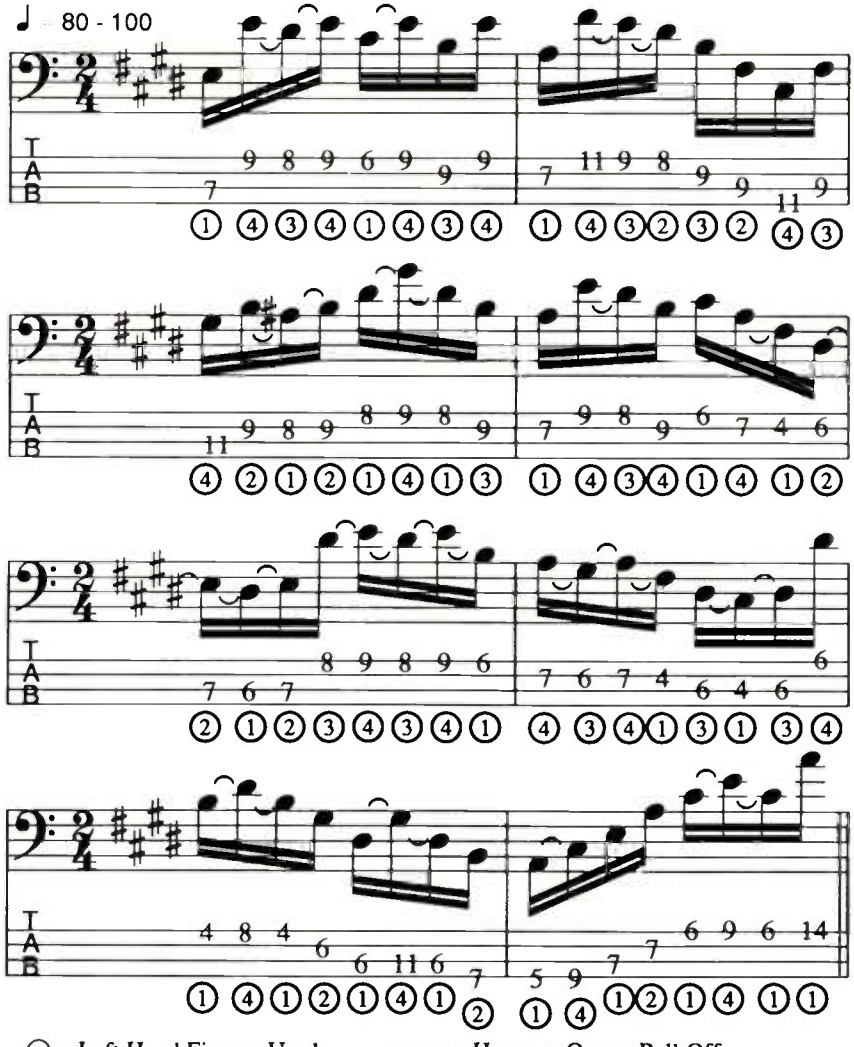
Two hand tapping—the phrase and the definition alone cover a lot of ground. Concept and approach will vary from player to player, but in all cases a player will apply some or all of the fingers to the fretboard at the same time to create different sounding runs and scales, etc. Almost all forms of tapping today exist musically in a linear fashion, where runs and music are extended as if our fretted hand had seven or eight fingers.

All electric stringed instruments create sounds by pickups receiving vibrations from the strings, rather than from the soundhole (as with the acoustic guitar).

On the electric guitar/bass, whether you pluck the string or hammer the note onto the fretboard, the string will produce enough vibration to create the sound.

All of this can be done with an acoustic instrument, although it is much harder and the instrument is less sensitive to this approach. Pickups can produce any note of any dynamic value, therefore virtually eliminating the picking hand, to produce the notes desired.

My approach to the two hand tapping method is piano-like (both hands playing together, interweaving melodies and harmonies). My hands will alternate roles often during 32nd note passages so that both hands have to be versatile and strong in order to create any desired melody or rhythm. Also, both hands have to be independent enough in order to play two unrelated rhythmic or melodic ideas at the same time. It is important for the left hand to be able to tap/hammer or pull-off notes before even introducing the right hand.



○ = Left Hand Fingers Used ⌣ ⌢ = Hammer Ons or Pull Offs

Adrian Davison has been featured in Guitar Player's *"Spotlight" column, voted "Best World-Wide Bassist" in* First Bass International, *and recently received a FACTOR grant to record his first album.*

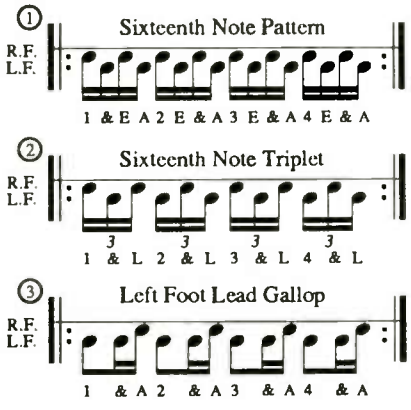
Even fluent and articulate musicians find it very hard to sound left hand passages without plucking the strings with the right hand. Therefore, when tapping, the strength of the left hand is crucial to your overall performance. (In other words, you have to learn how to walk before you can run.)

This exercise above incorporates some difficult left hand stretching, and some independent finger movements. Be aware of the proper left hand fingers used at all times. In the meantime, it might be a good idea to tie your right hand behind your back (for this study). All notes created are done by hammering, pulling-off or striking the notes onto the fretboard with the left hand. It is important to play very legato when performing this piece, as well as being accurate in the volume and tone of each note produced.

Double Bass Drumming

by Robb Reiner

There are some very important rules to learn and remember:
A) Speed always comes with playing /experience/time.
B) You must never be tense, especially your legs.
C) The Golden Law: Be relaxed.
A serious problem a lot of students and even pros have is: They play two kick drums, and it sounds uneven from kick to kick. This usually results from not having equal power and volume in each foot. You must be able to develop the same power in each foot. Once you master the volume problem your double bass drumming will sound strong and even. It sounds simple but takes lots of practice. Here are some exercises which, if mastered, will remedy your speed and power/volume problems:



Another concept of double bass drumming is being able to play any combination of notes with the hands and then "drop in" two bass drum notes evenly, at will. The two bass drum notes can be played with one foot or two. This concept sounds most impressive when it is played evenly and almost machine-like:

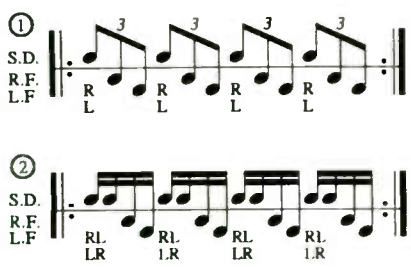



PHOTO: JERRY FIELDEN

Robb Reiner has performed on seven albums with the Canadian metal band Anvil and has toured the world many times. Robb teaches at Just Drums (416-266-1211) in Toronto.

Also tricky is body position and comfort, sitting on the drum stool. I sit very low, which I have found to be very conducive to playing fast with comfort and ease. In addition, I use the balls of my feet, which creates power and some kind of happy balance between my lower body and the foot pedals, so I can manoeuvre with speed and simplicity.

I hope that these tips and suggestions will prove to be helpful. KEEP POUNDING!

The Natural Trumpet

by John Thiessen

Two years ago when I began to play the natural trumpet, I did so for a number of reasons. I had come to believe that there is great merit in performing 17th and 18th century music on period instruments, because it represents a conscious attempt to rediscover the sounds and textures that each composer back then probably had in mind. I also saw the valveless trumpet as the ultimate challenge in trumpet playing. The natural trumpet is somewhat like Mount Everest in that regard! But the most important factor in all of this was that I thought the natural trumpet produced one of the most extraordinarily beautiful sounds I had ever heard! I still do.

Learning to play the natural trumpet is really a dual process for the modern player. First, you have to understand what the instrument was intended to do in 17th and 18th century music. Then you apply what you already know from your study of the modern valve trumpet, gradually developing the characteristic techniques required to play the natural instrument. The term 'natural' means 'no moveable parts.' The instrument is restricted to a series of overtones above a fundamental pitch. This fundamental is determined by the total length of tubing. On an eight-foot natural trumpet in C, these notes are the following:

John Thiessen plays first trumpet with Tafelmusik (Toronto), Festival dei Due Mondi (Spoleto, Italy) and the Toronto Pops Orchestra.

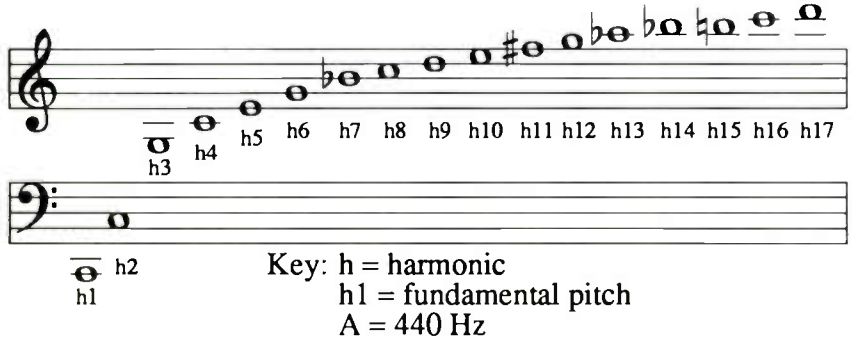
As you will notice, harmonics 8-16 basically represent a major scale, with harmonics 1, 2, 3, 4, and 6 as chord tones. The most difficult baroque music uses harmonics 3-17. This usually means playing very fast passages, often in the extreme high register on a very long trumpet. (The natural trumpet is, after all, twice the length of its modern counterpart in any given key.) If all that sounds impossible, you're nearly right.

After at least knowing what you need to do, the necessary application of modern trumpet techniques begins. That is not to say that the two instruments are all that similar, but they are, of course, related. The process begins with simple exercises in the low register before gradually involving each higher harmonic. Control and concentration are absolutely essential. Most players who play the natural trumpet will tell you that after gaining some competence on this instrument, technical problems on the valve trumpet seem to disappear. After a few months of daily experimentation, things finally begin to settle in. When that sense of facility and accuracy gradually arrives, then the truly amazing musical discoveries can begin to happen. Besides practicing, of course, it is essential to listen to the master performers. I would say the best natural trumpet players in the world today are: Michael Laird, Crispian Steale-Perkins, Mark Bennett and Friedemann Immer.

As with any instrument, it is important to develop a daily routine for improvement. I try to have three practice sessions per day—schedule permitting, of course. Generally I have found these sessions to be of shorter duration than when I am working on the valve trumpet. This is because the music is usually in the extreme upper register and it is important not to overplay up there.

My morning session involves long tones, and then slurring gradually through the harmonic series, always from the bottom up. I then do scales and arpeggios, using different sorts of articulations. The trills are different because they are, in fact, lip trills. This characteristic baroque trumpet technique takes great care. I usually end this session playing a few trumpet tunes by Purcell. Later in the day, I work on whatever I am performing that week. Usually, it's music by Bach and Handel, although lately I have been playing a lot of Beethoven and Mozart. My final practice in the evening usually involves some sight-reading and some light technical exercises.

The natural trumpet is somewhat of an addiction for me at this point. It would seem that the instrument is limited, and from a purely technical standpoint this is true. Yet, musically I find the instrument unlimited in its many possibilities. Perhaps it's the constant challenge, and the rediscovery of the past. But, fundamentally, I know it's the *sound* that keeps me going.



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Avoiding Sax-Astrophe

by Ian Kojima

So you copped your first big international tour. Congratulations! Break out the bubbly...and then consider a few things.

Assuming that you already know how to care for your body, the first consideration is your gear. It's going to take a tremendous beating. Hundreds of drastic temperature changes, roadies in a hurry, salt water in the air and acrobatic singers will take their toll. I recall one blue-eyed brother of soul who performed a high leap over the heads of the kneeling horn section except that he kicked the back of the sax player's head and the resulting tumble turned the alto sax neck into a question mark. Leave the 1935 Selmer at home.

Invest in Protection

Take both hard shell cases for protection and gigbags for portability. Road cases are a good investment, otherwise loose flute cases, stands and DDL units won't last until the second gig. Rushing roadcrew will make art out of them. Make sure your gear fits snugly into the cases. Remember that at some point they will be turned on end to fit into a truck. And keep room for all the extra stuff you'll need. As well as extra pads, reeds, straps and mouthpieces, take an extra stand. There are heavy-duty three-legged ones that are much more secure on bad stages vibrating to the beat of thirty-six bass bins per side.

Department of Redundancy Department

And pack an extra horn! Think of this. You're running onto the stage for the encore and a crew guy forgets to light your way. You crash down the stairs and although you're unhurt, the whole bottom end of your axe is a trainwreck. And the first twenty-four bars are a sax solo! (I learned the hard way. That solo had more As and Cs in it than alphabet soup!) If you haven't already done so, learn the small repair jobs like setting pads and springs. And plan ahead. Most major cities will have competent repairmen for your dent, but Stokley-on-Trent probably won't. Ask around to get the names of a few good ones and write them in your itinerary.

Customize Your Gear

You must get green cards from Canada Customs for all your personal valuables but beware that it might not be enough to get one for your horns. It is prudent to arrange with a customs broker to ship your cases, and purchase a carnet. This document itemizes every piece of equipment, serial numbers, value and country of origin so that the equipment can travel across borders with the truck drivers or cargo planes. But all items listed must always travel together and return to the point of origin intact. If you buy another alto in France it cannot return to Canada in your cases.

Ian Kojima plays saxophone with Irish storyteller Chris de Burgh.

A Piece of The Rock

Do you have insurance on your horns? Check your policy. Most home policies or instrument policies are limited to coverage for loss or damage in North America only. Most big acts will have tour coverage for loss or damage to stage gear, but check it out. The same goes for health insurance. There are also a few companies that offer cancellation insurance. (One in London stood to lose a fortune on an Elton John Japan tour if Emperor Hirohito had died during the tour—all concerts were to be cancelled.) They ordinarily feel that the greatest risk is that the star will get sick and have to blow out a couple of shows. But what if YOU get fired or break a finger? These same companies offer another very valuable policy—salary insurance. It's a bit expensive, but on a long tour the cost is low for peace of mind.

Once you start rehearsing, get to know your backline tech. You probably won't have the luxury of doing your own setup all the time, so teach your tech step-by-step. Most take immense pride in doing it right. Show him how to assemble the horn, put on the mouthpiece cover, and the right way to carry it on stage and pack it away in your case. Discuss with him how to acclimatize your horn in hot venues or keep it warm in cold ones. If you have an EWI or Pitchrider and a lot of MIDI gear, have him help you make all the cables the correct length once the stage setup is finalized; and simplify the setup as much as possible. He's not your slave, but he will be a very important assistant. Buy him a beer at the first chance.

Be prepared. Remember this is your livelihood. Now go earn your money.

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by Howard Druckman

jane SIBERRY

"This Is My Voice"

"This may sound weird, but I felt limited a bit by being Jane Siberry. So anything that reminded me of me, I would reject. It still sounds like me, but in a fresh direction. It wasn't just to change styles, but I felt it would be redundant to do something Jane Siberry-ish."

It's a change that's been roundly welcomed by Canadian radio programmers, critics and listeners alike. After enjoying steady gains among all three segments throughout the '80s, 1987's *The Walking*—a complex work of lengthy songs and quirky imagery—met with less airplay, harsher reviews, and poorer sales than its predecessors. '*Beauty*' is being viewed, in all quarters, as a big step in the right direction.

The critical line is that it's a return to Siberry's folkie roots—the sort of sound she offered while playing the Southern Ontario coffee-house circuit in the early '80s. Though she did start to play folk festivals again last summer, Siberry doesn't see the album as a regressive move.

"It's not really a return, but the next step forward," she says. "There's lots of acoustic guitars and piano on *The Walking*, too. And there's also electric guitars and bass on *Bound by the Beauty*. I think the difference is that there's very little use of 'sustain' on this record, which you get through synthesizer pads and harmony vocals. So it opens it right up when you take those away."

Instead of masking her vocal insecurities by providing multi-plexed harmonies, Siberry now seems confident enough to sing alone in simpler settings.

"There were moments when I just wanted to say '*Weeeell*, it'd sound better if I doubled it, my voice sounds weak there.' But I just kept saying 'No, this is my voice. So there!' In 'Bound by the Beauty' and 'The Life Is the Red Wagon' there's a lot of vocal overdubbing, but mostly it's just stripped down to one vocal."

Another major change on *Beauty* is the use of new musicians—former k.d lang pianist Teddy Borowecki, and Shuffle Demon drummer Stitch Winston.

"I needed something different on this album," says Siberry. "Musically, I wanted to have people playing in known styles. I wasn't looking for 'character' playing. I was looking to keep the music really conventional, so I looked for people who were really hot in those styles. Teddy is just an unbelievable player. His accordion playing and piano solo on 'Are We Dancing Now?' is just amazing to me."

Despite the simpler context , there's a lot of experimentation on the record. The title track, "Something About Trains" and "Everything Reminds Me Of My Dog" all offer a loping, country-ish feel fuelled by an acoustic guitar strum; "Half Angel Half Eagle" is a more terrifying song than Siberry's ever recorded, filled with danger, consequence and a nasty murder (listening to it is like sitting through the movie *Talk Radio*); both "Half Angel" and "The Valley" were partly inspired by the neighbourhood surroundings of Siberry's new flat, in the warehouse

PHOTO: PATRICK FORDHAM

district of Queen Street West; the Latin stylings of "Miss Punta Blanca" and "Are We Dancing Now?" are more obviously, gracefully sensual than I would ever have imagined Siberry could be.

"I had some neighbours living beside me, three guys from South America," she explains. "They'd play Spanish music, and every time I stopped playing, their music would come through, so I heard it all winter. They moved out, but they gave me a tape before they left. Normally I'd reject doing any music that seemed stylized, because it wouldn't seem like I was working hard enough. But in this case it was just fine, and something different happened.

"In the mixing approach for the record, it was really bothering me hearing this disembodied head on one side and the guitar on the other, with nothing connected. I love playing together in one room with the band, and I wanted to hear it like that. No drummer has his kit as spread out as it sounds on the record. So it became sonically more matched to the physical space, which I really like. My guitar is always in the middle, and you don't hear the stereo as much.

"This time, I just didn't worry about things. All of a sudden, I decided I could use any kind of music on this record, so it opened all these doors. I feel freer now that I'm not trying to hold down a complicated melody and make it seem simple to people. Things are simple, so I feel freer. Something good is happening, and I don't know what it is, but I trust my gut feeling. It's just an intuitive thing."

That same spirit of open simplicity started in the songwriting process.

"I wrote words and phrases all the time on tour. In September (1988) I started the actual writing, and it was the greatest fall. I'd just get up every morning, turn on my sound board, pick up my electric guitar and coffee, and start playing anything that I felt like. Just playing for the fun of it, doing some exercises. Then I started recording things I liked, and later tried to put things together."

This time out, Siberry decided to mold the songs on tour before recording. Backed only by her longtime guitarist Ken Myhr, she played the aforementioned folk festivals and other mostly-acoustic gigs last summer (including an excellent week at Toronto's Premiere Dance Theatre, where even a case of laryngitis on opening night couldn't dampen her enthusiasm—or that of the crowd).

"It's best for me to tour and then record," she says. "I like to go out with a half-baked idea, just wing it, and then have it find its own place. To make that leap to the final version is really hard and frustrating for me, because I can't decide finally on the lyrics. It was such a pleasure to be able to do that this summer. The songs were better be-

cause of it. Even after three shows, I felt they matured a bit."

Siberry's songs have hardly made her rich—not yet, anyway. The only royalties she's pocketed are live performance rights. Those from record sales and radio airplay go toward recouping recording costs, and per diems. Touring only with Ken Myhr and recording at Orchard Sound (see sidebar) are money-wise steps that make business sense—and emotional sense—to her.

"I wanted to make an inexpensive record, and I want to make inexpensive videos. I can't stand all the waste—it just smells of corporate greed. And it unhooks you from other people. They think that you're a foreign species, and you lose your believability. I think it's really good to show that you can do things that are still from the street level. It's good for you to have the opportunity to spend $200,000, and then not do it."

Though Siberry remains on Duke Street records in Canada (her original label) she's now signed to Warner Brothers for worldwide release. After 'New Age' label Windham Hill distributed 1984's *No Borders Here* and '85's *Speckless Sky* in the U.S., Siberry signed with Warner. But they had to buy out the final album of Windham's three-record deal, to the tune of more than $100,000. If *The Walking* didn't exactly thrill Warner's promo staff, they're having a considerably easier time with 'Beauty'.

"I feel very secure at Warner Brothers," says Siberry. "I like the people there. I've never run into their cold steel machinery, though I know it's there. So far, everything's been really kosher, respectful and gracious, but they are a big machine. If anything, they just have their shit together so that things are done properly—interviews, artwork. They were quite pleasantly surprised by this record; they didn't expect it. So I have to keep telling them not to expect it again, 'cause they get used to one thing.

"So far, I think they expect me to do what I want. And that," she says happily, "is a good thing." CM

Recording In An Apple Orchard

Much has been made of the fact that Jane Siberry recorded *Bound by the Beauty* at Orchard Studios. Not every facility, after all, is housed in an old quonset-hut barn, amidst a field full of apple trees in Norval, Ontario.

Siberry has done all the pre-production for her two previous albums at Orchard. This time, she decided to turn her demos into an album right at the source—though she did bring in her own 24-track board.

"The pre-production was all done on our regular 16-track console at the time, a Tascam 85-16," says Orchard owner and operator Dave Ferri. "But she felt that the actual record would have to be done on a two-inch, 24-track machine. With 'Bound by the Beauty' and 'Hockey,' Jane used the original 16-track recordings on the album, though 'Bound' was bounced up to 32-track digital.

"The whole album was pretty much recorded live, except for the vocals, and maybe accordion or harmonica. Jane wanted a very minimal amount of panning and effects, and tried to keep things centred. She wanted it to be as if you were listening to her playing live in a room.

"For one of her slow ballads that didn't get onto the album ('Every Time I Kiss You'), we set the microphone up outside on the patio, and Jane sang while she stared up at the full moon."

Already, Siberry's recording at Orchard has attracted major-label bands from as far away as England. And Ferri's been able to put in a new 24-track console.

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by Howard Druckman

IN HI

DANIEL LANOIS

Daniel Lanois' resume of production credits reads like a list of the most influential music of the '80s: U2's Unforgettable Fire *and* Joshua Tree; *Robbie Robertson; Peter Gabriel's* So.

These records earned Lanois a Grammy (for U2), a Juno (for Robertson), and a reputation for year-long recording schedules and huge sound. But that rep has changed recently as he's begun recording in more natural, homey environments, usually in six-week stints. The Neville Brothers' Yellow Moon, *Bob Dylan's* Oh Mercy, *and his own debut LP,* Acadie, *were cut in the living room of a house in New Orleans. All three sound warm and intimate, as if Lanois decided to scale his work down to the human sort of proportions he started with.*

He began at fifteen, setting up a two-track Roberts with his brother Bob in the laundry room of his mom's house in Hamilton. By age nineteen, they'd graduated to eight-track, and in 1980, they founded Grant Avenue Studios in Hamilton. Brian Eno stopped by in 1980 to cut some sounds, and invited Lanois to co-produce The Unforgettable Fire *in 1984.*

All of Lanois' New Orleans productions were recorded using the same core of musicians (the Nevilles' rhythm section, Mason Ruffner, and engineer Malcolm Burn on guitars) rather than session pros; monitors instead of headphones; and modest equipment instead of high-tech gadgetry.

"The most important thing," Lanois says quite frequently, "is to capture the moment."

S OWN WORDS

If anyone is capable of getting record production back into a natural and realistic perspective, it's engineer, producer —and lately recording artist— Daniel Lanois.

For me, it's wherever I can get a performance. I'm getting a little bit tired of talking about alternative locations for recording, 'cause I've been doing it now for five years. It's still interesting to me, but I'll tell ya, we could record *anywhere*.

In a bathroom, in a downtown office, it almost doesn't matter. Whatever's most exciting for you. Go to somebody's house? Fine. Country location? Fine. It all works, if you're excited about it, if you think: 'This is something special. Today we're doing something special.' If you really believe that, you're in the right place.

It's a bit of a misconception that you have to be completely isolated from the rest of the world. It's surprisingly easy. If you stick a microphone on a guitar amplifier an inch from the speaker, you're not going to hear anything but that speaker. The quality of the gear is more important than the amount of it.

The idea was to incorporate traditional melodies, but have the subject matter provide a bit of a twist; like, "Jolie Louise" is seemingly a jolly little ditty, but the lyric talks about a broken home: I liked that contrast.

"Silium's Hill" was constructed in two segments. The guitar was done, and then I superimposed the vocal. I tried a guitar-and-voice version, but it sounded a little stiff. So the vocal was actually spun in on top. It gives it kind of a campfire-story feel, which I like. I'm a great supporter of the story-song.

"The Maker" had a drum track that was meant for the Neville Brothers song 'Voodoo,' but it never worked there. It's a pitch-based drum through a bunch of processing gear. The drums alone have a kind of droning root note, so it was difficult to overdub a bass onto it—there was a clash on the bottom end. I asked the Neville's bassist, Tony Hall, to try something high and percussive, up on the neck. So he did, and added some harmonies.

The muted trumpet on "White Mustang" came from James May, a street player in New Orleans. I was working on my little recording system in my apartment, and he happened to be playing in the same key as the tune I was working on. So I ran out and asked him if he'd be up for a recording. He was a little apprehensive at first.... But I gave him some money, and he was happy enough to come up then! (Laughs.)

What takes a long time is studio composition. If you don't have enough songs, and you're relying on coming up with ideas in the studio, it takes time. Especially with lyrics, where it's very unforgiving. You can always get away with a bass sound that's not totally staggering, but if you haven't got good lyrics, you can't squeeze by.

Peter Gabriel had many musical ideas and lyrical concepts, and we sketched the record, but then he needed to write the actual lyrics. That took time. He also likes to give everything a chance, then line up different versions and pick the best one. That also takes time. Normally it would have come in at around four months, but it took a year. I don't think records will take that long again for me.

Robbie Robertson's record was done in bits and pieces over the course of a year, but it wasn't continuous. Robbie had enough songs for a record, but they were tied in with a film that fell by the wayside. We were left with music that didn't stand up as a great record anymore without the movie. So songs had to be written again—in the studio.

Ah, the laundry room, that's where I used to keep my drugs! (Laughs.) I used to hide them in the septic tank so when the police came over they wouldn't find them. They'd show up at the door: "Hello, Dan. Whattaya got for us today?" "Not too much, I'm afraid." They'd search the house, and go. That's a production technique: How to deal with the impossible! (Laughs.)

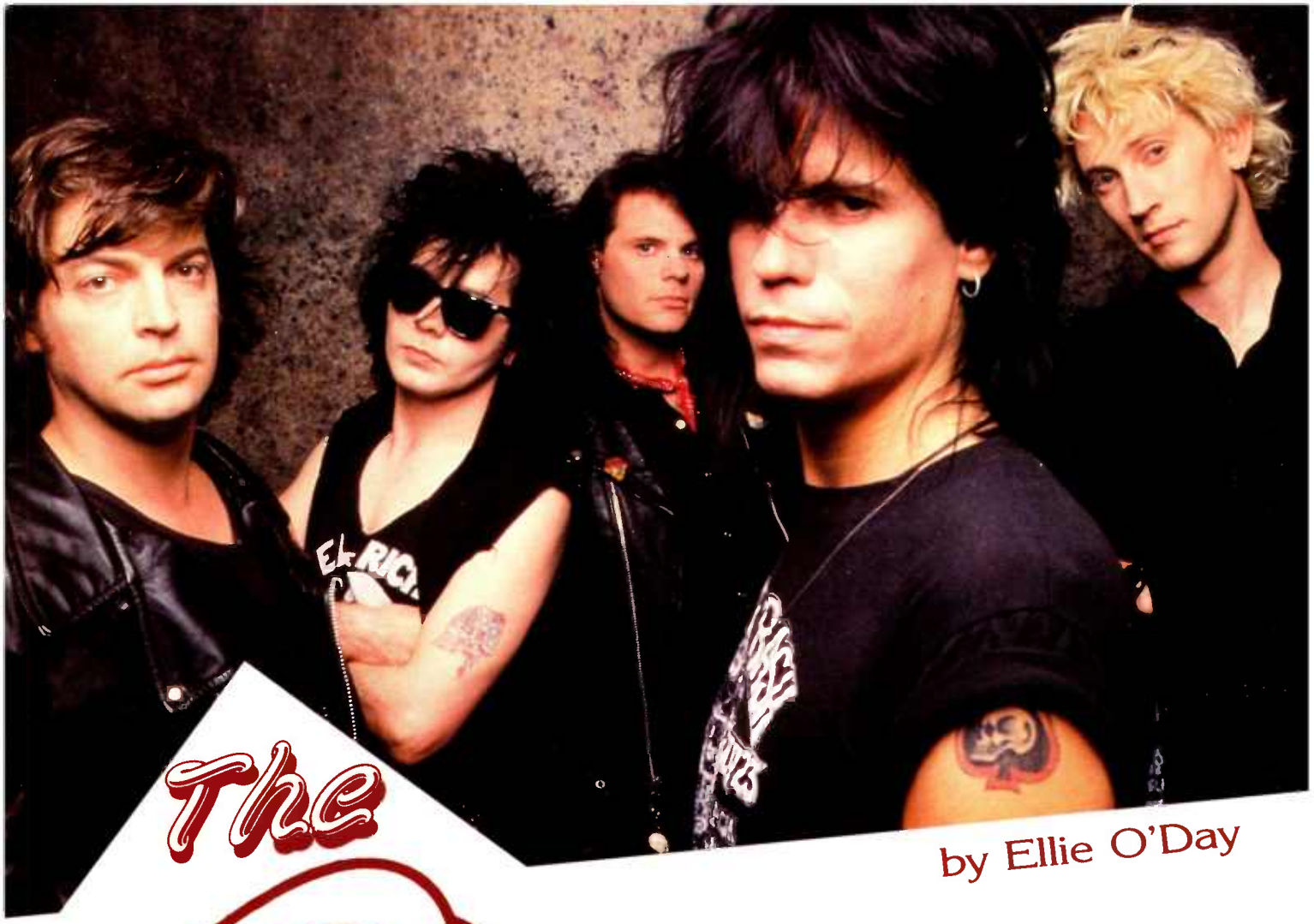
I guess when you're that young and you have so few tools—and you're learning by yourself—it's like a kid taking the family car apart: You learn quickly, getting your hands dirty. My brother Bob and I got our hands dirty pretty young, and that means a lot. Once it's in your head you never lose it—like pedalling a bicycle.

I used to play for strippers in Northern Ontario. "Dee-lightful Dee-Lilah" was one of them; "Miss Montego" even used to do a routine with me. She was a very, um, healthy woman, and I was the cute lead guitar player, so she would turn around and do this sort of mambo shimmy with me! (Laughs.) It was very strange.

We'd do all the little towns—Sturgeon Falls, Kapuskasing. I'm sure it exists to this day: There's these two-dollar agents right across Canada that book clubs, convincing musicians to put on suits and ties, getting girls to sing in front, and sending them out as revues. I don't know where that mentality comes from. I think it's a Las Vegas thing.

I got wrapped up in that world for awhile. I was part of the Ricky Day Revue, and he was like, a female impersonator! He'd do his bit, and then Dee-Lilah would come up and take a bath onstage. It was way, way down there! (Laughs.)

CM



The Scramblers

by Ellie O'Day

Some rock bands just throw themselves on the throttle and ride it to the edge. It doesn't have to be fast, but it has to quake with intensity. The legendary Stooges built a machine that Iggy rode to the limit. The Scramblers are the latest Vancouver band to build a sound that's tuned to intensity.

This is a band born of some of Vancouver's meanest, leanest bands of the past decade. From the remnants of The Enigmas, Shanghai Dog, and the Subhumans you get a rhythm section as sure as drummer Randy Bowman and bassist Ron Allen. Dark-haired guitarist John Williams, once of Rabid, and Crisis, takes a stride, pivots on his boot heels, and rips off powerful rhythm and leads. His complement, bleached Ziggy Sigmund from the incendiary Slow, injects raucous, playful guitar work. Restless Howard Rix, once of the Yo Dells, Stinging Homets, and Big Guns, stalks the stage like a caged animal, but rather than employing vocal hysteria, he takes sharp aim with carefully projected lyrics.

"The first thing I ever started singing was rockabilly music," Rix, still in his 20s, recalls, "starting with 'Honky Tonk Man'. It's not the music I grew up listening to. The first time I was exposed to it was like, 1979, with Robert Gordon. I just started gobbling up this 'new music' I'd never heard before. Once I got a taste of it I was just swept up in it. I *banned* all other music!... But of course I grew up with the Sex Pistols, Stooges, The 'Dolls', Alice Cooper... It was always the bad, grungy stuff that I liked the best. The energy was what I was looking for, not all the high-tech production. I guess that's why I liked rockabilly so much; it was the energy I felt from it."

When you hear The Scramblers' *Good Gone Bad*, you'll find that lyrically they plumb a different depth than rockabilly.

"I live in the '80s. I can't sing about 'ba-by, ba-by, ba-by'," Rix explains. "I had a kind of screwed up life, and I wanted to try to get it down on paper. I couldn't say, 'Hey, I'm havin' a great time! Look at me, girls!' "

From the beginning the live show was big, ugly, dangerous and utterly exhilarating! Young Grant McDonagh of Zulu Records, who had seen his last signing, the uncontainable (despite a couple of amazing little records) Slow burn itself out within a year, tried to sign The Scramblers. "If he had just said, 'Sign on the dotted line' we would be on Zulu Records now," Rix remembers. Wounded from some unrequited deals, McDonagh handed them a contract as thick as a manual. The Scramblers backed off.

Despite their bad boy image, The Scramblers have been willing students, and have casually complied with many of the requirements of their ascent from indie clubs to international recording act.

The management came first, and they couldn't have been approached by someone more appropriate. Lauri Mercer, a longtime manager of NoMeansNo, was a supporter and promoter of hardcore and fringe acts everywhere. He eventually moved into the Sam Feldman office, the region's top booking agency, where he was put in charge of alternative bookings and quickly brought acts like Art Bergmann and DOA to the agency.

To Howard Rix, Mercer "meant encouragement, 'keep on doing what you're doing, there's a reason to keep going'." And it got The Scramblers more and better bookings, including a 1989 tour to the U.S.S.R. along with 54•40. Additionally, Mercer is well-connected with the legendary John Cale, who he frequently books into Vancouver. He helped arrange a demo session for Bergmann with Cale, and did the same for The Scramblers.

"I put complete trust in him," Rix admits, "because he did the first Stooges record, and all these great records that I loved. But it didn't turn out as I'd hoped. He has his own sound, and he would change something because it wasn't 'his' sound. I still learned from it, and from now on, I'll try to have a big part in the recording."

Mercer put together the Scramblers deal with Penta Records, the new Canadian label built on a five-way partnership that includes John Ford and Bruce Allen and tons of international clout. It was more of a surprise to Vancouver's indie community than it was to The Scramblers.

By then a quintet with the addition of youthful Ziggy Sigmund, from the ashes of Slow, The Scramblers went into Steve Thompson's studio in Ontario. Thompson, right hand man to Daniel Lanois, was great at getting sounds in the studio. For a band used to working as a live entity, using no processing on their instruments, this was a bonus. But Thompson was inexperienced as a producer. Rookie-plus-rookie makes for a lot of waffling in the studio.

"It worked out well at times," says Rix, "because we'd be bouncing things off each other. He said there would be no pressure. But I work best under pressure. So in the last week, when the Penta boys started looking at their watches, we really started being imaginative and productive, and did our best work." As well as recording live from the floor, Rix cut his vocals live. He can't imagine dropping in his vocals line by line. He'd do a few takes and pick the best—not the most perfect, but the one with the best feel.

The Scramblers' biggest challenge with Penta was trying to describe what their 'best' sound would be like on record. They used parallels like the early Stones, "and Guns and Roses. The Penta boys are not really into risk that much," says Rix with understatement. "They're interested in radio play. But that didn't affect my songwriting, that's for sure." For extra insurance on those sales and radio charts, *Good Gone Bad* was brought home for mixing for that big, bad sheen by Bob Rock. If The Scramblers have it their way, this is one well-cooked album that'll come out just as raw as it can be. CM

RAW GEAR

The Scramblers keep their gear as lean and mean as their attitude implies. No convoluted pedal arrangements for this quintet. Turn on the power and let them roar.

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Bassist Ron Allen runs his Fender Precision (early '60s vintage) through two Ampeg 8x10" speakers, topped by 400-watt Gallien Krueger heads.

Randy Bowman uses Gretsch drums and Sabian cymbals.

Howard Rix plays Hohner D and E blues harps, and sings through an indestructable Shure SM58 mic.

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life after

MUSIC EDUCATION

by Michael McCloskey

PHOTO: RICK PESHKO

Stevie Skreebs (L) and Greg Fraser of Brighton Rock

Do you remember the first thing that sparked your interest in music? Was it hearing your older sister practice her piano lessons? Was it a performer you saw on television? Or was it going to the junior high dance, checking out the band and thinking, "I could do that"?

Whatever your individual experience was, it probably involved another person who became a source of inspiration to you. You felt, or maybe hoped, that if you just followed the same steps that they did, you would achieve the ability to do what they could do.

Psychologists call it modelling. You learn to do something by modeling your behaviours on someone who already does it well. The inspiration could come from a famous star that you've never met, or it could be a friend you see every day. Many times it's a combination of influences as you attempt to draw insight from everyone whose work, or knowledge or dedication you admire.

This article is a look at music education through the eyes of the people who have been there. Some of their names you will recognize and some you won't. They represent a broad range of musical styles– everything from rock to classical. Their opinions differ as well, on the relative importance of different types of education, as well as on just what constitutes success. What they share in common is their dedication to their craft and their status as potential role models.

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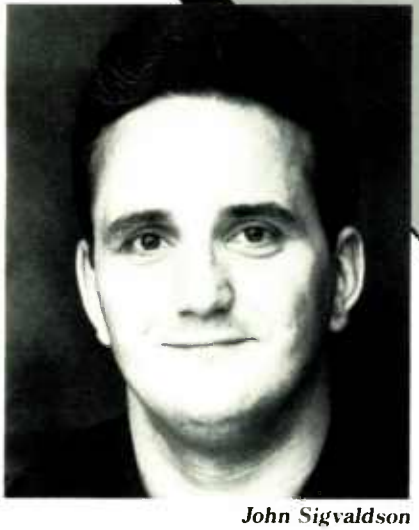
LIFE AFTER MUSIC EDUCATION

"It depends on your measure of success. Is your measure a six-night-a-week gig at The Hilton, or is it making records and travelling around the world, taking your music to people all over?"
— John Ballantyne

Neal Gripp



John Sigvaldson

Rosemarie Landry

There are many schools, programs and workshops not mentioned by our interviewees that are worthy of your attention. Rather, it is our intention to provide these first-hand accounts as a general guide to the possibilities that exist for bettering yourself as a musician.

Music education can be separated into two basic categories: informal training and formal training. The informal category includes private lessons, music camps and seminars. It also includes self-teaching by ear, book or video.

Formal training is pursued at a university, conservatory or community college. Students are enrolled for either full-time or part-time schedules, and work towards the completion of a degree or diploma.

Your educational choices will be influenced by many factors, such as the style of music you like, your career goals and how much time (and money) you are willing to spend. By presenting people who have found success following their respective educations, we hope to make your options clearer to you.

SELF-TEACHING BY EAR

"Our whole band is basically self-taught," says Stevie Skreeds, the bass player for Brighton Rock. "I learned basically by listening to other people's albums and finding the styles I liked. I took some lessons on guitar, after I'd already trained my ear, and I realized once I was taking the lessons that I was still

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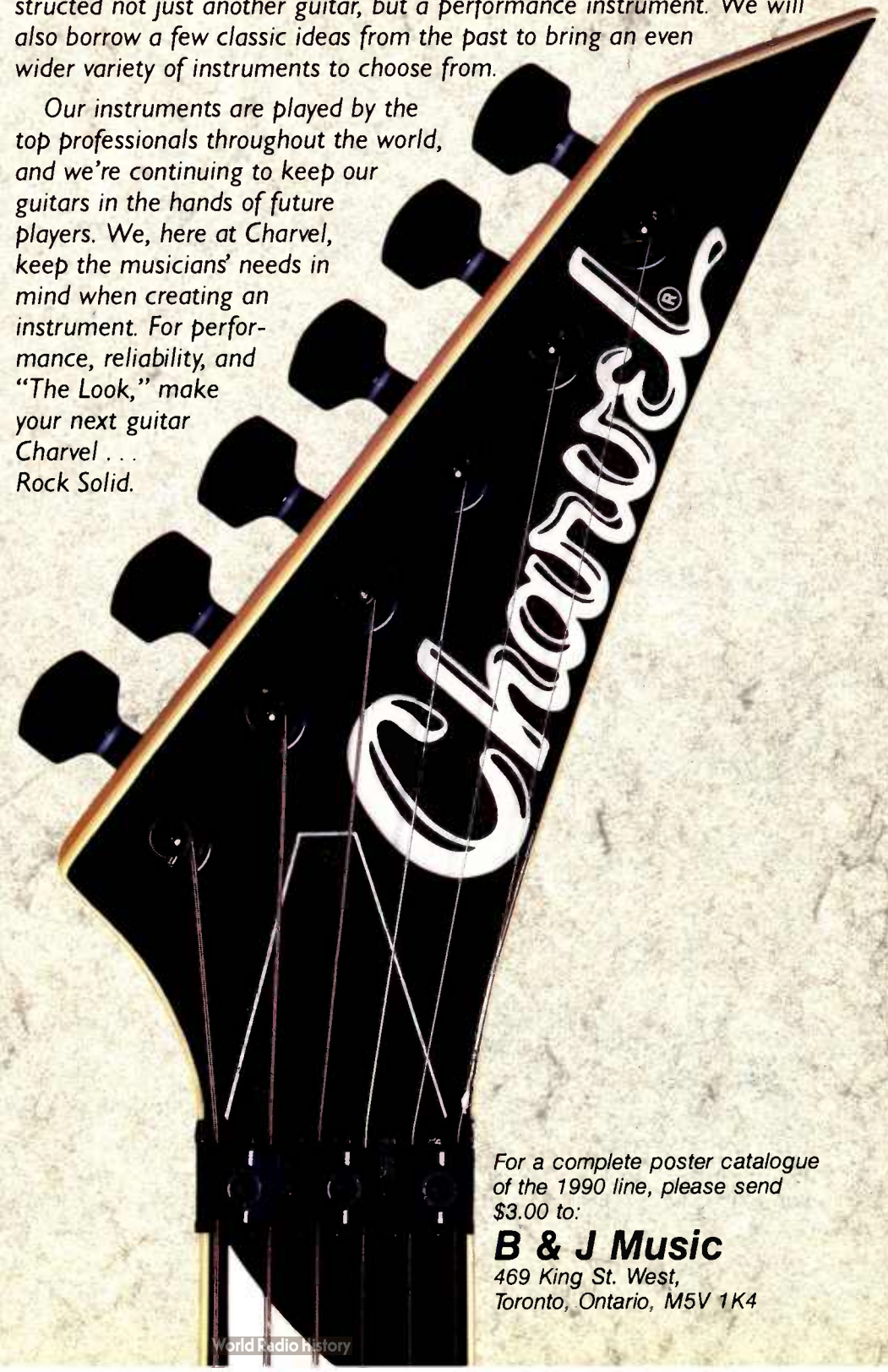

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really playing by ear and not following the charts. So I did that for about a year and then I scrapped it. I just went back to playing by ear, and I've been doing so ever since."

Stevie credits the experience of rehearsing and performing with a band as the real teacher in his life. "You can play with a record all day but when you get downstairs and play with a band, it's a totally different world. There's a lot of people out there who know all the charts and all the theory but when it comes to jamming and actually getting the feel, they don't have it.

"I'm more of a feel player than a technical player. For me it's actually just jamming and playing live. Working it out in live performance is how I try something and it if works, it works."

Playing with other people, jamming, going for the feel: Although these methods have produced significant results for Brighton Rock, Stevie does not encourage younger players to ignore the other educational possibilities.

"My advice is get as much education on the instrument as you can. Those videos and books are great for the kids coming up today. I wish I'd had them when I was learning. You're never too old to go and take lessons from somebody. One day I might sit down with somebody who could show me a few tricks here and there. You never know."

PRIVATE LESSONS

Terry Gowan is also a bass player. As a member of the band Gowan, led by his older brother Larry, he has enjoyed an enviable high profile and critical success. Although his musical beginnings were similar to Stevie Skreeds, his education took a different turn.

"I was in grade seven when I started my own group with another guitar player and a drummer. We needed a bass, so what we did was we rented one, and we were going to divide it up, sort of, 'I'll play bass on half, you play bass on half,' because we both still wanted to play guitar.

"As soon as I started playing the bass, I just knew it was the instrument for me. I thought, 'This is it—this is where I'm coming from,' so I decided to become a bass player."

In Terry's case, the influence of an older brother played a crucial role. "My brother insisted that I take piano lessons. He said that you have to understand a lot more than just picking up a song and learning a bass part. There's much more to it.

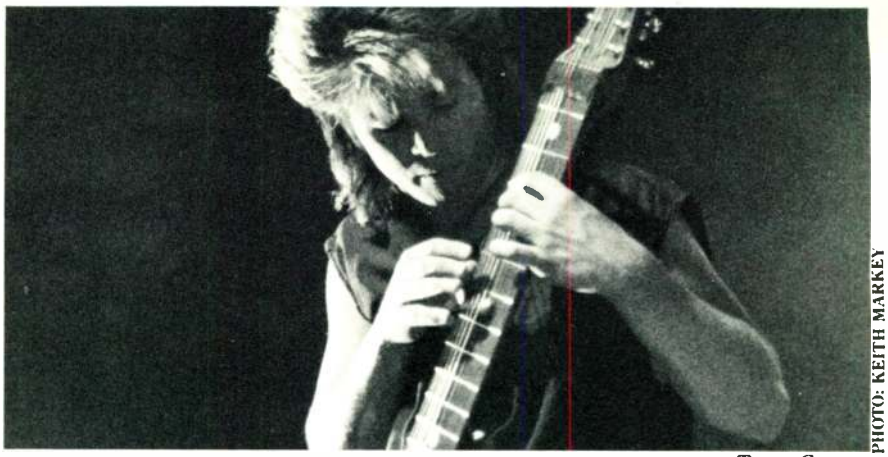

PHOTO: KEITH MARKEY

Terry Gowan

"The rest of my teen years were spent playing piano and bass. I really delved into piano and I'd play with all kinds of musicians, and I'd go and watch my brother's group play. He gave me all kinds of opportunities—like during a matinee—to sit in on a song or two.

"So I went through high school playing in bands, taking piano lessons, and practicing bass. When I finished high school, my brother had a record deal. He was going to put a new band together and he asked me if I wanted to be the bass player. So rather than going to college I decided that's what I was going to do.

"In later years I picked up on everything I probably would have learned in college, by teaching

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LIFE AFTER MUSIC EDUCATION

myself and studying privately. By just getting book after book, I taught myself a lot of things that I thought I'd missed out on. I'm presently studying jazz with a private teacher, and have been for some time. Through that, I've come to appreciate what you can learn from going to college and studying music in an organized format. They teach you things that you can't very well teach yourself."

Terry's advice for younger players? "I think a lot of kids get caught up in things that aren't going to lead anywhere, such as lifting a bunch of riffs, and doing them over and over again. I always learned songs—the whole song. That gives you a more musical approach. And I highly recommend, if someone's serious about being a player, that they should go to college and study music that way. I'm a real believer in it."

The key to getting the most from lessons is finding the right teacher. Teachers can be located by reading the classified ads in newspapers, checking the yellow pages for teaching studios, or inquiring at local music stores. Often the teacher will also be a working player.

Christina Petrowska

"I played with Rough Trade for six years, Long John Baldry for about three or four, and a guy named Marc Jordan for a couple of years. I do the *Live It Up* TV show one day a week and I do a lot of sessions." Rick Gratton teaches drums at Just Drums in Toronto. His considerable experience as a player has contributed to his popularity as a teacher, with sixty students a week on his schedule.

Rick sees lessons as a way to speed up the learning process. "It's a shortcut. If you've got a good teacher, he knows exactly how to show you things in a couple of lessons that would take most guys maybe six months to get down. That's the advantage. It's important that he teaches you what you want to know, though."

Rick is putting together an ensemble class so that drum students can gain the experience of playing with a bass player and a guitarist. He is also the author of a book for drummers, *Rick's Licks*, that has gained the endorsement of such famous players as Carmine Appice and Gregg Bissonette.

MUSIC CAMPS

Ian Dworkin is a seventeen year old student who aspires to a career as a professional guitar player. This past summer he attended the one week jazz camp offered by the National Music Camp of Canada. According to Ian, every day was a revelatory learning experience.

"You got up in the morning, early, and ate breakfast really quickly.

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Powerful Keyboard with realistic PCM sampled sounds.

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The U-20 can play up to 30 notes polyphonic. The multitimbral feature of the U-20 allows six sounds plus a percussion section to play simultaneously. This enables the instrument to perform complete ensembles when used with an external sequencer or computer.

This also provides many powerful operating modes for the five octave, velocity and aftertouch keyboard. The keyboard can be split into six sections, which may overlap, each with a different sound. Imagine a keyboard split with piano and string section across the entire keyboard, trombones on the bottom half, trumpets in the middle area, and flutes on the top half.

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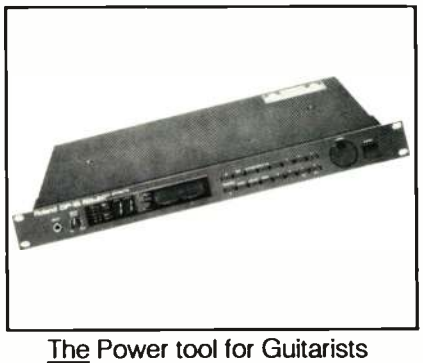

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LIFE AFTER MUSIC EDUCATION

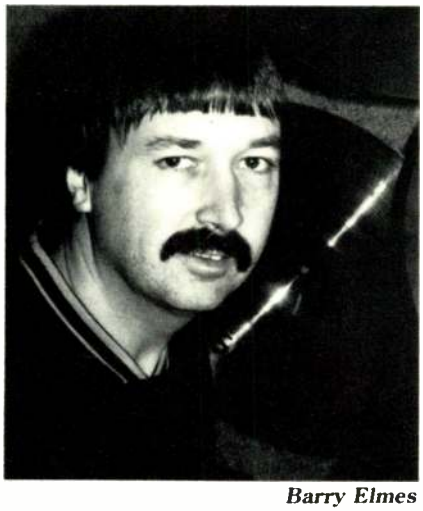
First thing after breakfast was an improvisation class which was not just guitarists, but all different instruments. They discussed principles of jazz improvisation and we learned different ideas like using arpeggios, how to keep licks in your head and how to transpose.

"After that I went over to Brian DeWolf's cabin and he spent an hour teaching me guitar, helping me with reading, rhythm, whatever I needed. Before lunch we had a small rest period and there was a jazz concert. It was all the professionals who were at the camp, so you got to see a lot of the principles you'd learned earlier in the day get used.

"After lunch you had 'big band' where you had to function in a band, and after that you had sectional rehearsals. Then we had a rest until dinner.

"After dinner we had another concert, and then after that everybody fell asleep."

How did this concentrated type of learning differ from Ian's usual weekly private lessons? "Anything you learned with the guitar teacher had a direct function in your next class. Plus, all you think about during the day is music, music, music. It gets tiring, but it's very good practice, and by the end it all comes into good use." Another aspect of the camp that Ian appreciated was their attention to grouping the students. "The way they set it up, you were with people at your own level, so you didn't feel bad and you learned things from other students. If I had a problem, some other student could help me."



Barry Elmes

MUSIC BUSINESS CONSULTANTS

When you've reached a high level of musicianship, what next? Anyone who wants to make a living as a musician is going to have to market themselves—to get gigs, to find management or agents, or to sell their original music. The problem is, more of us are woefully unprepared to do anything except play. That's where the music business consultant comes is.

When John Sigvaldason, a busy freelancer and solo guitarist, needed help with his career, he went to Mona Coxson. Mona, once a regular contributor to this magazine, is the author of the book *Some Straight Talk About the Music Business*. Her experience, drawn from thirty years in the music business, provided valuable guidance for John. "She knows all the people in the industry, people with whom I would rarely come in contact. For example, she's aware of all the different music publishers and what kinds of things they do, who handles what kind of music. Going out and meeting these people is a full-time job for her whereas for me it's

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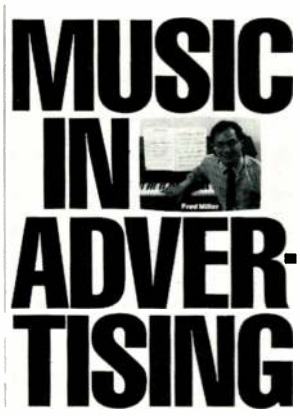

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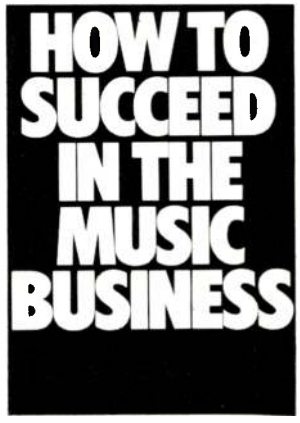

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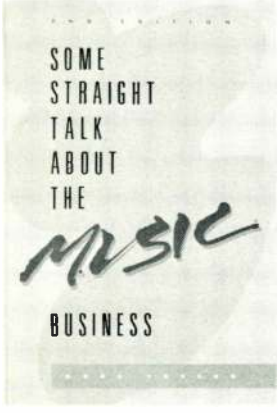

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LIFE AFTER MUSIC EDUCATION

not. She's almost like a reference source. If I need to know a particular thing, then I just go to her and find out what it is.

"Most people who are artistically inclined, I think that their brains probably work diametrically opposed to those who are business inclined. What you need to do is recognize that sort of inherent liability in your temperament. You have to realize that since you're not going to be that practical in business things, you need to go to somebody who can assist you. Mona has saved me immeasurable amounts of time and money."

FORMAL TRAINING

There was a time when formal training for a musician meant one thing: years of highly disciplined study, often at a conservatory, followed by at least four more years at a university. If your interest lies in classical music, the traditional route is still recommended. In fact, for most realistically minded classical musicians, it is a necessity. Fortunately for players of styles other than classical, the considerable gap that once existed between "legit" musicians and their jazz and pop brethren has been narrowed, thanks to two developments. One is the emergence of community college music programs that concentrate exclusively on training musicians for the commercial field. The second development is the growth of jazz programs at the universities themselves and an integration, in many of the classes, of jazz and classical musicians. A third development in formal education is the appearance of technical schools, aimed at training people for the many alternative careers in the music industry.

TECHNICAL SCHOOL

"I've been in the music business as a player since I was about ten, and I went through different bands in high school. I took one year of University engineering and after that I went out west and toured for two years. As a player, I became really frustrated because everybody I knew that had record deals was saying that the only way you get anywhere is to have good management and there was no way to really look for it—they tend to find you. So I thought, 'Well, I'm really getting tired of going around in circles so I'm going to move to Toronto and find out what good management is supposed to be.' That's how I ended up going to Trebas."

Kevin LeFlar is a graduate of the Trebas Institute of Recording Arts. He now works for the Artist Consulting Team (ACT), the company that manages Blue Rodeo, among others. "I did my internship with this particular company (ACT) during my second year. I did everything from faxing and photocopying to going out to gigs and selling merchandise. What was supposed to be two days a week for five weeks ended up being about seven days a week for about nine weeks and then I ended up getting hired here."

Kevin's course at Trebas also helped initiate his own management project. "During the second year, for an A&R project which Bob Roper was teaching, we had to go out and find a band that we thought was worthy of his ears and submit the package as though we were the manager of the band. I ended up using a band that I had met, out of Edmonton, called Big House. The band is currently recording at Phase One

Anything Less is Standing Still.

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and we are on the verge of a major record deal."

To what extend did school contribute to Kevin's success? "The bottom line is that school is still just school, so I think that you have to make the best of it. My personal feeling is that most of those who succeed after going through Trebas, are those who probably would have succeeded without it. However, it does give you a lot of fundamental basics that hopefully will help you rise faster."

COMMUNITY COLLEGE

John Sigvaldason is a graduate of the two-year music diploma course offered by Grant McEwan Community College in Edmonton. "The direction I'm going in musically is not the sort of classical route, which is

Finding the Right Teacher, or, Avoiding Music Lesson Hell

Lessons with the wrong person can not only be a waste of time, they can be downright dangerous!

Christina Petrowska often inherits victims of overly dogmatic teachers. "I often get students who come to me with all sorts of strange physical ailments—illness in their hands or arms or neck—where the teachers have insisted on a certain method without accommodating the physical attributes of the pianist."

Although the teaching of musical technique is based on proven principles, some flexibility on the part of the teacher is essential. "Someone who's got stubby fingers is not going to play the same way as someone who's got long, thin fingers. Some hands are not going to go in that position. When I teach I like to treat each student as a unique person. I feel that they have a better chance that way."

In choosing a teacher, you can narrow down your selection by asking a few questions over the phone. How long has that person been teaching? What are their qualifications? Find out if they perform and, if they do, ask what style of music they play most often. Is it the style that interests you most? Even people who teach multiple styles of music have one or two in which they specialize. If your interest is blues, a classical teacher might not be able to show you many licks. Likewise, if you're serious about classical music, a jazz player who teaches classical on the side might be imparting some bad habits that will be hard to break later.

Once you've found someone who sounds appropriate, book an introductory lesson. Some teachers will do this for a reduced rate, but don't expect it. Remember, they're trying to make living at this.

Use your first lesson to get a feel for the teacher. Is their personality compatible with yours? Some students respond best to a teacher who projects an air of authority, even to the point of browbeating them when they don't practice. Other students need a teacher who acts more like a friend, combining generous encouragement with infinite patience.

See how much attention the teacher pays to you. Are your questions being answered? If the teacher asks you to do something, does he/she explain why? If you aren't getting something, are they flexible enough to try a different approach?

Remember, the student/teacher relationship, like all relationships, works best when there is an atmosphere of mutual respect. Find a teacher who meets your needs, and the lessons will be more rewarding for both of you.

what I think the universities tend to focus on more. I find that the community college kind of music program, like Humber or Grant McEwan, is just much more rock, pop and jazz oriented which is where I believe my skills lie. I enjoy Brahms, but I don't see myself playing it a lot or making a living at it. Grant McEwan just happened to teach the kind of music I was interested in."

John was especially attracted to the Community College emphasis on training working musicians. "I just love to play music and I want to be able to do it all the time. The only way to do that is to be independently wealthy, or to earn your living at it. I want to be able to make a successful living as a musician. The whole purpose of that is so I can play music all day, and that's what I'm doing now."

UNIVERSITIES

University training is intended as a four-year course of study leading to a degree. Recipients of the classical performance degree have the option of going on to a master's or even, at some schools, a doctorate. On the non-classical side, many universities are now offering an undergraduate degree in jazz studies, and the results, in terms of successful students, are most impressive.

Barry Elmes was one of the first students to go through the jazz program at York University. He now enjoys a career of international proportions as the drummer in Moe Koffman's band. Barry is also a composer and co-leader for the band Time Warp, and is often the first called when an international star, such as Dizzy Gillespie, comes to Toronto to play.

"I moved to Toronto for the express purpose of taking the brand new *Jazz and Theory* course at York. It had only been going on for one season when I came down, so I was one of the early ones. It was great. It turned me right around. I had been playing in blues bands and rock bands and thought, 'Man, I would really like to explore jazz music and see what I could do.' Basically, I had made up my mind on my way to York that I wanted to be a professional jazz musician, and they had the information I figured I needed. And I went through the course and just started working full time since then, and it's worked out very well for me.

"The people who ran the course were in direct touch with all the main players in town, in Vancouver, and just all over the place—not in terms of them saying, 'Hey, we've got this great student drummer, give him a chance'—it was nothing like that. It did give me contacts indirectly, although that wasn't my goal in being there. I was there strictly for the information.

"It's a very good level theory course, and having gone through that I was much better equipped to play the music at a professional level. I started to get a few calls and it just kept going from there.

"I teach a workshop now at York, and I've taught at jazz camps in the summer, so I've kind of come full circle."

Jazz guitarist Lorne Lofsky, who has recorded with Ed Bickert, describes himself as mostly self-taught, but feels that his one year attending York was a tremendous help. "At the time, they had a course called *Music 100* that was really helpful. It was a course on all the

basics—rhythm, sight-singing, ear-training—and it really helped me get my ear together." In addition to his solo career, Lorne teaches at York, Mohawk College and Humber College.

Pianist John Ballantyne came to jazz from a more traditional background. "I took private classical lessons when I was growing up in Saskatoon, and I got as far as the ninth grade in the Royal Conservatory. Then I went to North Texas State for university." He feels that the atmosphere of a university plays a major part in a musician's development. "There were a lot of good players around my age, and a lot of people that were older too. Just hearing them play and getting a chance to play with them, that's where I did most of my advancing. It wasn't so much from the teachers or the courses, although I did learn a lot that way too. I also studied classical piano there for five semesters."

Getting the highest level of education was important for John. "It depends on your measure of success. Is your measure a six-night-a-week gig at the Hilton, or is it making records and travelling around the world, taking your music to people all over? Hopefully you can make recordings and play concerts so that people can actually hear you, rather than just playing gigs where you might be making money but people won't get a chance to hear you or know your name."

CLASSICAL PERFORMANCE

One of Canada's most renowned and accomplished sopranos, Rosemarie Landry has been described as "one of the great artists of today." She has appeared with all of the major Canadian orchestras and several of the great orchestras of Europe. As a recitalist she has toured Europe, South America, Japan and China. She holds a Bachelor of Music degree from l'Universitie de Montreal and a Masters degree in voice from l'Universitie Laval.

"I went through the French-Canadian system and not the Royal Conservatory system. I studied with nuns, and every spring there would be a nun who would come from Montreal for examinations, more or less the same way the Conservatory does it. That was my base. It was actually quite good on theory and sight-reading and solfege. I decided to go to Montreal after high school."

Miss Landry would like to see more vocalists take an interest in their musical training. "Singers have a very different attitude from other musicians. They usually don't

go through the same kind of training. If you talk about opera you still have singers who have not gone through any kind of formal education or music training at all. Some can only read music and nothing else. That still exists quite a bit today.

"If you want to do singing other than opera, for example chamber music, or recital work, then musical training is of tremendous importance. For languages and different styles going through the centuries, you have to be much more aware of what was happening in music history."

Pianist Christina Petrowska also stresses the important of music history for a classical musician. "Sometimes private teachers can help stimulate and focus on a certain area of studies that you might be interested in, but for a regular background education I think that you need a university or college experience, so that you can take some advanced history courses—not just reading a few books on your own—but doing some studies in depth." Miss Petrowska has appeared at Carnegie Hall and has been hailed by the *New York Times* as "a pianist of extraordinary talent." Her musical path took her from her native Ottawa to the famous Julliard School of Music.

"I also went to Columbia University just to get extra subjects. Sometimes people become too narrow minded and don't realize the importance of art and theatre and literature. Itzhak Perlman and Misha Dichter were both in my Oriental Literature class. There's so much to learn. Nobody's ever going to have enough time, but you do the best that you can."

In her own teaching at York University, Christina thrives on eclecticism. "What makes York unique, I think, is the diversity of courses that a music student can take. They can take classical piano with me, but if they're interested in Indian drumming, for example, there's a wonderful teacher for that. Or if the student is a jazz pianist he can study some traditional music, or vice-versa. In one of the courses that I teach, we have a mixture of everybody, all instruments, all styles—jazz, traditional and exotic. That makes it very interesting—people learn from one another."

Learning from others is central to

the university experience. Violist Neal Gripp explains, "Under private instruction, you're not as likely to be in contact with other students. At a conservatory or university, you're going to see a high level of standards of performance. I think the interaction among students is very important. You're not just getting it from one source—a teacher—but you're also seeing how others are coping. Sometimes it's very difficult to deal with a teacher or try to grasp all that a teacher has to say, but if you see how others are managing, it can help." The effort to cope and to improve has paid off handsomely for Neal, who, at the age of 25, is something of a phenomenon. He has performed at Lincoln Centre, New York's Town Hall, and the Aspen Music Festival where he was a winner of the Festival Viola Competition. His solo tours have taken him to London and Paris.

With so many accomplishments and a brilliant career seemingly assured, does Neal forsee an end to his studies? "I don't believe anybody serious about performance can ever stop studying, or trying to improve, because there's a point at which, if you stop improving, you start declining."

CONCLUSION

There are as many paths to a musical education as there are individual musicians. It should be emphasized that there is no "right way" or "wrong way." Each form of education is better thought of as either more or less appropriate to your individual musical tastes, goals and personality. It is worth noting that every person we surveyed viewed learning as an on-going process, something never truly completed. The never-ending opportunities for personal growth are part of what makes music the magic that it is, but there are important professional considerations as well. One of the truest phrases ever applied to the music business is, "Things change." The band you've been playing in since high school could break up next week. Could you confidently audition for another band based on your playing skills? Or what if the market dries up for the only style of music you know? Could you adapt? Well, take heart. Musicians are a generous bunch, much more given to helping each other than to guarding their "trade secrets." The best are out there right now, ready to show you what they know in lessons, at schools, on videos and in books. The opportunities for learning have never been better. **CM**

The Octopus Syndrome

by Don Breithaupt

Oh, for another six hands. "There, I got that brass shot, now over to the sampler...play strings, load disk, goose the volume pedal, dive for the DX...oh, yeah, the LFOs in the aftertouch, not the wheel...don't miss that bell line...whew, got through the intro."

If this sounds familiar, you're not alone. The downside of recent music technology breakthroughs is that we keyboard players are expected to duplicate multi-layered MIDI studio productions on stage. Why? Because we can.

But let's not get carried away. Studio subtleties give way to other priorities in a live situation. The fact is, no one cares if you missed that synth-flute cue, as long as you're grooving like a madman on that clav part. It's Friday night, kid. You're there to create energy, not to wield textures. So the next time you're breaking a sweat lifting parts from a detailed track, try following these *Five Easy Steps To Minimizing Your MIDI Chores*. If you are not the only keyboard player in your band, this method can be used collaboratively.

1) Decide which parts are the crucial ones, the ones without which the song will suffer. Think: what did you notice the first time you heard the record (or demo)? It seems to me a keyboard player's main function is often harmonic, so I tend to jealously guard comping, especially if the guitarist is playing leads or chicken-pickin'. Gratuitous sixteenth-note sequences, drones, afterthought string lines, and sound effects can frequently be cast to the wind with little or no regret—ditch the superfluous suckers! And don't sulk about it, unless perhaps you have a MIDI jack where your navel used to be. *(Note: In rare cases there will be charts on the gig, and an arranger will have made these decisions for you.)*

2) Distribute the parts you've selected over your keyboards in a logical way. That is, minimize patch changes on the fly. You're not improving the overly cerebral image of keyboard players if you're frantically pressing buttons for the duration of each song. Leave some time for performance. Incidentally, at this stage you may be able to resurrect parts you nixed in step one by integrating them into your present setup. Maybe that marimba part you reluctantly canned can be suggested in the piano part.

3) Delegate. Share the wealth. If the production you're emulating is MIDI-heavy, there may be scant guitar parts, but inevitably, there will be parts that sound good on guitar. Big lead lines and ostinato figures are especially easy to convert. Guitar is also useful for reinforcement. Listen to that brass solo you're playing with the guitar doubling the top note. Yay, team!

4) Do your homework. You shouldn't spend your time at full band rehearsals fretting over technical issues. When you run over your parts at home, practice your patch changes, balance and any MIDI tasks that take place during the tune. Using one sound for all your woodshedding doesn't cut it. Does Jack Nicklaus keep his golf game in shape by using a four-iron for everything?

5) Once you're onstage, relax. This is where you humanize what you've done. Often the programmer on the record you lifted the song from is a MIDI wunderkind, but not a keyboard player. Feel free to octave double, use pitch bend, ornament lead lines and—especially— vary that monotonous rhythm riff that looped endlessly on the original. If you've followed steps one through four faithfully, you can concentrate on staying in the pocket and listening to your bandmates.

Like many of the good things in life, the *Five Easy Steps To Minimizing Your MIDI Chores* are subject to abuse. If the other band members notice you're not doing anything any more, fire you and form a power trio, then you probably went a little too far. The motive here is efficiency, not laziness.

Don Breithaupt is a Hamilton-based musician and songwriter who runs a MIDI studio (Green Dolphin) out of his home. He is currently playing with the Mark Kelso Band.

Vocal Maintenance

A&M Recording artists, Syre. Vocalist Doug Weir is second from left.

by Doug Weir

It Ain't Pretty Bein' Easy is the title of the first Syre album, a group for which I am the lead vocalist. If I could bend that phrase a little more to fit the situation for most full-time singers, I would say, "It ain't easy being a singer, but it's a hell of a lot of fun!!!"

I have been on the road 48-50 weeks a year with Syre for the past three and one half years and have never had the misfortune of losing my voice. A lot of this I attribute to a proper natural vocal technique, and especially to some good vocal coaching by Mr. Ed Johnson of Fergus, Ontario. So for new vocalists, the first thing I would say is to walk before you run, and get some lessons from a reputable teacher, even if you feel you already have a good natural technique.

For vocalists already "on the road," I believe the secret to longevity is in having as much fun as possible as part of your work, and finding the balance between the two. When touring, there are always well-wishers who want to party all night and chase their pleasures until 6 a.m. If I told you not do do these things on occasion, I would be a hypocrite. Still, I believe there is always a healthy medium. I find that eight hours sleep, eating properly and exercising usually make up for my extra-curricular activities. Always remember, your body is your instrument! While these things are relatively obvious, I mention them because it is surprising how many vocalists choose to forget them when travelling.

Above everything else, I've discovered that "attitude" has the most bearing on whether or not your performance is going to be great or mediocre. The guy who's going to jump between two buildings and just does it without worrying usually succeeds! The man who says to himself, 'I can't do this without killing myself,' also usually succeeds...in killing himself! The other part of attitude is always making sure you're in a happy, relaxed and positive state when you go on, whether that means not being around people who you find aggravating, or just not talking to anyone at all. Believe in yourself and you will succeed!

Finally, on a technical note, always warm up before you sing live. A lot of people warm up for different lengths of time and with different kinds of scales. I believe it depends on the person and what works best for him or her. As I said earlier, go to a good vocal coach and find out what's best for you. I'm back on the road with Syre right now and if you see us don't be afraid to come up and say 'hi!' I'm always interested in meeting singers and comparing notes on this unusual, fun profession.

Lyrical Integrity

by Jennifer Clark

These days, if you actually love words, you are most likely working to make yourself obsolete, to borrow Burroughs' quaint phrase. However, rose gardens are for roses and please do soldier on because you're about the only flicker we have left.

Pardon me a minute while I wax colitic on the subject. You see, this little serial killer button goes off in my head when I read yet one more interview in which yet one more singer-artiste describes his or her latest song, written in fifteen minutes en route to passing out at the back of a tour bus—and all this with pride, no less. Frankly my dear, that is also how your song communicates, why it is ancient history in a month and why it hasn't a hope in Hyannis Port of impinging itself on anyone's memory. Of course, let's be fair in all this. There's *your* side of the story too: You're a zillionaire and I'm not. Besides, I'm all for democracy. Today anybody can write songs and is so doing.

Well, back to those obscure types, working in, well, obscurity. My ultimate reference point for the study of lyric writing is the musical. Yes, lyric writing is actually a study, a craft and even an art, but it's been a well-kept secret over the past couple of decades. In fact I wonder about the so-called nostalgia phase we're experiencing now. Is it nostalgia, or are people merely curious to find out what a real song sounds like?

One thing's for sure: Musical lyrics have always been the proletariat of the music biz. Not only do they have to work their lyrical derrieres off to the last syllable, they also have to do about five jobs in one. Au contraire for your average ditty these days, the only criteria here being slurability, formatability on radio and an absolute similarity to everybody else. You *must* be formidably facile.

In musicals, the lyric is king and a song will rise or fall depending on whether its words are both intelligent and moving. Furthermore, lyrics in musicals can't get away with just being gratuitous flights of fancy. They are there to convey essential information about the play's characters and to advance the plot. And most important, their raison d'etre is emotion. They are miniature X-rays of how the characters think and feel. For sheer wonder, not to mention discipline (and much-needed humility), I can't recommend the study of musicals enough.

Which brings me to two of what I think are major weaknesses in lyric writing today:
1) The abdication of suggestion (through imagery) in favour of explicit statement.
2) The use of colloquial language with zero creative manipulation.

Tackling number one, let's start by clearing up that popular misconception about the "universality" of great songs. Yes, the *end result* is a universality in the sense of an overall feeling or situation with which many can identify. However, the way the artist achieves this is through the opposite, the particular—through very specific imagery and/or idiosyncratic twists. And axiomatic to this process is the use of suggestion rather than the explicit spelling out of things. Of course our new and improved bards have dispensed with this archaic procedure. Now we just get to the point. Go for the blanket general statement, tell it like it is immediately and above all, let it all hang out in case anybody misses the point.

For example take the emotion of love. Quite an unemotional prospect these days, but a surefire hit marketing-wise. Pick up any song hits mag and virtually every song has love by the privates.

Let's move on to problem number two—colloquial language. Unlike the poem, the song must keep its diction relatively simple if it is to pack an emotional punch. This doesn't eliminate the potential for wit and wordplay—if anything it cries out for it. Simplicity is a great gift, not to be confused with simple-mindedness or its converse, equally prevalent today, namely total obfuscation masquerading as deep, meaningful stuff. It's as if we get those straight and narrow phrases down on paper and the job's done. Fashioning them, manipulating them in any way is tampering with our creative integrity.

I don't feel sad because you tell me you're sad but I do get sucked in when you show me. That's why "Eleanor Rigby" is so harrowingly effective and lonely.

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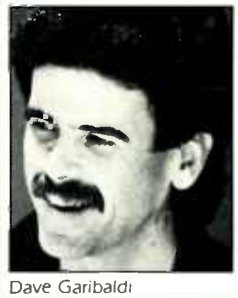
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Protecting Your Songs

by Marilyn Rivers

If you have ever scribbled words on a scrap of paper to a tune in your head, you may not realize it, but you are a songwriter. Legally, those scribbles belong to you; they are your "intellectual property", and you have secured the copyright simply by making your song tangible during the act of creation. Protecting it from theft, however, is another matter....

This begins a series of articles designed to assist you in establishing the ultimate protection for your songs—getting them published. It should be pointed out here that there is no physical way to ensure that what you create will not be stolen, but steps can be taken to provide proof of copyright in the event of a dispute.

Insure Your Property

According to the Canadian Consumer and Corporate Affairs brochure, copyright—the right to copy—means that an author is the only person who may copy his/her work or permit someone else to do so. The word is often used incorrectly as a verb: you cannot copyright a song, you can only obtain copyright through creation or purchase. Once secured, it is your job to insure your property from theft.

"Writers should keep their original notes and scribbles for each song in a separate file and date them," suggests Tony Tobias, owner of The Pangaea Music House in Toronto. "Until you're out there demonstrating your work in public, you don't have to worry."

Before this point, you can employ the home registration method of protection. This involves sending lyrics, lead sheets and/or cassette tape to yourself by registered mail. Have the envelope stamped where it is sealed—and don't open it! It's a good idea to mark on the outside of the package what can be found within. Once you have a catalogue of songs, you will be hard pressed to figure out which song was registered on what date. Some writers prefer to send their work to a lawyer for safe keeping; others use safety deposit boxes.

According to Mark Caporal, Senior Representative for Writer-Publisher Relations at The Performing Rights Organization of Canada Ltd. (PROCAN), the manually written form is preferable since x-rays at the post office can have a detrimental effect on cassettes.

Whatever method you use, it is essential to mark every page and tape with the assignation—© date and name. In times past, it was legal to appropriate a musical piece if this indication was missing.

Remember that any step you take is only a safeguard in the event of theft, just as playing your song at a party may provide a witness to its creation.

"Registered mail is just one more piece of evidence in the chain," says Brian Chater, Executive Director of the Canadian Independent Record Production Association (CIRPA). "And it can be faked. When infringement of copyright happens, it's usually by accident."

Advance Paranoia

'We're talking about advance paranoia here," says Richard Flohill, editor of the *Canadian Composer*, published by the Composers, Authors and Publishers Association of Canada Ltd. (CAPAC). "There has been only one case in Canada where someone was sued over copyright infringement."

Everyone who calls himself a songwriter should become a member of a performing rights organization.

The case Richard refers to is one in which Hagood Hardy was sued by cocktail pianist Ivan Gondos concerning "The Homecoming". Hagood won the case, but only after considerable expense.

"Anything that can be deemed to be recognizable is subject to copyright," explains Mark. "In the pop culture, a lack of imagination makes this very difficult. There's bound to be coincidental occurrences. However, it has a lot to do with circumstances—whether one party had access to another's song."

According to John Redmond, Professional Manager for Irving/Almo Music of Canada Ltd. (Publishing Division of A&M Records), you may end up stealing from someone and not realize it: "As a writer you are a compilation of many influences," he says. "If you are thinking of suing, be very sure—go to a musicologist and a lawyer. Remember, they can turn around and countersue."

John also warns us never to send our songs to anyone asking for lyrics in advance or submit them to contests not backed by legitimate organizations. For insurance, he suggests registering material on lead sheets and cassettes with the American Library of Congress.

"There's a copyright office in Canada," laughs Mark, "but it's kind of a joke. For $35, you can register the title, but they don't accept the body of the work."

To register in Washington, however, you must supply a copy of the song; and the cost is reasonable—$12 (U.S.) per title.

An alternative may be the newly-formed song bank organized by The Songwriters Association of Canada. For $25 for the first three songs and $5 for each subsequent submission, your tapes are protected in a legal and climate-controlled environment. But you have to be a member.

According to Tony, everyone who calls himself a songwriter should become a member of a performing rights organization. In Canada, we have PROCAN and CAPAC. They will soon amalgamate but, as non-profit organizations, they are equally dedicated to collecting performance royalties on behalf of Canadian songwriters and composers on a global basis.

Information:

1. CAPAC: (416) 924-4427
2. PROCAN: (416) 445-8700
3. Songwriters Association of Canada: (416) 924-7664
4. *Musicians and the Law in Canada*: By Paul Sanderson
Published by Carswell Company, $19.85
5. *How To Have Your Hit Song Published*: By Jay Warner
Published by Hal Leonard Books, $14.95
6. *Some Straight Talk About The Music Business*: By Mona Coxson
Published by CM Books, $19.95
7. *Making It With Music* (Kenny Rogers' Guide to the Music Business): By Kenny Rogers and Len Epand; Published by Harper & Rowe, $19.95
8. *This Business of Music*: By Shemel and Krasilovsky. Published by Billboard
9. Consumer and Corporate Affairs, Canada: 25 St. Clair Ave. E., #701, Toronto, ON
10. Register of Copyrights, Copyright Office, Library of Congress, Washington, D.C. 20559

Soundcheck: Setting Up Monitors

by Jack Czajkowski

Monitors Can Be Your Friends

"I need more of myself in the monitors!" must be the most oft-voiced expression that anyone has ever heard at a sound check. Monitors are seldom easy to set up to everyone's satisfaction. But there are several fundamental things that can be done to ease the pain of trying to hear yourself on stage.

The single most important element is the monitor speaker itself. This may seem obvious, but all too often I see these rocket-scientist types of sound/rental/sales people muttering on about programmable EQs, processors, etc., as a solution to monitoring problems. Rack-mounted toys will not overcome a bad monitor speaker.

The primary application of a monitor is for amplification of the human voice. To do this well it must be linear in its frequency response. This has been an age-old goal of speaker manufacturers, and some achieve it better than others. The point is that when you plug in a microphone and turn it up, the voice should come out of the speaker sounding very open, clear, and natural. There shouldn't be a hyped bottom or top end to the sound.

Choosing A Monitor

If you're shopping to rent or buy monitors, beware of demonstrations where someone hauls out a CD player and plays the latest Sade release on it. Even some of the largest PA shops do this. It is not a fair way to compare monitors. A recording is produced in the quiet confines of a studio and is passed through a million dollars worth of electronics. *You* are going to be up on stage with an open microphone competing with a live band. Forget the CD demonstration. Ask for a good quality vocal mic plugged into a console, set the mic channel EQ flat, send that into a power amp and straight into the monitor. Do not apply any graphic EQ yet.

Now select two or three different monitors that you're interested in. Sing or speak into the mic while standing in front of each monitor and turn them up to the first point of feedback and hold it there. It should become obvious at this point which one is the clearest, loudest and most natural sounding within a given price range.

Put a little more of that tightly budgeted dollar toward those monitors rather than getting a second or third reverb or 32-input-with-8-subgroup console.

Also, make an effort to use as powerful an amplifier as possible. Under-powering the monitors will cause the amp to clip. This leads to more feedback potential.

Setting Up

Use the same model microphone for all vocals. This ensures that the coloration from the mics will be consistent, and that any feedback that may occur will be in the same frequencies.

Audition each mic individually and take note of any differences in their sound. Visual grading of the mics can be misleading. A new looking mic might sound like it has got a paper bag over it. On many occasions I've given the lead singer a mic that looked like it had been used as a hammer; but it *sounded* the best and gave the most gain before feedback.

Avoid wireless microphones unless you can afford the real professional ones; they may sound okay in the main PA, but are more prone to feedback in the monitors than their wired counterparts.

Before you turn on the monitor system, set up the vocal sound in the PA first; skip the drum sound for later. Get a nice vocal balance with a touch of processing (reverb, echo) and get accustomed to the sound of the PA as you hear it from the stage.

Now bring up the monitors while the PA is on and tailor its sound and balance to *complement* what you're hearing from the PA. Apply ⅓-octave EQ sparingly—just enough to control any ringing or feedback. You don't want to gut the body and projection of the monitors.

Use the *minimum* number of mics necessary. Each additional open microphone will lower the usable volume of the monitor mix.

The same goes for putting reverb in the monitors. You may be able to get it sounding nice for a "Test! One! Two!", but turning up the reverb to a point where you'll hear it while the band is playing will also certainly cause continual feedback, especially on the typical cramped, low-ceilinged club stage.

Finally, watch your mic technique. Singing a foot away from the mic or cupping the head of it may look cool in a Bon Jovi video, but it won't work in reality. Sing close and straight into that sucker and we'll be hearing from you.

Jack Czajkowski is a freelance soundman who has worked with 39 Steps, Ajo & The Hungry Boys, and The Randypeters.

Fighting The Giant Hiss

by David Armstrong

For most musicians, creating a demo that sounds great during the playback is easy; but getting that same quality in your dubbed cassettes is another story. When listening to studio monitors, quite often one believes that the sound is so crisp, so clear and present, that the 'majors' will be blown away. While you are wallowing in your imminent stardom, you put the final mix to tape. Just one quick listen to one of the twenty dubs you've just painstakenly made before you unleash them on an unsuspecting world and...WHAMMO!!!

Your joyous celebration abruptly comes to an end as stark reality takes over like a bad drummer. You can hear your precious songs, but they're being accompanied by a 'GIANT HISS'.

How did it get there? Where did it come from? Can't it go back from where it came? Please?! Sound familiar? This scenario is something we all go through, and it's part of learning the home recording process. All of the slight hiss that is inherent with analog tape and recording equipment gets doubled up when you squash all of your pre-recorded tracks onto your final cassette dubs. Don't forget, *these* are the ones that the record companies judge your talent by.

Beware: You will hear, time and time again, A&R men and producers alike say these words: "I don't care about the product quality, I just wanna hear the song!" Well, you might as well believe an agent when he says: "I love your originals!" Remember these words instead: The better the quality of the demo, the longer people will listen to it.

The problem is, analog hiss is going to exist in home recording, period. You can't get around it. But you will find that in the final mixdown—and subsequent dubbing—is where most of the audible hiss rears its ugly little head. This is the stage of recording where the 'giant hiss' lives. However, there are ways around it, and one of those ways involves a piece of equipment called the Sony PCM 601 ESD.

What this remarkable machine does is convert your analog stereo audio signals (your tune) into pulse-code-modulated (PCM) digital audio wave forms. The signal is then formatted as a video signal for recording on a VCR. In playback, the video output from your VCR is reconverted to analog audio signals for feeding a stereo system. Now your tunes are digitally encoded, just like a compact disc, or a DAT tape. In fact, using this machine as an audio to digital (A/D) converter, you could even master your stuff right on to a CD! (That is providing you had all the correct mastering facilities, and a few blank CDs.) Don't laugh, it's already being done here in Canada, and this machine is saving people bundles of money, people who normally would have paid lots to have their analog tape masters "digitized."

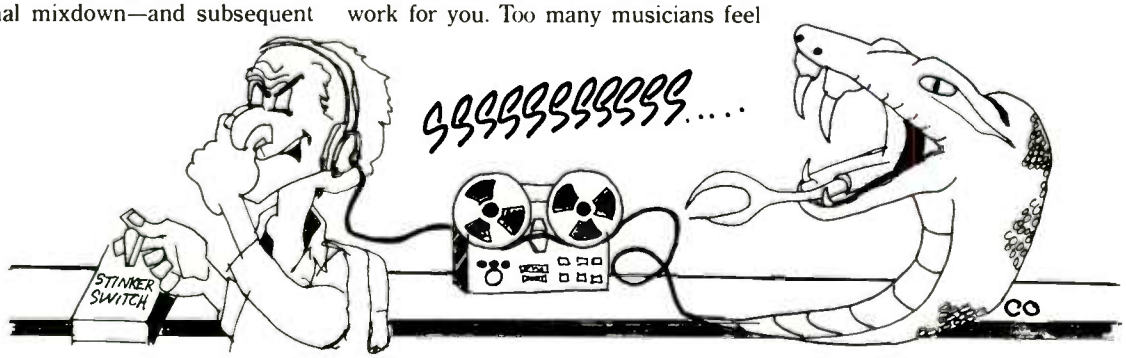
The PCM 601 ESD has a list price of around $1750.00, but by checking around various studios and trade mags, you can pick one up for around $1500.00. A DAT machine can cost significantly more. Perhaps the best feature the 601 has to offer, which makes it more relevant than all other PCM machines, is the "Digital Out." This lovely little feature gives you access to the wonderful world of DAT. This is very significant to those of you who have been regarding DAT technology as someone in a trenchcoat, giving out candy at recess. It's time to wake up and get in the game! This machine will not only ease you into the world of DAT, but also allow DAT to work for you. Too many musicians feel DAT is a distant world that, left alone, will go away. Surprise! Not only has it arrived, but it is something that we will all be using—some sooner, some later. So the sooner you make DAT work for you, the sooner you will have the jump on the fossils in your neighbourhood.

However, caution is advised to those who like to bring home products like the PCM and 'fire them up' without carefully reading the manual first. For instance, if you were to route the digital output into your stereo's analog input, the strong high-frequency content of the PCM signal could leave your tweeters sounding like Flipper on acid. Permanently!

The PCM 601 ESD comes with a pair of stereo audio cables with gold-plated pin plugs, two "video" cables—presumably of 75-ohm impedance to prevent undesirable waveforms on the noise floor (that's distortion for you folks playing the home game)—and two three-foot, oxygen-free copper cables with gold-plated pin plugs for the AES/EBU jacks (naturally).

Another advantage to think about is tape cost. A good DAT tape will cost anywhere between 20-35 dollars, while a high-grade VHS tape will run you 4-7 dollars. The 601 is also compatible with any kind of VCR—Beta, VHS or Super-VHS. I recommend a Hi-Fi VCR—for the editing features, if nothing else.

In summing up, you could use the Sony PCM 601 ESD to put your tunes on video tape, and also access the world of DAT without ever leaving the "Digital Domain." Most important, you could use this machine for the final mixdown, run off an infinite number of copies without any signal loss, and never have to fight the 'giant hiss' again.



PRODUCT NEWS

Brother Disk Composers

In light of the rapid acceptance of the MIDI standard, Brother is introducing two MIDI sequencer/disk drives under the Disk Composer masthead, the MDI-30 and MDI-40.

Some of the features of the MDI-30 include: 32K RAM (enough storage for 7,000 notes), 240K disk storage, two-track recording with unlimited merge capabilities, sixteen assignable channels, simultaneous track play and record, punch in/out for exact editing, pitch bend and aftertouch filters, scan and skip, metronome and a MIDI clock.

Designed to function as a full- fledged, multi-track recording studio, the unit will also be marketed as an educational/teaching tool. Its unique simultaneous play/record feature makes it ideal for developing chord and melody concepts, harmony and composition theory, as well as an invaluable practice tool.

For more information, contact: Kaysound Imports Inc., 2165-46e Ave., Lachine, PQ H8T 2P1 (514) 633-8877 FAX (514) 633-8872.

More From Anatek

Pocket Panic™ prevents "stuck" notes during live performances by sending an ALL NOTES OFF command on all sixteen MIDI channels.

Power Pack™ provides power to Pocket Products™ where other manufacturers have neglected to meet MIDI specs, or in any instance where power is unavailable.

Pocket Channel™ takes data from any MIDI Channel and remaps it on to one, several or all sixteen MIDI channels.

Pocket Products™ normally require no power supply or batteries, and are guaranteed for two years.

For more information, contact: Anatek Microcircuits Inc., 400 Brooksbank Ave., N. Vancouver, BC (604) 980-6850, FAX (604) 980-2722.

Roland Real Time Analyzer

Roland's new RA-50 Real Time Arranger is a MIDI module with auto arranger functions. Designed to be used with a wide variety of MIDI equipment, such as synthesizers or digital pianos, the RA-50 produces complete accompaniment parts.

Arrangements use a selection of 128 preset L/A Synthesis sounds which may be chosen from the front panel, and include realistic acoustic instrument sounds as well as the latest digital sounds. The RA-50 features thirty drum and percussion sounds, and eight types of built-in digital reverb are provided as well.

For more information, contact: Roland Canada Music Ltd., 13880 Mayfield Place, Richmond, BC V6V 2E4 (604) 270-6626, FAX (604) 270-7150.

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Soundcraft

200 DELTA

The 84-40 Tube.™

At Seymour Duncan Research, our goal was to provide guitarists with an affordable, all-tube amp that sounded GREAT! We're proud to present the 84-40 Tube Guitar Amplifier.

Based on classic principles of tube guitar amplifier design, the 84-40 Tube Amp features an all-tube pre-amp driving a quartet of EL-84 power tubes, for the sweetest, most musical tone possible. The EL-84 type tube was chosen specifically for its superior tone quality, especially when pushed to distortion. This tube is famous for its use in the Vox-AC-30, an amp used on many early Beatles, Stones and Yardbirds records, and still highly sought after today. The EL-84 has a wonderful character—it sings, it growls, and it has great dynamic response. The harder you play, the more it distorts and sustains. Back off on your attack and it "idles," cleaning up the sound. In short, EL-84's are a ton of fun!

The features and operation of the 84-40 Tube Amp are simple and straightforward, designed with the working musician in mind. You won't spend hours trying to dial in the sound. The tone is there from the moment you plug in. It's the perfect amp for recording, rehearsal or small club work.

Two footswitchable channels provide instant access to clean and distorted sounds. The clean channel is bright, punchy and responsive, while the highly flexible overdrive channel delivers everything from a vintage blues tone to a wailing, liquid, "modern" solo voice. Passive tone controls set desired amounts of treble, mid and bass response, with push-pull pots operating two different gain boosts and a bright switch, for added EQ flexibility. Long spring reverb adds smooth ambience to both channels, and a buffered effects loop places signal processing after the pre-amp for quietest operation.

With 40 conservatively-rated watts driving a heavy duty 12" speaker, the 84-40 Tube Amp is amazingly loud for its size. For players who prefer a vintage tone with a tighter low end response, a 2x10 speaker configuration is also available.

Designed with simplicity, affordability and great tone in mind, the 84-40 Tube is destined to be a future classic.

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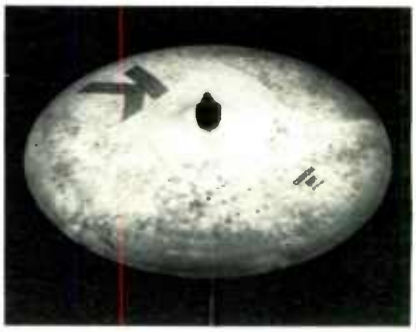
Pearce Stereo Guitar Amp

The G2r has 100w per channel of stereo power, bridgeable for 200w mono, and a vast range of distortion control and EQ for both of its two channels, which can be used separately or combined. On-board digital effects by Alesis include nine rooms of reverb, stereo effects and side-to-side multitap.

For more information, contact: Pearce Electronics Inc., 255 Great Arrow Ave., Buffalo, NY 14207 (716) 873-0226, FAX (716) 873-2710.

Zildjian Dry Ride Cymbals



The Avedis Zildjian Company has added a new model of K. Custom cymbal to their range of hand-hammered cymbals. The new cymbal is called the "K. Custom Dry Ride" and is available in 20" size. Designed primarily for jazzier type ride cymbal figures, this cymbal offers a severe, ultra-dry stick sound and super-dry overtones.

For more information, contact: Avedis Zildjian Company, 22 Longwater Dr., Norwell, MA 02061 (617) 871-2200, FAX (617) 871-3984.

Non-tremolo Guitar

The Charvel 750ST is designed for the professional player who requires the stability and increased warmth and presence of a non-tremolo guitar. The instrument features set neck construction and a 24-3/4 inch scale length for light string tension.

The 750ST includes two improved output, vintage sound pickups, and a five-way switch. All hardware is finished in matte black.

For more information, contact: B & J Music Ltd., 469 King St. W., Toronto, ON M5V 1K4 (416) 596-8361, FAX (416) 596-8822.

Power Chorus Guitar Amp

The Fender Power Chorus amplifier is powered by two 65-watt circuits providing 130 watts of true RMS output. By utilizing Fender's unique current impulse power (CIP) technology, the Power Chorus can emulate the popular tube sound, while retaining the reliability and durability of a solid state unit.

The "Dual Clock" chorus unit produces a crisp, transparent chorus sound in true stereo (both speakers are "wet"). Rate and Depth are adjustable, and a two-color LED displays the sweep rate.

For more information, contact: TMI, PO Box 279, Port Coquitlam, BC V3C 3V7 (604) 464-1341, FAX (604) 464-9275.

Roland Premiers Digital Sampler

Roland's new S-770 is a professional digital sampler incorporating Roland's proprietary Differential Interpolation technology.

With a 16-bit linear data sampling format, the S-770 utilizes 48 kHz, 44.1 kHz, 24 kHz, and 22.05 kHz sampling rates. Sample data is modified with 24-bit processing, and a 20-bit digital-to-analog converter provides sound resolution comparable to the highest quality digital multi-track recorders, CD players, and DAT machines.

For more information, contact: Roland Canada Music Ltd., 13880 Mayfield Place, Richmond, BC V6V 2E4 (604) 270-6626, FAX (604) 270-7150.

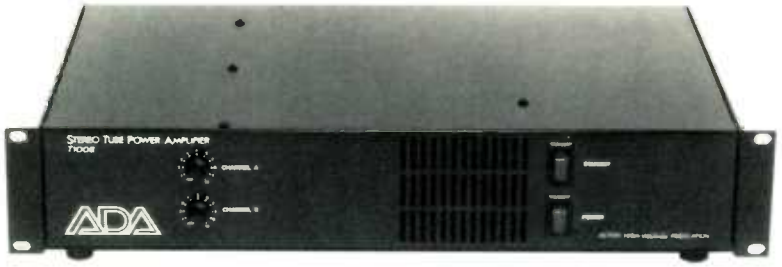
AKAI S-1000PB

The S-1000PB sampler features 16-bit stereo playback, two stereo outputs, visual keygroup mapping, four velocity zones, two ADSR envelopes for each of its 16 voices and built-in effects send and return. Intuitive user-interfacing, via "pages" and "soft keys", offers even the most novice sound designers access to parameter editing and control.

The S-1000PB enjoys playback compatibility with all other members of the Akai 1000 series, and with the advent of version 2.0 software, the S-900 library can also be fully utilized.

For more information, contact: TMI, PO Box 279, Port Coquitlam, BC V3C 3V7 (604) 464-1341, FAX (604) 464-9275.

ADA All-Tube Stereo Power Amp



Housed in a 2-space rack mount package, the T100S incorporates 6CA7 (EL-34) and 12AX7A vacuum tubes to produce the classic tonal texture found in vintage British amplifiers. The T100S, teamed with the MP-1 MIDI Tube Preamp, provides an all-tube signal path to your speakers. The fully programmable power supply is designed to achieve optimal performance with various types of 6CA7 power output tubes, and to preserve their life.

The T100S has a switch-selectable output impedance of 48, 8, or 16 ohms, independent input level attenuator, standby switch, forced-air cooling fan, ¼ inch heavy duty phone jacks, user-serviceable line fuse and a courtesy outlet.

For more information, contact: Imaginative Marketing Group, 1444 Hymus Blvd., Dorval, PQ H3P 1J6 (514) 685-2046, FAX (514) 685-2094.

Guitar Glove

Endorsed by Chet Atkins, the Guitar Glove is a fingerless glove with a felt pad attached to the palm. It is designed to reduce hand fatigue and the pain of tendonitis, and to help keep perspiration off the neck and strings. A lubricant is included which, when applied to the felt pad, increases speed, reduces squeaks and allows for continuous lubrication of the guitarist's fingertips and strings.

Other products available from this new company include: **Tender Strap** for guitar, **Pick Pocket** pick holder, **Soft+2** saxophone strap, and therapeutic keyboard practice gloves.

For more information, contact: The Guitar Glove Co., Inc., 247 East Central St., Franklin, MA 02038 (508) 528-7033, FAX (508) 528-7072.

Pixel MIDI Storage System

Pixel Publishing has announced the addition of SUPER LIBRARIAN for the Macintosh, IBM PC and Yamaha C1 to the Pixel catalog. This generic librarian supports over 80 different synthesizers and MIDI devices.

SUPER LIBRARIAN provides a storage system for all types of MIDI data.

For more information, contact: Pixel Publishing, 1573 Eglinton Ave., W., #3, Toronto, ON M6E 2G9 (416) 785-3036, FAX (416) 785-6416.

Fostex 812 Recording Console 12-Channel Mixer

The model 812 is a 12-channel, 8-buss mixer. Each input strip features 3-band EQ, two mono effects sends, one stereo aux send, phantom power and a long throw fader. The output section features eight group outs, three assignable effects returns, eight bar graph meters, and a flexible monitor section. For MIDI studios the 812 also features an input channel MIDI mute option.

For more information, contact: Erikson Professional Products, 378 Isabey, St. Laurent, PQ H4T 1W1 (514) 738-3000, FAX (514) 737-5069.

New MIDI Controllable Lighting System from Yorkville

This compact lighting system will illuminate an average sized band and can be transported in a compact car. Up to six scene changes can be selected from the controller by footswitches or MIDI controlled programs.

The system, including burned out light bulbs, is covered by Yorkville's standard two year unlimited, transferable warranty.

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

SHOWCASE

by David Henman

As yet undiscovered, as yet unsigned, these stars of tomorrow offer a glimpse of the future of Canadian music.

Wish One Wish

• *Wish One Wish* •

Style: Pop
Contact: 98 Elmer Ave., #309
Toronto, ON M4L 3R7
(416) 699-4842/698-0898

David Ponter and David Prager met through an ad placed by one and answered by the other, recognizing almost immediately the potential they had as a writing team. Together they shared lead vocals and recorded/programmed all of the instruments on this demo/indie release, *Rhymes Of The Times*.

I had to get past the George Michael vocal rip-offs in the first song, "If She Was My Girlfriend", before I began to get an idea of the talent in evidence here. And even in spite of all the programming—which is, I admit, tastefully done—and the rather obvious commercial aim of the songs and the production, it is quite clear that these two are good at what they do. Each of the four tunes is well-crafted, highly polished and loaded with good melodies, smooth harmonies and sure-footed performances.

There are some missing elements—for example, although the music is confidently mellow, it could use a little "spice"—but quite honestly Wish One Wish (W.O.W.) is dangerously close to the mark.

• *Jane Hawley* •

Style: Country
Contact: 11441-76 Avenue
Edmonton, AB T6G 0K5
(403) 436-8179

While it's obvious that the engineer and the musicians on this demo were just passing time until they got paid, and that the songs are merely good, it's the "voice" that tells you there is something special going on here.

Originally from Toronto, where she became well-known locally in the mid-'80s, forming her style in the creative setting of Toronto's Queen Street West, Jane moved to Edmonton in '87 and hit the road doing the bar circuit.

Her music, and especially her voice, recall simpler times and the legendary Kitty Wells. As well, she is reputedly quite proficient on guitar and fiddle. But ultimately it is her voice that will give her the means to convey her songs and her dedication to a larger audience. Sweet but unrefined, innocent yet seductive, it is a voice that easily elevates whatever trappings with which it is provided. Jane Hawley has a voice that will be heard—it's only a matter of time.

Jane Hawley

Guido Vannelli

• *Guido Vannelli* •

Style: Defies description
Contact: 7386 de la Nantaise
Ville d'Anjou, PQ H1M 1B5
(514) 352-3811/271-2230

This is a bizarre concoction, cooked up pretty much entirely by one individual. The music—orchestral, theatrical and punctuated by somehow completely appropriate sound effects—is all over the place. It never once comes in for a landing. Guido's strange "singing" floats on top of this collage like some kind of disconnected narrative and yet, somehow, it works. There is a musical vision here that is absolutely startling in its complete naivety.

Guido's musical arrangements, executed I suspect with keyboard controllers, drum machines, etc., have a quirky, almost spastic momentum. (I spoke to Guido and he sincerely believes this is "dance" music, and we're not talking jazz ballet here, folks!)

But there is a beauty here that, as you can see, is difficult to put into words. Guido is a true innocent. I don't think you can listen to his musical creations without being affected by them.

If you are unsigned and would like to be part of *SHOWCASE*, send us a complete bio, glossy black and white *photo* (please! no half-tones, photostats or other "printed" materials) and a cassette of your music. Also include an address and phone number where you can be reached. All submissions to *SHOWCASE* will automatically be sent to *Rock Rookies*, a syndicated radio show which also features unsigned artists.

Send your complete package to: *SHOWCASE*, Canadian Musician, 3284 Yonge St., Toronto, ON M4N 3M7.

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TEN CREATIVE GUITAR SOLOS: New and Exciting—a must for student and pro. Free Info: Guitar in motion Co. Ltd., 48 Brock St., Barrie, ON L4N 2L7 (705) 722-3715.

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FORMER FENDER REPAIRMAN now offering an intensive, four week course in guitar repairs. For more information write: P.O. Box 55, Beachcomber, RR#1, Nanoose Bay, BC V0R 2R0.

SUMMER ROCK '90 MUSIC WORKSHOP - two weeks in Halifax July 30-Aug 11. Classes in all instruments; MIDI, Compostition, Rock & Jazz, Recording, Jamming, Performance & Video. Intermediate to advanced. 14-21 years. Write to: The Canadian Conservatory of Music, 6065 Cunard St., Halifax, NS B3K 1E6.

SUMMER ROCK TECHNICAL PRODUCTION: A 3 week immersion course in live sound engineering, lighting, production planning, stage management, etc. 14-21 years old. July 24-Aug 11. Write: The Canadian Conservatory of Music, 6065 Cunard St., Halifax, NS B3K 1E6.

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DEMO YOUR SONG UNDER $200. Write for info, or send for sample tape ($5.00 refundable on first order). August Night Music, PO Box 195, 250 St. Helens Ave., Tor, ON M6H 4A4.

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