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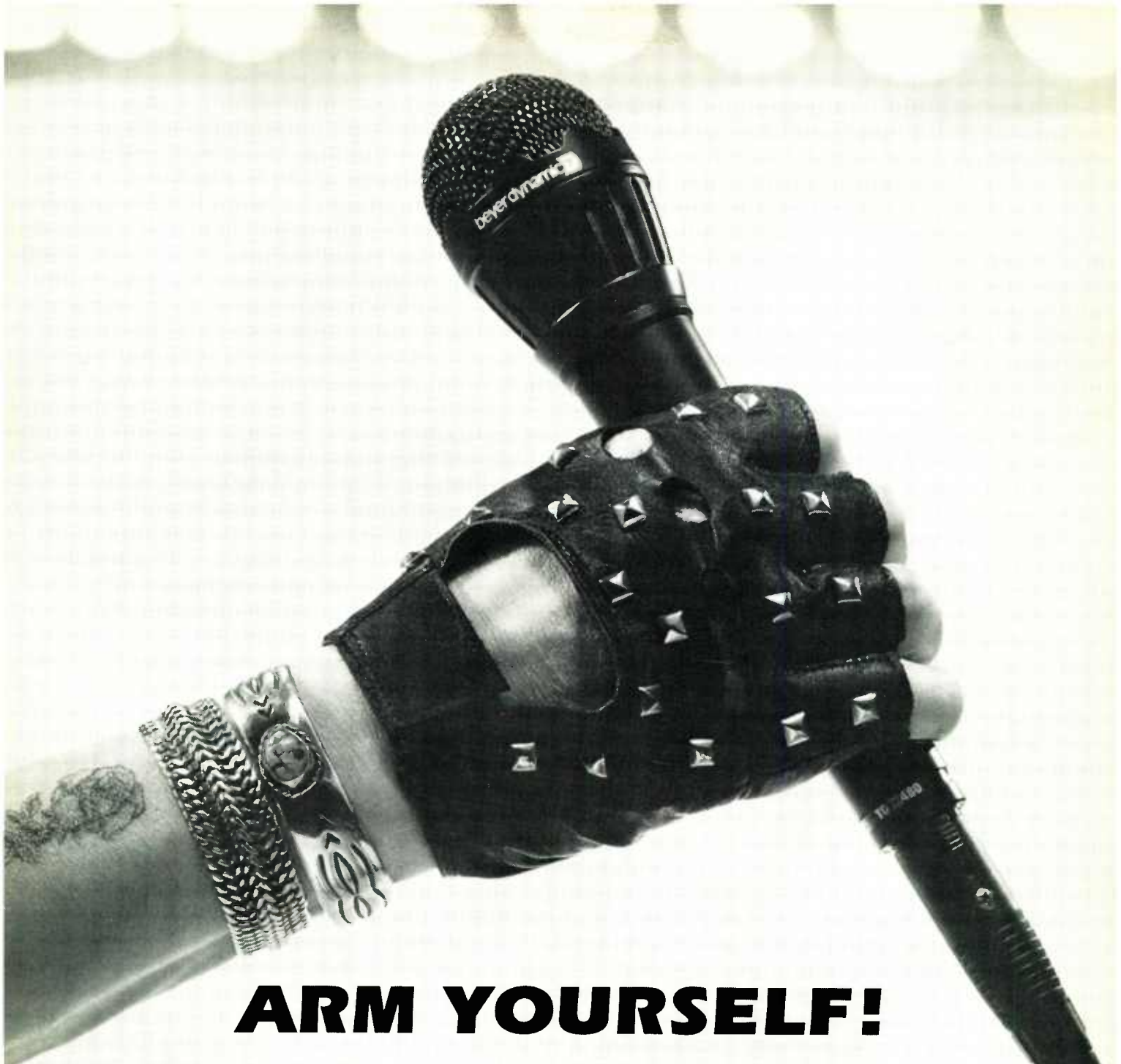
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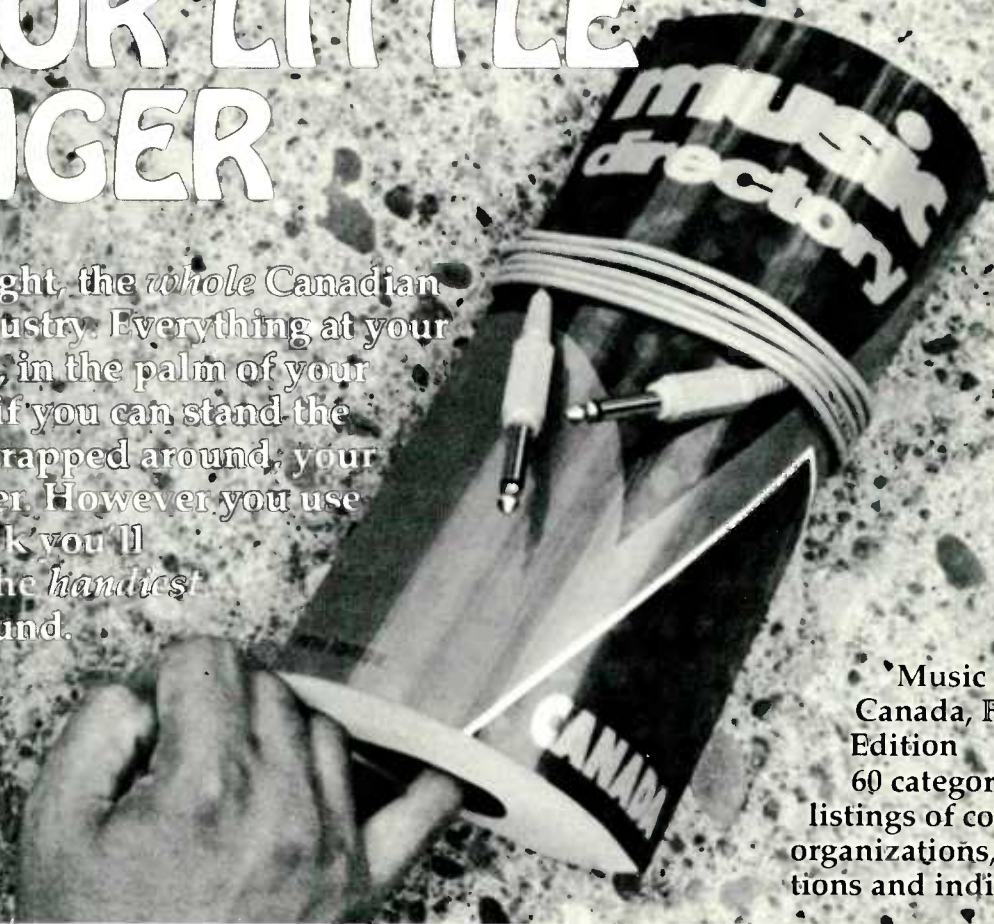
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# C.O.N.T.E.N.T.S

CANADIAN MUSICIAN • OCTOBER 1990 • VOLUME XII NUMBER 5

<b>COVER STORY</b>	<b>THE JEFF HEALEY BAND</b> <b>SPEED OF LIGHT SUCCESS</b> <i>by Richard Chycki</i> Overcoming the sophomore jinx is a major undertaking at best. The world-wide whirlwind success that greeted The Jeff Healey Band their first time out has created immense expectations for that crucial second album.	32
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PHOTO: CLIFF SPICER

Jeff Healey practising trumpet at home.

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PHOTO: KEVIN KELLY

Celine Dion (with CM editor, David Henman) after her CBS showcase at the Diamond in Toronto.

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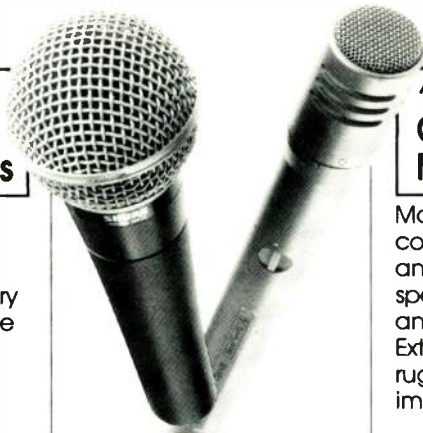
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The Northern Pikes at the end of the show (Ontario Place Forum).

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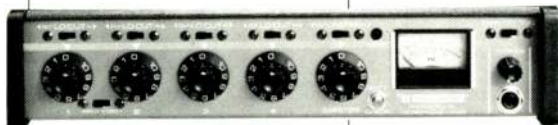
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# One Stop

## Shopping in New York

In 1979, two hundred people gathered in the YMCA in New York City for the first annual New Music Seminar (NMS). This past July, 8200 people travelled from all over the planet to the prestigious Marriott Marquis in the heart of New York's theatre district for a five-day event filled with artist showcases, seminars, exhibits, parties, special events and more fun than anyone should be allowed to have.

Among those roughly eight thousand folk, exactly three hundred and twenty-eight of whom came from Canada, there were major and independent record company reps (usually A&R people), managers, lawyers, publishers, government reps, various media folk (print, broadcast, college radio, etc.) and, of course, the artists themselves.

Canadian, and indeed, international involvement in the NMS stems from a breakfast conversation that Stuart Raven-Hill, then head of Island records in Canada, had with Joel Webber, Island's American A&R Director and the sales executive for the NMS, and Raleigh Pinskey, who was the publicist for the event. Stuart's suggestion of making the NMS more international in scope was met with much enthusiasm, and his next coup, from a Canadian standpoint, was to get our federal government involved.

Stuart and Graham Stairs together run Intrepid Records, a recording and management company which is the Canadian representative for the New Music Seminar. In addition, explains Graham, "We have contracts with various federal and provincial governments to represent Canadian independent music internationally, specifically at the NMS."

Canadian participation this year included a suite in the hotel, a booth in the exhibit hall, two special Canadian showcases (one of which was broadcast live on CFNY FM 102 in Toronto), various Canadian artists showcasing at local night clubs, and a number of Canadian music industry people on various panels.

But, to cut to the chase here, how can you, a Canadian band, artist or what have you, take advantage of the NMS? There are three ways that you can benefit from this event. First, there is the IndieCan CD, which has grown to a double disc with thirty-nine acts represented by a song each. This is done on a first-come-first-served basis (see below),

and will cost you in the vicinity of five hundred dollars to have your pre-recorded track included. These CDs are given away at the Canadian booth and in the Canadian suite. "The CD provides, for artists who may not have management or other kinds of representation, access to people that otherwise they can't get to," says Graham. "And it's targeted; it's not just a random thing. It gets to publishers and A&R people from all over the world."

Secondly, there are the showcases. To get on a showcase you would first send your package to Intrepid (see below), where it will be judged by a committee of ten industry people. "I recommend that you send a package to the American NMS people as well, and we'll follow that up for you," suggests Graham.

Whether or not you make it onto the CD or get to showcase, the third route is, in my opinion, having attended the NMS for the first time, highly recommended. That is, going to the event. Granted, New York is not cheap, but decent accommodations close to the event can be had for as little as seventy dollars a night, and airfare will be roughly two hundred dollars return from Toronto or

Montreal.

"I would give The Bookroom, whose track appears first on the CD, the 'hustler of NMS II' award," declares Graham. "They really took full advantage of all the opportunities available to them. In addition to the CD, they had a finished master to shop, videos they made themselves — a really professional package. They set up meetings prior to going down there, and when they were there they met people from various countries. They were constantly bringing prospective clients up to the suite, where we had audio and visual equipment."

In the past, acts such as The Pursuit of Happiness, Cowboy Junkies, Mary Margaret O'Hara, Skinny Puppy and 13 Engines, among others, have benefitted from the international exposure they received at the NMS.

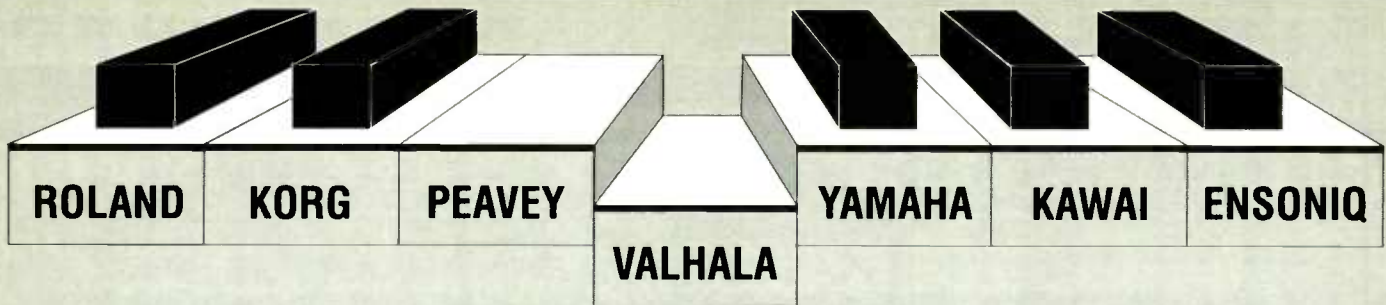
For more information, contact: Intrepid Records, 65 Jefferson Ave., # 205, Toronto, ON M6K 1Y3 (416) 588-8962; New Music Seminar, 632 Broadway, 9th floor, New York, NY 10012 (212) 473-4343.

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CM Editor David Henman and Swinghammer's Kurt Swinghammer at S.L.R. Soundstage in New York City.

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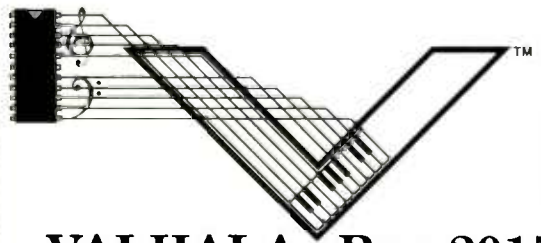
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# FEEDBACK

I have been a subscriber to *Canadian Musician* for two years now, and enjoy your approach to the "business", rather than that of *Musician* magazine in the States.

I am a professional musician based in Montreal and have been a member of the band See Spot Run for over seven years. We are songwriters and have been recording with S.C.I. (Gary Moffet and Bill Szawlowski) periodically over the last three years. To sustain ourselves, we operate as a top forty dance band. Because of the peculiar live music scene in Montreal and our style (neither rock, disco nor alternative) we are compelled to tour the entire country year round, averaging between 250-275 performances per year over the last seven years.

Because we are on the road so much, we sometimes feel like we really come from nowhere and feel out of touch with the business and, ultimately, our primary goal to get signed and become recording artists. This is where your magazine comes in. We appreciate the approach of *Canadian Musician* because it deals with the problems that Canadian musicians face pertaining to achieving success in the Canadian music industry. Knowing that someone is out there trying to make sense of this business besides our small team is important to us.

Thanks for listening and keep up the great work!

*Randy Bowen*  
See Spot Run

Recently I began to receive my issues for my first subscription to your magazine. I think that it is great — very informative, creative. It highlights upcoming and established artists in Canada.

An added feature to enhance your magazine would be to include the words and music of songs (current) made popular by your featured artists. Or you could supply an address where the readers could write to obtain song sheets containing the featured artists' work. Personally, I would love this — to be able to try to teach myself my favorite songs! I believe other musically inclined or music-loving readers, aspiring singer/songwriters and musicians would appreciate this idea also.

Perhaps you could keep the magazine artists current, but feature past musician(s) in a monthly "flashback" type of article. The rest of the magazine, though, should concentrate on the music of today, and tomorrow.

*Lisa Ulmer*  
Windsor, ON

As a reader in Canada, I appreciate what *Canadian Musician* does to celebrate talent in this country. Cover profiles on home grown success stories reinforce their presence on the international music stage. As a recording and performing musician, I can use the how-to pieces. I'm always on the lookout for new equipment reviews, especially in-depth personal evaluations by working musicians; and most of us can't get enough of new product info.

*Alan Vintar*  
Toronto, ON

I enjoyed the "Advice From The Publishers" article (August 1990) although I did not know that our comments were going to be edited down. My last two answers didn't make any sense because of that. In fact, John Redmond's answer to the second to last question, as you printed it, was actually half of my answer. Nonetheless I was pleased to see some space devoted to the topic.

I would like to ask you to rectify an incorrect impression given under the listing of writers that TMP — The Music Publisher/Partisan Music represents. The writers Eddie Schwartz and David Tyson are managed by me through Partisan Music but are published worldwide by EMI Music exclusively.

I would be most grateful if you would indicate this somehow in your upcoming issue.

*Frank Davies*  
TMP - The Music Publisher

*Consider it done. Our sincere apologies for the Schwartz/Tyson inaccuracy - Ed.*



PHOTO: BISERKA

*Eddie Schwartz.*



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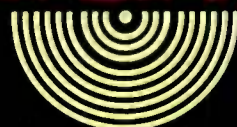
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# 20<sup>TH</sup> Anniversary Juno Awards in Vancouver

The *Juno Awards*, Canada's pre-eminent music award show, will celebrate its twentieth anniversary in Vancouver, thanks to an agreement reached by CARAS (the Canadian Academy of Recording Arts and Sciences), the CBC, and MUSIC '91.

The *Juno Awards* will be broadcast nationally by CBC TV on March 3, 1991 from the Queen Elizabeth Theatre. This is the first time the Junos will be held outside Toronto.

Leonard Cohen, one of Canada's best known singer/songwriters, will be inducted into the Juno Hall of Fame. As well, Mel Shaw will be the recipient of the Walt Grealis Achievement Award, to acknowledge his outstanding contribution to the Canadian music industry.

For more information, contact: Ray McAllister, Director of Communications (604) 689-1991, FAX (604) 689-3977.



(L to R) JUNO Record Conference director David Farrell, JUNO President Peter Steinmetz, MUSIC '91 President Robin Lecky, B.C. music industry spokesman from CARAS Michael Godin, rock promoter Bruce Allen, and Bill Henderson of the group Chilliwack.

## Labatt's Blue Band Warz'90

The search for Canada's best new original band will take place from September to November 1990. Over \$175,000 in cash and prizes will be awarded, including a record deal with MCA Records Canada. Hosted in more than thirty Canadian cities, and including over 160 live performance events, the contest will culminate with a ninety-minute rock'n'roll extravaganza simulcast on TV and radio.

For more information, contact: Allan Askew or John Donnelly, 200 - 1505 West 2nd Ave., Vancouver, BC V6H 3Y4 (604) 734-5945, FAX (604) 732-0922.

## Worldbeat CD Project

The CBC is looking for Canadian musicians who play so-called "Worldbeat" or traditional and popular music of non-western origin.

The CBC has a perhaps little-known source of funds set aside to record Canadian artists on CD for broadcast purposes. The intent is to put, on record, Canadian material that is otherwise unavailable for broadcast. "We are now in the midst of planning the first of what we hope to be a series of compilation CDs of 'worldbeat' music from across Canada," says CBC's Ann McKeigan.

"In an effort to determine what musicians are active throughout the country, we are

trying to contact as many artists and organizations as possible for information. Our hope is to compile a thorough directory of Canadian 'worldbeat' artists, as well as a library of their demo cassettes. We intend to make the information available to interested radio producers across the country, as well to festivals or other organizations who are looking to present Canadian performers."

For more information, contact: Worldbeat CD, c/o Ann MacKeigan/Frank Opolko, CBC Radio Variety, P.O. Box 500, Station "A", Toronto, ON M5W 1E6.

## Trebas Address Changes

**VANCOUVER CAMPUS**  
112 East 3rd Ave., #305  
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(604) 872-2666  
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"An Introduction to Recording"  
"Production & Mixing Techniques"

Call today for registration details!



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## FIRST TAKES

# CM Books Inks Distribution Deal With Prentice-Hall

Jim Norris, president of CM Books, has announced that the company has signed a distribution agreement with Prentice-Hall Canada, Inc., leading distributor of consumer and business publications. The agreement will involve the distribution of current CM Books titles, including *Some Straight Talk About The Music Business* by Mona Coxson, and *Music Directory Canada*, as well as future titles published by CM Books.

Prentice-Hall will have exclusive distribution of CM Books through national

bookstores, schools and libraries. CM Books titles are also available through music and record stores via Warner/Chappell Publishing.

CM Books is a division of Norris-Whitney Communications Inc., which also publishes *Canadian Musician*, *Canadian Music Trade* and *Professional Sound* magazines.

For more information, contact: Penny Campbell, POP Strategies (416) 485-8295, FAX (416) 485-8924.

## 3rd Technics World Music Festival

Vancouver is the site of the 3rd Technics World Music Festival, an international gathering of musical talent. On September 23 at the Orpheum Theatre, music students from the Technics Music Academy will perform a musical repertoire on Technics electronic keyboards.

These musicians are students of the Technics Music Academy, a music education system taught in seventeen countries around the world, including Canada, Australia, New Zealand, Japan and France. The Academy's teaching program is designed to provide students with the skills to express themselves musically and teaches everything from the basics of music to advanced musical expression.

For more information, contact: PJS, 1600-1176 W. Georgia, Vancouver, BC V6E 4A2 (604) 640-4332.

## Whitney Graphics Appointments

Jim Norris, president of Norris-Whitney Communications, has announced the appointment of Robert Jacksie as Art Director of Whitney Graphics and all Norris Publications' periodicals, most notably *Canadian Musician*, *Canadian Music Trade* and *Professional Sound* magazines.

Robert brings to the company several years of creative experience in corporate and retail spheres as well as the publishing sector.

Robert will also manage many of the marketing aspects of Whitney Graphics.

Also added to the Whitney Graphics team is Production Assistant Tom McMeekin.

For more information, call (416) 485-8292.

## Singer Needs Songs

Anita Bliss is looking for traditional country, modern country, pop, gospel and other types of songs for a single and album project.

Songwriters should send only one song on a cassette, with neatly typed or printed lyrics. Demo tapes will not be returned.

Songwriters must send a self-addressed-stamped-envelope for a reply. Send song material to the attention of Jim Lewis, producer, Nebo Record Company, P.O. Box 457, New Hope, AL 35760.



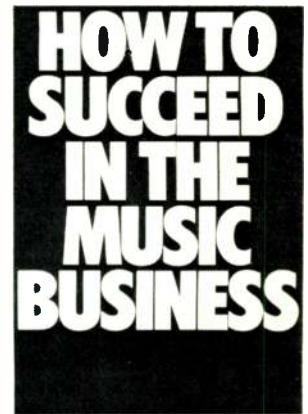
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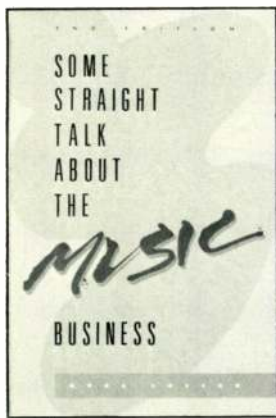
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**The Musician's Guide To Home Recording—MS002**

by Peter McLan and Larry Wichman. Learn to record great demos with the instructional guide no musician should be without. 320 pages, \$24.95.

**Recording Production Techniques for Musicians—MS003**

by Bruce Nazarin. A complete overview of modern-day multitrack record production. Includes diagrams, illustrations and figures for budgets. 96 pages, \$18.95.

**The Songwriter's and Musician's Guide to Making Great Demos—MS004**

by Harvey Rachlin. How to make and market demos, from choosing the right songs to submitting them for best results. 96 pages, \$16.95.

**How To Succeed in the Music Business—MS005**

by Allan Dunn and John Underwood. Guide for the aspiring or established professional musician—updated edition. 88 pages, \$12.95.

**Some Straight Talk About The Music Business—CM002**

by Mona Coxson. Second edition of the Canadian bestseller on establishing a lasting career in the music business. Includes appendix of recommended reading and resources. 208 pages, \$19.95.

**Music in Advertising—MS007**

by Fred Miller. A look behind the scenes at how jingles are written, sold and recorded at major advertising agencies. 104 pages, \$12.95.

**The MIDI Home Studio—MS008**

by Howard Massey. A step-by-step guide to how to use MIDI in a home studio environment with over fifty easy-to-follow illustrations. 96 pages, \$18.95.

**MIDI for Musicians—MS009**

by Craig Anderton. Takes the mystery out of MIDI with easy-to-understand diagrams and illustrations that explain the use of MIDI in making music. 120 pages, \$18.95.

**MIDI Gadgets—MS010**

by Eric Turkel and the staff of CEM. A "consumer guide" to devices that route, filter, process, store and otherwise manipulate MIDI data. 56 pages, \$11.95.

**MIDI for Guitarists—MS011**

by Marty Cutler and Bob Ward. A guide to the new devices that allow a guitarist to control MIDI equipment. 128 pages with soundsheet, \$18.95.

**Guitar Gadgets—MS012**

by Craig Anderton. The guitarist's guide to electronic gadgets. Includes demonstration record. 192 pages, \$18.95.

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# Children's Entertainment Grows

The Children's Group Inc., based in both the U.S. and Canada, is a new organization co-directed by Glenn Sernyk, who managed Raffi for ten years; Bob Hinkle, who has managed Harry Chapin and the J. Geils band, and prominent entertainment lawyer Ed Glinert.

In Canada, product released by The Children's Group will be distributed to

music outlets by A&M Records. As well, The Children's Group has reached an agreement with Children's Book Store Distribution, based in Toronto.

Interested songwriters are urged to contact: Mary Arsenault, Director of Publicity, The Children's Group Inc., 561 Bloor St. W., 3rd Floor, Toronto, ON M5S 1Y6 (416) 538-7339

# Songwriting Seminar '90

Professional and amateur songwriters alike are invited to share ideas and learn valuable inside information at a one day workshop/seminar, *Songwriting Seminar '90*, presented by *Canadian Musician* magazine. The workshop will be held Sunday, November 11, 1990 at the Royal York Hotel, Toronto from 9 a.m. to 5 p.m.

Learn the tricks of the trade from some of the best in the business, including: Arnold Lanni (Frozen Ghost), Tim Trombley (A&R, Capitol), Mark Caporal (Eye Eye, SOCAN), John Redmond (Almo/Irving), Jerry Renewych (Warner Chappel), Ian Thomas, Gil Moore (Triumph), Brian Allen (A&R, Attic), Terry Brown (producer) and Stephen Stohn. (Moderator: John Derringer, Q107).

Participants are encouraged to bring demo tapes of their material, which could be chosen to be critiqued by the panelists and forwarded on to a group of leading music publishers.

The fee for this one day workshop is \$75, which includes a reception following the day's event, giving attendees the opportunity



Brian Allen.

to meet the panelists, network and share ideas. Attendance is limited, so register before October 15.

For more information, or to register for *Songwriting Seminar '90*, contact: *Canadian Musician*, 3284 Yonge St., Toronto, ON M4N 3M7 (416) 485-8284, FAX (416) 485-8924.

## Address Changes

**Current Records**  
47 Jefferson Ave., Toronto, ON M6K 1Y3  
(416) 531-7554, FAX (416) 531-7891  
**S.L. Feldman & Associates**  
1505 West 2nd Ave., Vancouver, BC  
V6H 3Y4 (604) 734-5945, FAX  
(604) 732-0922.

## New Label Needs Songs

Custer Music, a new record label started by Chris Hughes, aka Albert Hall, is looking for Canadian country songs. For more information, contact: Custer Music, 503 Davenport Rd., Toronto, ON M4V 1B8 FAX (416) 921-9723.

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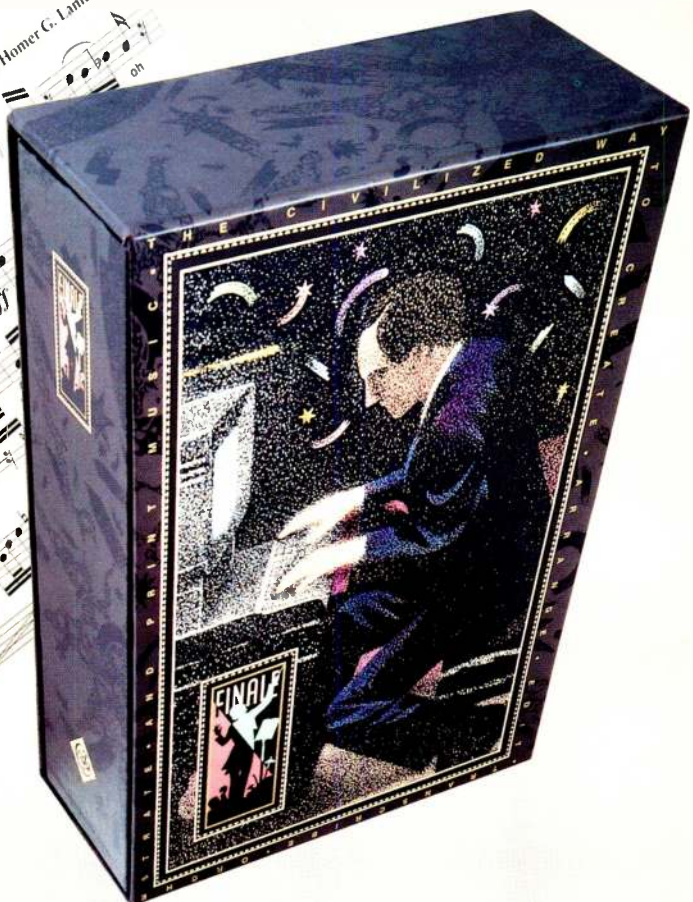
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# Godin L.R. Baggs Electric Acoustic

by Glenn Reid

**I**s it an electric guitar or an acoustic guitar? Only designer/builder Robert Godin knows for sure. (Godin is the man behind the highly respected Norman acoustic guitars, which are also made in Quebec.)

It must be an electric because, if you plug it into an amplifier, it plays; whereas, if you strum it sans amp, it doesn't make much more noise than, say, a Fender Telecaster which, in appearance, is its twin.

But wait! Close your eyes and listen to the beautiful tones emanating from the amp. Now that's a gorgeous acoustic guitar sound. But this guitar, at first glance, appears to be a solid body. Who ever heard of an acoustic guitar with no sound hole? I was so-o confused.

Fortunately, I was able to get hold of Robert Godin and ask him a few questions about his new masterpiece. Having played the guitar with my band for several weeks now, I was curious about the features on the instrument, as well as the technology used in its creation.

The model I've been playing is the Deluxe - solid spruce top with a mahogany body. Situated on the "cherry-burst" front is a

graphic EQ plate with bass, mid, treble, and volume controls. This plate, as it turns out, is the nearest equivalent on the guitar to a sound hole. It's the only place on the guitar that sound or resonance is allowed in or out.



The Godin L.R. Baggs line of Electric Acoustics.

This is, in part, to keep the integrity of the acoustic sound from being interfered with by any outside influence, which is also the reason Godin has used a peg system for the bridge.

Inside, he's utilized a fan-type bracing system, with a mechanical acrylic harp under the bridge. Eight reeds vibrate in sympathy to the strings, greatly enhancing the richness of the sound. Also, there are three piezzo

pickups per string. Try some alternate tunings with this guitar and you're in for a pleasant surprise. It'll give you a deep, clear response.

The EQ is remarkably responsive. Boosting the mid-range control, for instance, will take you from the acoustic sound to a heavier, more electric sound. The technical specs have yet to be released, but if you want to know a bit more about it, I would suggest you go to your nearest music store and pick one up and play it. The sound of this guitar tells the story.

Some pretty fair guitarists have already discovered the quality and versatility of this instrument — Eric Clapton, to name but one — and it's not difficult to see why. Brilliantly designed, the Godin L.R. Baggs sounds amazing, weighs very little, and is gorgeous to look at. Personally, I'm sold. I've no intention of parting with the test model.

For more information, contact: Lasido (Norman Guitars), La Patrie, PQ J0B 1Y0 (819) 888-2255.

Glenn Reid is a singer/songwriter with *The Business*, a Toronto band.

# ART SGE Mach II

by Richard Chycki

**F**ollowing in the footsteps of the SGE, ART has released the SGE Mach II guitar multiprocessor. With up to twelve effects available simultaneously from a choice of over seventy effects, the SGE Mach II can easily perform as a complete guitar system.

Like its brothers, the DR-X and the Multiverb III, the SGE Mach II offers a vast array of time domain effects — pitch transposition (+/- 1 octave), chorusing, flanging, multi-tapped stereo/mono delays, reverbs and more reverbs. As well, a dynamics section similar to the DR-X for gate/expander, EQ, compressor/limiter and exciter functions is included. There is an added processing sec-

tion for guitar-specific effects like analog distortion/overdrive and speaker simulation. Real time MIDI control for up to eight parameters is possible with the Dynamic MIDI function.

As with any guitar processor, the sonic evaluation of the distortion generating area is always highly subjective. Direct, this processor just didn't seem to "move any air", even when cranked up (although I've yet to hear a really convincing DI overdrive sound). Through speakers though, the SGE Mach II had no trouble emulating a variety of pedal-type tones. The dynamic and delay based effects are all very cool — dense reverbs, thick chorus/flanging and in tune (!)

pitch transposer. No muting during algorithm changes, and an in-depth MIDI system are definite pluses in the performance aspects of the Mach II.

Overall, however, the SGE Mach II offers the user a wide, wide variety of tones and effects, all very controllable. Unfortunately, if the distortion character does not please you, you can be somewhat stuck as there is no loop available to insert your preferred overdrive effect into this device.

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

Richard Chycki plays guitar with the Toronto-based band, *Winter Rose*.

# String Saver Guitar Saddles

by David Henman

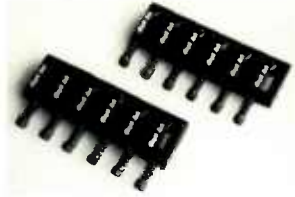
**W**orking in bars on weekends, usually Thursday to Saturday, I've always fallen prey to the 'third night syndrome', i.e. I'm guaranteed to break a string, and always right at the bridge.

Recently I installed Graph Tech's String Saver Saddles on my Strat Plus. According to the manufacturer, these bridge saddles reduce heat and friction, eliminate 'burrs' and give increased sustain. While I can't attest to the increased sustain — I'm already using a gain-drenched Rockman sound — I am happy to report that the 'third night

syndrome' is toast! What these little pieces, which are made from BoronPolyTrinate, an aerospace engineering polymer, do is release a sort of liquid teflon or ball-bearing type of lubricant, which keeps the strings sliding freely over the bridge.

Only time will tell if this material is as durable as traditional steel or brass, but I think it's safe to say that this is a very worthwhile investment, especially in terms of the money saved in purchasing strings.

These saddles are available for several models of acoustic and electric guitars, and



the company also manufactures a 'Trem-Nut' made from the same or similar materials.

For more information, contact: Graph Tech Guitar Labs, 11200 7th Ave., Richmond, BC V7E 3B9 (604) 879-1133.

# Alesis Micro Series

by Richard Chycki

**T**he Alesis Micro Series is a very compact and affordable way to add processing to instrument and studio systems. The product line consists of the Microverb reverb, Microgate noise gate, Microlimiter compressor, MicroEQ three-band parametric equalizer, Microcue headphone/mixer utility amp, and the Microenhancer aural exciter.

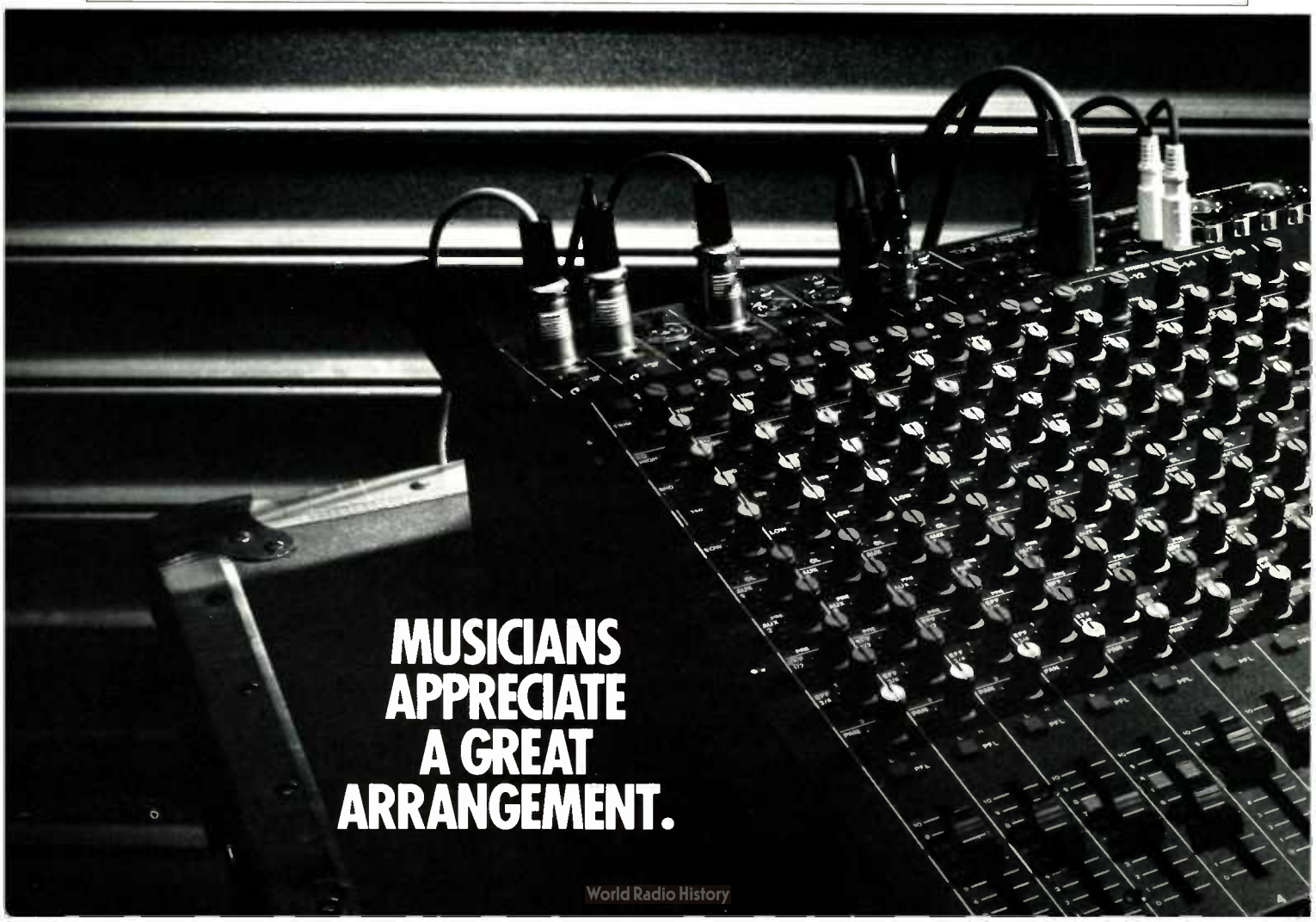
No bells and whistles here. These utilitarian workhorses offer high quality construction, evident in their remarkably solid feel and clean, quiet sound. They handle peak levels of +20dB with no difficulty. Being only 1/3 rack size, you can pack an awful lot of processing into a minimum of

space.

Those nasty little AC adaptors that consume all power outlet space in sight are commonplace these days, and the Alesis line is no exception. I would love to see an Alesis 1/3 rack AC adaptor module with five or six outputs to power other modules. It would cut down on clutter considerably.

Alesis has a winning combination in their Micro Series line. Great quality, high SPD (Sound Per Dollar) ratio, and very affordable. What more do you really need?

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



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# Lexicon LXP-5

by Richard Chycki

**L**exicon has entered the under \$1000 multi-effects market with their LXP-5. A perfect complement to the LXP-1 reverb/delay module, this half-rack monster offers two or three delay lines (algorithm dependent), reverb/ambience, pitch transposer, and EQ — all very controllable, all very Lexicon.

There are two selectable algorithms in the LXP-5. The first combines EQ, two delay lines, and reverb while the second algorithm offers three delay lines, EQ, pitch transposer, and ambience. All of the individual effects are hot. Hmmm... Lexicon always seems to deliver. The pitch transposer is particularly worthy of note. It is absolutely killer and definitely worth the price of the unit alone. The presets are a combination of utilitarian and demented patches sure to please people

not overly interested in "rolling their own".

One minor disappointment is the lack of mixing capabilities in the algorithms. Aside from reverb balance, there are no facilities on board to, for instance, parallel the first delay with reverb. In its present form, if you want a long reverb and a 800ms echo, you are automatically graced with 800ms of pre-delay. It is somewhat of an odd quirk that I hope can and will be corrected in the future.

Aside from this minor gripe, I found the LXP-5 to be an excellent processor. Its sounds are top notch and it is both quiet and well constructed. Highly recommended even for the fussiest effects connoisseur.

For more information, contact: S.F. Marketing Inc., 3254 Griffith St., St. Laurent, PQ H4T 1A7 (514) 733-5344.

# Platinum Rainbow Video

by David Henman

**A**bout ten years ago, a book called *The Platinum Rainbow* hit the bookstores, providing a frank, informative and revealing insider's look at the music industry.

The *Platinum Rainbow Video*, with the book's co-author Bob Monaco as host, is broken down into seven segments (The Song, The Demo, The Band, The Team, Music Law, Record Labels & Producers, and Promotion, Marketing & Video) and relies on interviews with music industry professionals, including the president of Geffen records, and IRS Records' Miles Copeland, among many others.

The hard-hitting information, and there's a ton of it in this two-hour video, is balanced by some comedy bits which are, in their own way, quite revealing. Highly recommended.

For more information, contact: Mike Craven Productions, P.O. Box 4012, Hollywood, CA 90078 (818) 562-1739.

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# CENTRE STAGE

by Howard Druckman

## What, If Anything, Is The Key To Surviving On The Road?

### Basic English

Basic English's strong debut album, *Sweet Panic*, combines literate songwriting with raw rock 'n' roll for a strong, historically-aware combination. Singer/guitarist Tim Armour and guitarist John Davis, Maritimers now relocated in Toronto, have toured Basic English across Canada in one van, with no crew and the most basic of gear.

"One of the keys is having a good road manager," says Davis. "Grant Rorabek was great. He moved about fifty per cent of the gear himself, because when we come off-stage we're exhausted. He drove from Regina to Toronto in one stretch, with no stimulants. The guy is virtually indestructible and ridiculously good-tempered. He also has a great sense of direction, which is vital."

"He gets along really well with the band," says Armour. "That's just as important as the actual band members getting along with each other. If the sound man and road manager don't fit in, it's going to affect everybody."

"Always know where you're playing," Armour continues. "In Edmonton, we played the wrong one. It was a disco, in the basement of a glitzy, *Love Boat* style hotel with photos of TV and movie stars along the walls. Nobody came out. We opened for a top 40 cover band."



"Tim used to carry around a copy of Leonard Cohen's *Selected Poems*," says Davis. "So I grabbed the book, picked one of my favorite poems, and read it to these six very unfriendly-looking guys down in front. We knew then it was all over."

### Alias

A canny combination of two ex-members of Sheriff and three ex-players from Heart, Alias have just released their eponymous debut album of metal pop. Vocalist Freddy Curci formerly provided the voice that established the almost decade-old Sheriff tune, "When I'm With You", as an unexpected #1 *Billboard* hit last year.

"If there is a key to surviving on the road," says Curci, "it would probably be to have a

million pounds of patience. You've got to compromise tons on the road, because touring with a band is like being married to four other people. You've got to deal with everyone's ego, everyone's vices. Compromise is the key to having a successful touring band.



"Everybody likes to stereotype the musician. Everybody thinks we're dumb, moronic buffoons. 'Give 'em three beers and they'll do anything.' They're always trying to stiff you for money, and you're always on your own. Unless you achieve a certain status, no one treats you with any respect at all."

"It's really bizarre. I was in Los Angeles recently for our album release party. It was at a trendy bar, and I went there the Saturday before, and they wouldn't let me in the bar! I called the doorman over and said 'I have an album release party here next week, and I'd like to come in for a drink,' he says 'Sorry man.' Our limo pulled up the next week, and I asked the doorman 'Is it okay if I come in now?'"

### Kim Mitchell

Favourite Toronto son Kim Mitchell most recently released the hard-rocking live album, *I Am A Wild Party*, and has spent the last who-knows-how-many summers touring across Canada.

"I'd have to quote from 'On The Road'," says Mitchell. "'I'd be sometimes late/ I'd be sometimes early/ And surely/ Once in awhile/ I'd like to be alone.' That's sort of the key."

"I call them 'The Tour Monsters' sometimes. You get out on the road, and you can be in a room with the guys you dig, and you play with, and yet you can feel so alone. There's just times of being frightened, distracted, all kinds of things."

"It's a question of learning your limits, and it can take years to find those. I'm still learning my limits. For example, how much you can play in a week, how much travelling you can do. And knowing enough, when you do reach a limit, to be able to say 'No.' For instance, six gigs in one week; 'No, I can't. I can do five, tops.' Yeah, but it's for

*continued...*



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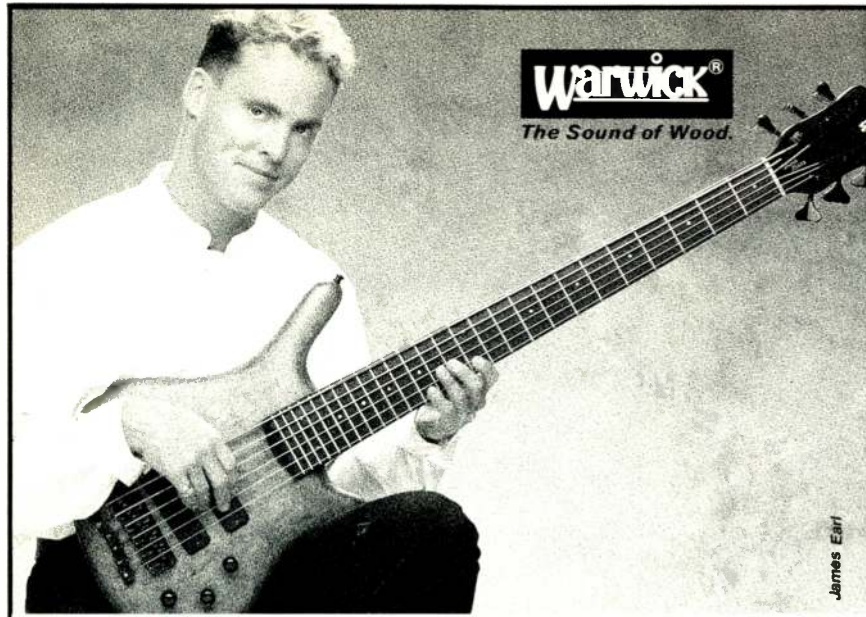
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## CENTRE STAGE

this amount of money!' 'I don't care.' It's taken me years just to say no sometimes.



"I really have trouble with the heat at some gigs; I almost passed out twice last summer. But I found out that if you phone the Fire Department and explain that you've got a ventilation problem, they'll bring in these 800-foot hoses with exhaust fans that blow outside air into places with no oxygen left."

## Patricia Conroy

At press time, Vancouver-based country singer-songwriter Patricia Conroy was recording her debut album for a September release on WEA Records.

"I think you have to be careful booking in advance so you can cut down on travelling between gigs," says Conroy. "You don't want to have to go twelve hours from gig A to gig B. Even in B.C., it takes at least a day to ride up to any town with a 'Fort' in front of it. A couple of 'Forts' together would be really nice.



"It's really hard to protect yourself from being taken advantage of financially on the road. If you're a member of the union, it's a little easier. But if you're not, you can almost be at the mercy of the club owners on those very rare occasions where it happens. Stick up for yourself as much as possible.

"Get into an exercise routine, so that you've got your health together. Try and get the band to do things together; if it's good weather, get out there and play baseball. You don't want everybody to get too antsy sitting around in a hotel room all the time.

"It's really tough to be certain that you can get along with everybody you're travelling with on the road. There's bound to be one or two people who, all of a sudden when they're on the road, turn into monsters!" ■

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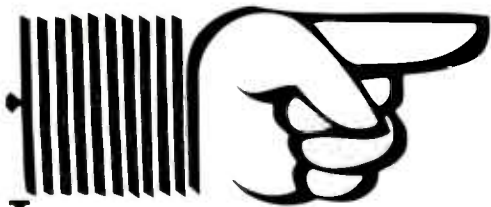
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# Legato Playing



## Melody: The Left Hand Technique

Inherent within our musical notation system is the visual implication that one note is sounding until the next. To play musically, one must be able to seamlessly connect a melody line, to spin it out with sustain in a relaxed and controlled fashion and make the music flow.

Within any acoustic guitarist's musical realm is the purely technical revelation that when a left hand finger lifts up off a string prematurely, the note stops, the melody and phrasing is interrupted and much musicality is lost. A melody line may sound choppy with perhaps certain undesired, clipped notes.

In example 1, the ascending triplet slur from F#, through G, to A. In that musical gesture, the F# and G, (the first and second fingers), would remain firmly on their frets behind the A. The following three pitches in measure 2 would then simply require a re-articulation of A, and a lifting-off for G and F#.

Closely related to this idea, the second concept involves the advanced placement of pitches and the recognition of this as one single technical gesture. A good example takes up where we left off in example 1. After playing the F#, my left hand makes one motion which feels simply as if I am closing my hand (all four fingers, or in the case of

sure to keep the B (the first finger in VII position) securely placed for its return. Closing your hand as the fourth finger is placed on the D (to include the second finger) will automatically provide the C. Continuing, as the hand shifts to second position for beat three (fourth measure), let the first finger gently slide down the string as a guide finger and close the hand so that the A, G and F# are simultaneously placed. When the second finger plays the first D in the last measure, keep it down for the recurrence.

Example 2, the ending of Richard Smoot's "Sonare", is one of my favourite slur passages and is quite fun to play. Placing the

### EXAMPLE 1

**SONARE**  
(Edited by Lynn Harting-Ware) Richard Jordan Smoot

*Largo disinvolto*

The musical notation for Example 1 is a single staff in 3/4 time. It begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *f*. The first measure contains a triplet of eighth notes: F# (finger 4), G (finger 2), and A (finger 4). The second measure contains a triplet of eighth notes: A (finger 4), G (finger 2), and F# (finger 4). The third measure contains a triplet of eighth notes: A (finger 4), G (finger 2), and F# (finger 4). The fourth measure contains a triplet of eighth notes: A (finger 4), G (finger 2), and F# (finger 4). The fifth measure contains a triplet of eighth notes: A (finger 4), G (finger 2), and F# (finger 4). The sixth measure contains a triplet of eighth notes: A (finger 4), G (finger 2), and F# (finger 4). The seventh measure contains a triplet of eighth notes: A (finger 4), G (finger 2), and F# (finger 4). The eighth measure contains a triplet of eighth notes: A (finger 4), G (finger 2), and F# (finger 4). The ninth measure contains a triplet of eighth notes: A (finger 4), G (finger 2), and F# (finger 4). The tenth measure contains a triplet of eighth notes: A (finger 4), G (finger 2), and F# (finger 4). The eleventh measure contains a triplet of eighth notes: A (finger 4), G (finger 2), and F# (finger 4). The twelfth measure contains a triplet of eighth notes: A (finger 4), G (finger 2), and F# (finger 4). The thirteenth measure contains a triplet of eighth notes: A (finger 4), G (finger 2), and F# (finger 4). The fourteenth measure contains a triplet of eighth notes: A (finger 4), G (finger 2), and F# (finger 4). The fifteenth measure contains a triplet of eighth notes: A (finger 4), G (finger 2), and F# (finger 4). The sixteenth measure contains a triplet of eighth notes: A (finger 4), G (finger 2), and F# (finger 4). The seventeenth measure contains a triplet of eighth notes: A (finger 4), G (finger 2), and F# (finger 4). The eighteenth measure contains a triplet of eighth notes: A (finger 4), G (finger 2), and F# (finger 4). The nineteenth measure contains a triplet of eighth notes: A (finger 4), G (finger 2), and F# (finger 4). The twentieth measure contains a triplet of eighth notes: A (finger 4), G (finger 2), and F# (finger 4). The notation includes various fingerings (1-4) and slurs over the triplets.

The first step towards a smooth legato sound and more musical playing is to understand and practise two related technical concepts regarding the left hand.

These ideas first emerged in a method by Fernando Sor. Quite dated, the writing is stilted and does not provide for easy reading or understanding. Nevertheless, solid technical concepts do have a way of retaining their value. I find these points essential.

Concept one involves leaving a finger down as long as possible, until you have to move it. Frequently, when playing a single-note melody, notes ascend and descend through the same pitches. By leaving each finger securely placed behind their perspective frets in the ascent, the descent requires only a lifting motion, rather than both the lift and replacement of fingers.

From the opening of Richard Smoot's "Sonare", notice in the first measure of ex-

### EXAMPLE 2

The musical notation for Example 2 is a single staff in 3/4 time. It begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *p cresc.*. The first measure contains a triplet of eighth notes: F# (finger 2), G (finger 1), and A (finger 0). The second measure contains a triplet of eighth notes: A (finger 6), G (finger 2), and F# (finger 1). The third measure contains a triplet of eighth notes: A (finger 6), G (finger 2), and F# (finger 1). The fourth measure contains a triplet of eighth notes: A (finger 6), G (finger 2), and F# (finger 1). The fifth measure contains a triplet of eighth notes: A (finger 6), G (finger 2), and F# (finger 1). The sixth measure contains a triplet of eighth notes: A (finger 6), G (finger 2), and F# (finger 1). The seventh measure contains a triplet of eighth notes: A (finger 6), G (finger 2), and F# (finger 1). The eighth measure contains a triplet of eighth notes: A (finger 6), G (finger 2), and F# (finger 1). The ninth measure contains a triplet of eighth notes: A (finger 6), G (finger 2), and F# (finger 1). The tenth measure contains a triplet of eighth notes: A (finger 6), G (finger 2), and F# (finger 1). The eleventh measure contains a triplet of eighth notes: A (finger 6), G (finger 2), and F# (finger 1). The twelfth measure contains a triplet of eighth notes: A (finger 6), G (finger 2), and F# (finger 1). The thirteenth measure contains a triplet of eighth notes: A (finger 6), G (finger 2), and F# (finger 1). The fourteenth measure contains a triplet of eighth notes: A (finger 6), G (finger 2), and F# (finger 1). The notation includes various fingerings (1-6) and slurs over the triplets.

slurs, generally only the required fingers) onto the second string. Perceiving this as one physical gesture, I have placed the immediately required E as well as the D and C# in advance. Needless to say, this technique of advanced placement for the left hand is crucial for clean, well-executed slurring, pull-offs and trills.

Try playing through example 1 several times, keeping these two ideas in the forefront of your execution. Many opportunities exist within this short musical frame to use them. While playing the phrase beginning with the pick-up to measure four, be

first and second fingers down simultaneously allows it to come across sounding quite flashy. Hopefully, after living with these technical ideas for a while, the resulting economy of movement will encourage greater relaxation in the left hand and a smoother facility that lends itself well to the musical flow.

Classical guitarist Lynn Harting-Ware performs throughout North America. Her compact disc, *The Many Moods of the Guitar*, is available through Acoma Company, PO Box 61, Station K, Toronto, ON M4P 2G1.

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# Rob Preuss: Keyboards in the Theatre

It may seem strange to find the former keyboardist of The Spoons and Honeymoon Suite performing in Toronto's *Phantom of the Opera* — especially as a part-timer — but Rob Preuss is delighted to have been given this chance. He offers some guidance to musicians who want to leave the stage in favour of the orchestra pit.

"You have to be prepared that you're not going to make a good living at it — at least not at first. Being a sub is a very inconsistent thing."

Speaking from his cluttered bedroom studio, the versatile Burlingtonian attests that practically no one begins their theatre career as a full-time player. He may have had impressive keyboard credentials, but Preuss had to pay his dues like everyone else.

"The people who do this sort of thing for a living are true professionals; they can play a variety of music in any given circumstance."

Near-perfect sight-reading is crucial — something he hadn't practised in years. And working within a thirty-player structure was as foreign to his past work as a rock 'n' roll road show would be to a harpist.

Playing a diversity of music has been Preuss' professional strategy, as well as a life-long plan. He started piano lessons at the age of five and studied at the Royal Conservatory for twelve years. During his early teens he developed his taste for classical music, though he was playing in local rock bands.

In late 1980, the talented fifteen-year-old joined The Spoons. He joined Toronto-based Honeymoon Suite in 1986. His three year stint with that band was an enjoyable, rewarding time; however, he felt he still wasn't growing as a musician.

He saw the newspaper advertisements for *Phantom of the Opera* a few months prior to his spring, 1989 departure from Honeymoon Suite. For the first time in a long time, he was excited about exploring some new musical territory. With no experience in playing theatre productions, Preuss drafted a resume (his first) and persistently telephoned contacts, trying to find some way of joining the show. He had no idea how to enter this end of the business.

After many calls — including some to musicians who work on New York's Broadway — Preuss would soon learn that a "contractor" is the person who hires the musicians and is responsible for the players in the orchestra. He was advised to gain any

theatre experience he could, and to search for Phantom's contractor. By accident, he found *Cats*' contractor Bruce Harvey in January, 1989.

Harvey tried to dissuade Preuss from choosing this line of work (after all, his professional experience was in just one area of music), but he did give Preuss a copy of the score and told him to keep in touch.



Rob Preuss.

"I learned the music, but I didn't give more thought to the job because they had all the keyboardists they needed." (*Cats* used three keyboard players and one sub.)

Luckily for Rob, a full-time player quit only five months after the show's opening. Following an audition, he was hired to play from June to the production's close in September.

"Performing that music was the first time in ten years that I was scared to death playing. Being on stage in front of 20,000 people is nothing compared to sitting in a room with thirteen musicians working with a conductor — my hands were shaking and sweaty."

After warming to his new performing environment, he learned to like the regular hours and a regular cheque — something many theatre musicians take for granted. Enjoyment also came from the challenge of simultaneously playing two Casio FZ-1s while reading the music, watching the conductor, operating two volume pedals and changing the sound selectors.

With *Cats* ending in the fall of '89, Preuss was again looking for more opportunities. The Burlington Light Opera Society (a community theatre group) was searching for a keyboard player for its production of *Jesus Christ Superstar* and, after contacting many musicians, stumbled upon Preuss. They of-

fered him sole keyboards; he accepted without hesitation.

"It was my first chance to be involved in playing 'rehearsal piano', which is another high pressure aspect of the production, because it's just you and the cast. They're doing a run-through of the whole show and you have to play everything yourself."

By the fall of 1989, he felt he was ready for "Phantom". He had spent the year consumed by Andrew Lloyd Webber scores and had rehearsed and performed in other productions. This time he didn't "hope" for a break. He contacted former *Cats*mate Melody McShane (a full-time player in "Phantom") and asked her if he could be her sub. He's been there ever since, and hopes to stay with the show for as long as it runs.

"I also sub for Rick Fox (another full-time player). This allows me to play 'keyboard two'." This means he plays different parts of the score on another set of equipment.

"The theatre market for musicians is growing; just look at the shows that are out," he states. "But it's not an easy area to enter. Talk to the people involved — the contractor, the musicians — ask for advice."

## Rob Preuss' show setups

### CATS (Toronto Production)

- three Casio FZ-1s
- Roland RD-300 piano
- Korg SG-1 piano

### JESUS CHRIST SUPERSTAR (B.L.O.S.)

- Roland Super JX
- Roland D-50
- Technics piano

### PHANTOM OF THE OPERA (Toronto production)

- Keyboard One
- Yamaha grand piano
  - Yamaha DX7 IIFD
  - Yamaha TX 802
- Keyboard Two
- Yamaha DX7 IIFD (with "E" expansion)
  - Roland MKS-70
  - Roland Super Jupiter
  - Akai S-900

### Rob's Bedroom Studio

- Roland D-50
- Roland Super JX
- Yamaha DX7 IIFD
- Emulator II
- E-MU Proteus XR
- Roland R5 drum machine
- Akai S-900
- Rhodes MK80
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- Atari 1040ST computer with SMPTETrack software, all going to an Akai MG-614 recorder.

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# SOLOING

## Take It Away Kid

Larry Church, bassist with Trooper.

by Larry Church

One of the first things I learned about playing bass was that you don't get to solo all that often. So, when you do get a chance to solo, you should be prepared.

I took jazz lessons for eight years from a teacher who didn't play bass but taught me a lot of theory. While I was taking the lessons I was gigging with rock, country, jazz and blues bands, you name it, just sittin' in. Most of the guys I was working with would be people I had just met that night. If they thought there should be a bass solo, they'd just look over and wink or something, as if to say "take it away, kid". I would then over-play like crazy, using all the stuff I had learned in my lesson the previous week.

This approach to soloing was getting me nowhere quick. I realized that if I wanted to do a good solo, I was going to have to learn to plan a bit and develop some chops that I knew would work.

I began to experiment with different approaches, for instance, doing the whole solo in a low range, or slapping the whole thing. These solos were interesting for the first little bit, but seemed to lose people's attention (including the guys in the band!) Staying in the same style for a whole solo didn't work for me.

I started to collect all the "good stuff" in my mind, things like harmonic lines, slapping, picking, two-hand tapping and dynamics. I would then try to draw a mental picture of the solo using these techniques to flesh it out.

Nowadays, with Trooper, I get one solo a night in which I can do whatever I want. It's my showcase. I do a different solo every night, but I'm not winging it. I plan ahead. I decide where I'm going to start and then I go through my arsenal and paint the picture of the solo. It's like: click, click, click... there's the parts and where they're going to go. The length of the pieces isn't important while I'm planning. I leave that open. I see a solo as one big thing with four to six different sections. If it's a hot night it's six sections; if it's not, it's four.

I don't have many rules about how the pieces should go together. Usually though, unless I'm feeling very adventurous, I start in the same key and groove as the song. This

helps make the transition into the solo smooth. This is where I start feeling out the crowd and feeling myself out concerning what I'm going to play. I build from here, drawing the picture, doing variations on the theme of the song and looking to see how I can connect into the next section.

I could go into some scale patterns, starting high on the neck and getting lower, or low on the neck and getting higher, going soft and getting lower...starting to open up.

I like to do some slap. There's always a slap section in my solo. I change keys through this section. Once the solo begins it really doesn't matter what key you play in.

Changing keys or grooves is always a good way to bridge between parts of the solo. Sometimes the groove or feel change becomes one of the sections, depending on how it's working.

I like to do a "left hand turn" somewhere in the solo. It's like going sideways instead of going forward. This could be an adventurous leap into unknown territory, or dropping into a familiar bass pattern like the one in Pink Floyd's "Money". This is fun for me and a pretty good idea for any solo.

It's good to have a pick handy for a picked section which would be too fast for your fingers. I do a real staccato section that rocks pretty good.

If you have a bass hero or two, throw in some of the stuff you've learned from them. I have a "Jaco" section which is my little tribute to a great player.

Winding up the solo will require a different approach, depending on where you're going next. If I'm going back into the song, I have to work full circle back to the first section in the key and groove of the song. If someone else is following me with a solo, I'm not so restricted in the ways I can end. It's wide open. I like to go to the highest note I can hit and then bend it higher. It's dramatic.

I don't always know for sure if what I'm about to do is going to work. I believe, though, that the key to success in soloing is to play everything, whether you're sure of it or not, as if you already know how to do it. So... practice, plan ahead and then...just do it.

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**PERCUSSION**

**GROOVE:**  
You Are the Groove

by Michael Root

**PART ONE**

This being my first article on drumming, I'd like to share some insights on that first of first things, *groove*.

Now, many technical things need to be learned by the drummer before he can groove, shall we say, the *most*. However, I want to talk about groove because if you don't have it, whatever else you have drum-wise won't matter much in your usual pop/rock/jazz combo-type setting.

This, part one of three, is the more feel-o-sophical installment. But I want to be clear that my aim this issue is not to tell you what groove *is*. I can't, really. Webster's defines groove as "to execute with maximum control and effect." Random House says groove is "to please immensely"; and groovy means "highly stimulating or attractive, excellent." Helpful hints, these, but hardly the 'crux of the biscuit'. We should take for granted that groove should be all these things. Groove should also have gravity, authority and signature. But it's all a bit deeper than that. Beyond words.

For sure, groove is an awfully Huge Something when it's really there. But it is, for the greater part, both an aesthetic and a subjective discussion. And, as we all know, there's no accounting for taste.

Groove may be a tough picture to frame, then, but its importance is paramount. It's job number one. And, as a drummer, it's *your* job. If you're not happening, the groove won't be either.

So, we come to one of the only real points that can be made here. If you (the drummer) are having trouble with the groove, then you better find out what the problems are: because, in the end, **YOU ARE THE GROOVE!** And if you're not, you might not be the drummer long, either.

Let's take a look at how I developed my own groove. Try this: Whip out some recordings of your favourite drummers. It should be confirmable all around that these are examples of great groove. They must be 'corroborated groove masters.' Let's say, people like Tony Williams, Jeff Porcaro, Aynsley Dunbar (a personal fave), Mickey Curry, Prairie Prince, Terry Bozzio (another fave), Phil Collins, etc. Now, listen. Dig the

grooves. Hard! Okay, take a break.

Now it's time to play 'it ain't me', a very difficult game requiring a painstakingly objective ear (your own). Whip out tapes of yourself and your group. Put the coffee on and, with the stereo set to your average not-too-loud FM radio volume — and, most important, pretending it's not you on the drums, (C'mon, just try it) — listen. What do you think? Is it good? Is it okay? Is it fantastic? Does it rate with Vinnie or Buddy? Does it *groove*? Does it make you sick, it's so bad?

The big secret is to be *honest* with yourself. Stop thinking — get knowing. Your absolute honesty in telling yourself the way it really is is the ticket to developing an



Michael Root plays drums with Paul Janz.

honestly great groove. The more truthful you are about your developmental needs as a drummer, the truer your groove will ring in the ears of your bandmates and your audience. (Of course, you'll have to practise a bit too...)

One last thing: You are not competing with anyone but yourself. Do not be afraid of your influences. You will never be able to be anybody but yourself, anyway. Be a little hard on yourself and then go ahead - **BETHE GROOVE!**

Next issue, "Groove Part Two" - practical tips on getting into the groove and staying there.

PHOTO: VICTOR DEZSO FOTO





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# THE JEFF HEALEY BAND

## SPEED OF LIGHT SUCCESS



In this overtly synthetic, omni-MIDI musical world, where New Kids On The Block and Milli Vanilli perpetually reign as kings, one would think that a real band playing real music would be destined to fade into oblivion. Enter The Jeff Healey Band. The lap top guitar virtuoso, along with drummer/manager Tom Stephen and bassist/keyboardist Joe Rockman, have given this rather sad trend a healthy nip in the bud. The accumulation of international critical acclaim thus far has etched an indelible trail of success.

WRITTEN BY

*Richard Chycki*

World Radio History





PHOTO: JENNIFER LEIGH

Since the band's inception in 1985 at a small Toronto club (Grossman's) jam session, The Jeff Healey Band has gone on to sign a killer deal with Arista records in the United States, after continued rejection from Canadian labels. An appearance in the notably successful movie *Roadhouse* in 1989 served to propel them into the international limelight. Almost two million albums and a plethora of awards and nominations later, The Jeff Healey Band finds itself face to face with the dreaded sophomore jinx. They're ready to fight it with *Hell To Pay*.

### The Album

*Hell To Pay* is the album that will eradicate any listener's feelings that The Jeff Healey Band is a blues band, although it originally spawned from a blues jam. According to Jeff, The Jeff Healey Band is a rock 'n' roll band, and this album proves it. Showcasing a more developed Healey with improved technical and improvisational skills, not to mention a more sultry, grinding vocal texture, Healey himself agrees that a year-plus of touring between *See The Light* and *Hell To Pay* has vastly benefitted the entire band.

The thought process has matured with respect to performance, management (they're self-managed) and, of course, songs.

Like *See The Light*, *Hell To Pay* is a combination of domestic songs and contributions from outside writers. The first single, "I Think I love You Too Much", was penned by Mark Knopfler of Dire Straits fame. Mark has a deep admiration for Jeff's guitar prowess, and wanted The Jeff Healey Band to record one of his songs. Mutual involvement with a publishing company was the final catalyst.

Another attention grabber is George Harrison's and Jeff Lynne's participation in The Jeff Healey Band's cover of George Harrison's "While My Guitar Gently Weeps".

Although all three music moguls contributed guitar and background vocal treatments to their respective songs, Healey did not have the luxury of recording their parts with them. Slave master tapes with several open tracks were sent to the artists in London and Los Angeles with instructions. All the parts were recorded and the tapes sent back to Le Studio in Morin Heights.



John Hiatt, who contributed the first Jeff Healey Band single "Confidence Man" to the *See The Light* album, once again lends his songwriting skills with "Let It All Go". R&B greats Jimmy Scott and Steve Cropper have the "Angel Eyes II" song on *Hell To Pay* with "How Long Can A Man Be Strong". Note that the album also features keyboard performances by Bobby Whitlock and David Letterman's sidekick Paul Shaffer.

The other six cuts on the album were written by the band, either by Healey or by Healey/Rockman/Stephen. Healey stresses that their songwriting process is a collaborative effort; Jeff inputs much of the music while Tom inputs lyrical ideas and Joe adds foundation work. That's not to say they only wrote six songs for the record. About fifteen songs were panned and pooled with a selection of tunes from outside writers and the best were chosen for the record.

### Ed Stasium

The progression towards a more definitive Jeff Healey Band sound was largely due to the efforts of producer Ed Stasium, whose past credits include Mick Jagger, Living Colour, and the Smithereens. The accolades also placed Stasium responsible for capturing a bigger, edgier rock

band, something that Healey felt was missing from *See The Light*. This wasn't necessarily the fault of *See The Light* producer Greg Ladanyi, but a combination of several factors, including a little burnout from recording and filming *Roadhouse* simultaneously with *See The Light*.

CONTINUED



# THE JEFF HEALEY BAND SPEED OF LIGHT SUCCESS

The bed tracks for *Hell To Pay* were laid down in a simulated live situation to maintain energy and edge. Even scratch vocals were laid down at this time. Generally speaking, the structures of the songs were decided upon during pre-production. Jeff's exceptionally fluid improvisational skills allowed for some heartfelt spontaneous solo pieces. Stasium's proficiency at relaxing the band members allowed Healey to record a number of one-take keeper vocal tracks as well as Tom recording what he feels is some of his best work to tape so far.

With an idiosyncratic player like Healey, one finds that it is not a difficult task to put his sound to tape. An assortment of Fender amps were used, in addition to his live set-up, but Healey's characteristic style easily dictated what treatments, if any, were needed.

## One For All Or All For One

So what makes up a *successful* band anyway? Only a bunch of guys playing together? Possibly, but that would be only a part of the answer. The Jeff Healey Band (note-BAND) has repeatedly collided with accusations that mock Stephen and Rockman as puppets and Healey as the head puppeteer. At times, it's laughed off with a shrug and an "everybody's entitled to their opinion", but at other times there is a distinctive demure overtone combined with occasional shrewish retaliations. There is a wound here.

Back to what makes up a successful band. Tony Tobias is a multi-faceted businessman who has had substantial involvement in the administrative side of The Jeff Healey Band since its inception. "The success of The Jeff Healey Band is largely based on teamwork", states Tony. "Being in a band goes much, much deeper than just playing tunes together. As you know, Tom also manages the band. He is an extremely educated, calculating individual who takes care of business while he's out in the field. That is a formidable feat. All of the members, Jeff, Joe and Tom, have creative and administrative input into The Jeff Healey Band.

They all satisfy each other's needs musically to be a band. And no one can say that they're not selling records. They've sold over 80,000 units for *Hell To Pay* in six weeks! It's real, it's arrived, and if that's not a band, what is?

Clearly, Healey is the epicentre of the project and continues to perpetuate his relationship with Joe and Tom at every opportunity. Although Tony agrees that an abrasive dig-in-the-heels approach can be effective, it can sometimes needlessly fuel the media fire as well. Everybody's contributing their best to The Jeff Healey Band and using their strengths to further its development will eventually quell any pettiness and leave the proof in the pudding, and in record sales, and in awards, and in... you get the idea.

## The Biz

Creating a comprehensive infrastructure around a creative unit like a band has always been somewhat of an enigma to most. Its importance, however, can not be overstressed. After a period of gentle coercion (read: nagging) we were able to coax a few pointers from the aforesaid Tony Tobias as to why The Jeff Healey Band is successful in a corporate sense.

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Tony was instrumental in negotiating what is rumored to be one of the best publishing deals in Canada. Indeed The Jeff Healey Band has kept all (!) of their publishing. It is administered through their own publishing company, See The Light Music Inc. All publishing is licensed for a limited time period on a territory by territory basis, i.e., Warner/Chappell handles them in Japan, but Irving/Rondor may take on another area of the world, etc. No co-publishers, no inter-

national deals. As well, all print deals were done separately to open doors to more advances and, hence, more financial power.

Tony, along with the late Richard Hahn and Tom Stephen, molded the strategies that broke The Jeff Healey band in the first place. Clive Davis, president of Arista Records in New York City, wanted the band... badly. This yielded bargaining power. The demand was further amplified by the band's shrewd willingness to play out in

the early stages. Benefits from this action? Control composition clauses and full rates on mechanical license fees, to name a few.

Tony reiterated trust and teamwork as key success factors. While Tom is on the road with the band handling management work as well as playing, Donna Zeeman handles business at the home base office at Forte Records. Tony acts as confidant, publishing administrator, advisor and crisis management. Teamwork, definitely. ■

## Toys

The Jeff Healey Band has developed a strong rapport with several manufacturers and distributors to better fulfill their equipment requirements. Peter Janis at TMI helps to furnish the band with any Fender equipment they may need.

Peter explains: "The Jeff Healey Band is a Fender endorsee. It's our policy to work with bands that are already Fender users. Jeff was using his favorite Squire Strat when we approached him at the Commodore in Vancouver around the time when *Roadhouse* and *See The Light* were being released. The Jeff Healey Band is very supportive of TMI and Fender, and has had major involvement with the second annual Guitar warz competition, where Jeff was one of the main judges."

Jeff right now is using a Fender Strat and several Squire Strats, all retrofitted with Evans pickups. Peter also supplied Jeff with one of the new twelve string Strats for the recording of *Hell To Pay*, as well as several Fender amps - a Fender Twin, M80 and Princeton chorus. His only non-Fender axe is a Jackson doubleneck.

Joe Rockman is also an avid Fender user. He sup-

ports a Precision Plus bass as well as an assortment of 410 and 412 Fender speaker cabinets. Joe's other bass is a Tokai Jazz Sound.

Rod Evans and his partner Rob Tilley supply Jeff with the Evans pickups that he swears by. Rod recalls: "We first met Jeff three or four years ago when he was playing Harpo's in Victoria. He had heard Stevie Ray Vaughan was using one of our prototypes of what is now called our Eliminator humbucker pickup. So we came down to the club and popped a set of Eliminators into his guitar in between sets. He's been hooked ever since."

According to Jeff, the Evans pickups are the only humbuckers that sound like single coils, nice and bright with a chunky bottom end. But they're not wimpy sounding, nor are they microphonic; and they are very loud. All of Jeff's guitars are retrofitted with Evans pickups.

DOD electronics also approached Jeff to try some of their equipment. Jeff's extensive pedal collection includes a DOD digital chorus/flanger, octaver, distortion, delay, overdrive, equalizer, flanger and a wah/volume pedal on a DOD pedal board. Other goodies in the pile o' pedals include an MXR flanger, Boss equalizer and

Tokai overdriver. Joe Rockman uses a Digitech (division of DOD) Smart Shift.

The Jeff Healey Band is also an Electro-Voice wireless system endorsee. All of Jeff's guitars are fitted with a wireless implant, so there are no loose body packs to contend with, except for his Jackson doubleneck. Apparently, the internal electronics were too intricate to afford the extra space necessary to fit in the wireless implant and battery. Joe also uses the E-V wireless systems for his bass rig.

## Amplifiers

For Jeff there are Marshall JCM800 100-watt heads and Marshall 412 cabinets. His rig is set for a relatively clean sound; he lets his pedal do all the grit and grunge distortion work. Joe's bass amp is a Gallien Krueger 800RB.

Joe Rockman also doubles on keyboards live. His keyboard set-up is all Ensoniq - an EPS with two expander keyboards.

Drummer Tom Stephen's meaty drum sound is courtesy of Ayotte drums - Ayotte kick and 14" snare, 10", 12" and 14" rack toms and 16" floor tom. Cymbals are from Sabian in sizes from 8" to 20".

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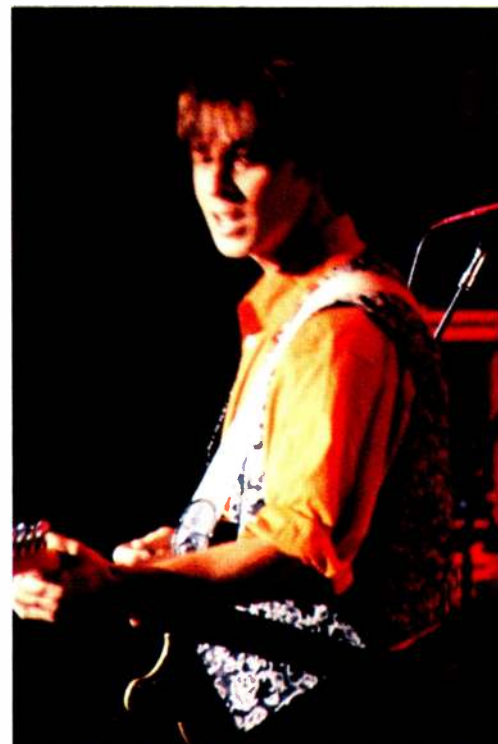
# DEMO

PHOTOGRAPHY

*Greg Holman*

WRITTEN BY

*Michael McClosky*

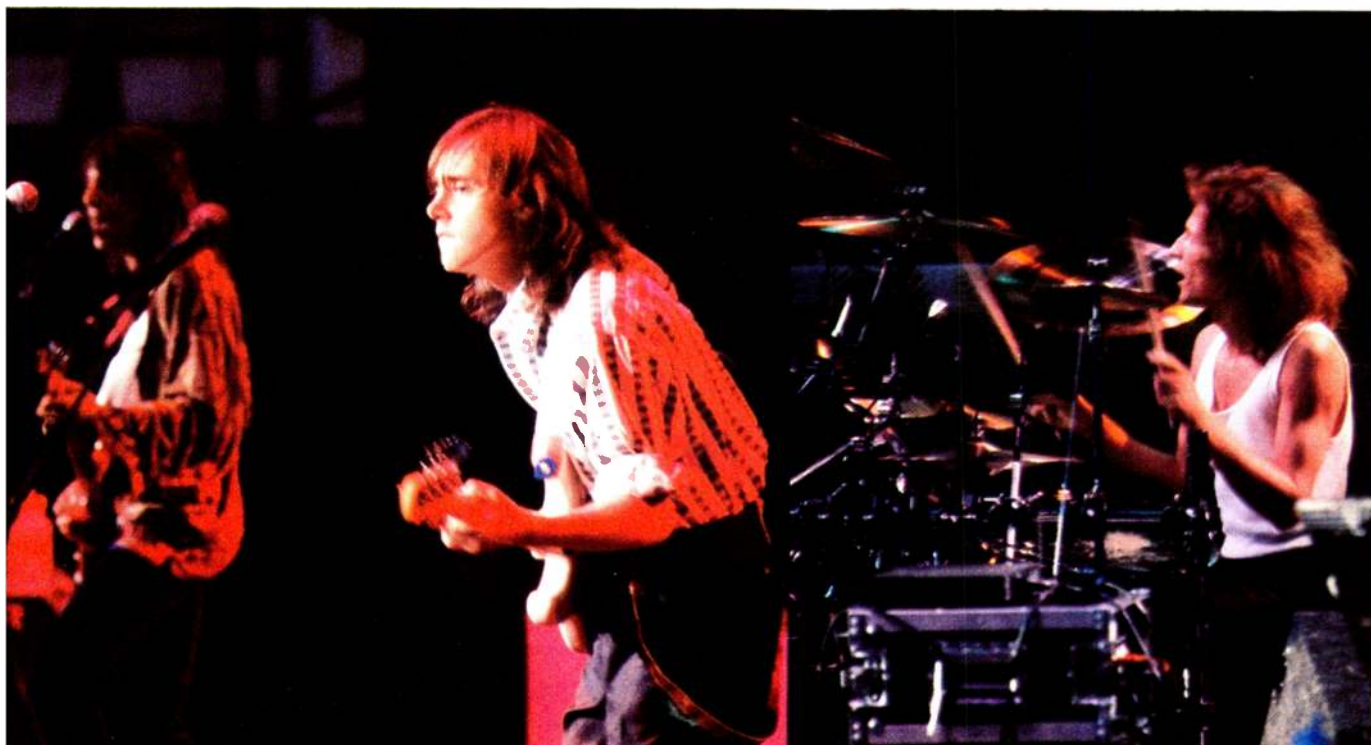




"She Ain't Pretty", the first single from the Northern Pikes' third album, *Snow In June*, is one of those songs that hooks you right from the first time you listen to it — an instant classic. The hilarious story, about a less-than-wealthy young man's pursuit of a "material" girl, is propelled by a rollicking instrumental track that pays tribute to the Chuck Berry/Rolling Stones school of barrelhouse rock 'n' roll. But to those of us who've followed the Pikes' career through their first two albums, 1987's *Big Blue Sky* and 1989's *Secrets Of The Alibi*, the song has another surprising twist — it's sung by the band's lead guitarist, Bryan Potvin, bringing the number of lead vocalists in the band up to three. In an industry that loves to pigeon-hole its performers, where having more than *one* front person is considered risky business, the release of "She Ain't Pretty" as the first single off a new album amounts to a declaration of defiance. But according to Bryan, it's just a natural step in the evolution of a band that views its musical partnership as a true democracy.

"It's funny, you know; we just started doing it," states Bryan. "I obviously wasn't writing and singing a whole lot on the first two records." But as the band began preparing demos for the new album, it was Bryan who had written a large share of the material. The other members told him, "If you're going to write that much you might as well learn how to sing." *continued...*

# CRACY ~ IN ~ ACTION



# DEMOCRACY~IN~ACTION

The Northern Pikes, who in addition to Bryan, consist of bassist Jay Semko, guitarist Merl Bryck and drummer Don Schmid, had their first taste of national exposure with the new-wave influenced *Big Blue Sky*. That album emphasized the songwriting of boyhood friends Merl and Jay and featured Merl front-and-centre for the most popular tracks, "Teenland", and "Dancing In A Dance Club".

The second album, *Secrets Of The Alibi*, had a rougher, more "live" sound, and found Jay fronting the band on tunes like "Hopes Go Astray" and "One Good Reason".

"We are a band, first and foremost, in the truest sense of the word," says Bryan. "We're an amalgamation of four people. And it's really, in a lot of ways, democratic socialism. Anyone can do pretty much anything they want. It's all for the good of The Northern Pikes - this entity, this thing, whatever we call it. It's just sort of this loose organization that we have where four guys are given liberty to try and experiment with anything they want."

## Using The Proper Tackle: The Pikes' Equipment

This time out, both Bryan and Merl will be using the ADA MP-1 MIDI guitar pre-amp. "One problem I've always had in the past," states Bryan, "was using two or three different guitars and trying to come up with a compromise EQ on my amp. You can make one guitar sound great and the other two sound like poop, or you can have all three sound pretty mediocre. And this time all three of them sound pretty hot!" Bryan uses the MIDI feature of the ADA to control an Alesis Quadverb ("I'm looking forward to not having to have six feet on the floor to switch over to something else") and sends his signal to two Fender Twin Reverbs in stereo. Merl is using a single Twin.

Guitar-wise, Bryan is using a "three hundred and fifty dollar" Squire Stratocaster with EMG pickups as his main guitar. "I don't know

why anyone would want to spend too much more on a guitar. It's great!" His other axes are a Paul Reed Smith and '70s Strat with Seymour Duncan pickups. Merl uses a Telecaster and a discontinued Fender Lead, along with a Takamine Acoustic.

Jay favours Precision Basses, an '89 Japanese model with EMGs and a maple neck, and a mid-seventies American with regular Fender pickups and a rosewood neck. On the album he used a combination of a direct box and an Ampeg SVT head with Hartke cabinets. Live he will be using a Peavey Megabass head. His front-end sound will be a combination of a direct signal and the top end of his Peavey cabinet, miked.

Don Schmid uses a six-piece Canadian drum set, rack mounted. His cymbals are by Sabian.

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"The thing is," adds Jay, "if a guy writes a song, he'll present it to the band in a raw acoustic form, like just singing and playing it on acoustic guitar. But it really takes the band to develop it into a completed song. And in the end it becomes a band song."

The idea of adding a third voice to the band was not the kind of thing most record companies would encourage, including, at first, The Pikes' label, Virgin. "I asked the record company head what he thought of having three singers on (the record), and he said, 'Suicide!' That was it; it was a one word conversation," says Bryan. "But everyone had decided that it was either going to garner us a lot of attention, or it was going to confuse people, one or the other."

*Snow In June* explores The Pikes' diversity in other ways as well. "The first two albums we did, we had gone out and played those songs live for at least six months or so before we went in and recorded them," says Jay. "Whereas on *Snow In June* it was mainly just sort of building on the basis of rough demos we had done back in Saskatoon. We thought, well, this is a good album to maybe expand ourselves.

"The first album was an amalgamation of five years of work, really, as most first albums are for bands. You just build up so much material over so much time that you record your 'greatest hits' for your entire life

up until that point.

"And then on your second album you've got to come up with the songs. Basically the second album was more live songs, songs that were maybe inspired more by travelling as well as just doing them in a live version, because we kind of went almost the opposite way from the first record. The first record we recorded almost everything individually, from the drums to the bass to the guitar to the vocals. We were left slightly scarred by that, so for the second one we said 'Let's just go in and do it live.' It was a lot more rollicking sort of record.

"And in *Snow In June* we sort of took the best of both worlds. There were some songs that we recorded absolutely live, and then other songs were built piece by piece, depending on the tune and whatever it took. Plus having the other people play on the record was kind of a neat thing. We hadn't really played with other people in the studio before."

Those "other people" included revered rock keyboardist Garth Hudson of The Band, and Lovin' Spoonful legend John Sebastian, as well as singer Crystal Taliefero from John Cougar Mellencamp's band. "The thing that was flattering about it was that they actually liked the songs and that's why they wanted to be involved in it, really, because I don't think Garth plays on

that many records now. It basically was a case of getting the tapes to the people and explaining to them what we were sort of after, and taking it from there. Persistence on our management's part paid off."

When The Northern Pikes hit the road this summer they'll be filling out their sound with a fifth member, keyboardist Ross Nykisoruk. With the amount of keyboards on this album, Jay explains, it seemed a natural thing to do. "We'd seen him play in other bands that had opened for us over the last few years. He's got a nice knack for knowing what goes where. We were just knocked out in the first rehearsal we had. He instinctively knew certain things that you just can't learn. You have to know what fits at the right time. I think he'll be a valuable asset."

Do the boys have any advice for other, aspiring bands? "I have one piece of advice," says Bryan, "if your goal is to become a recording act, then scramble and save as much as you can to buy studio time, and get used to that environment. Begin to learn that skill, so that you get sharp in that environment, so that when the time comes to make a major LP, you're used to it."

"You've got to love music," adds Jay, "and if you're lucky enough to get with some guys, or girls, who are your pals, that's really what it's about." ■

## What A Difference GHS Electrics Make.

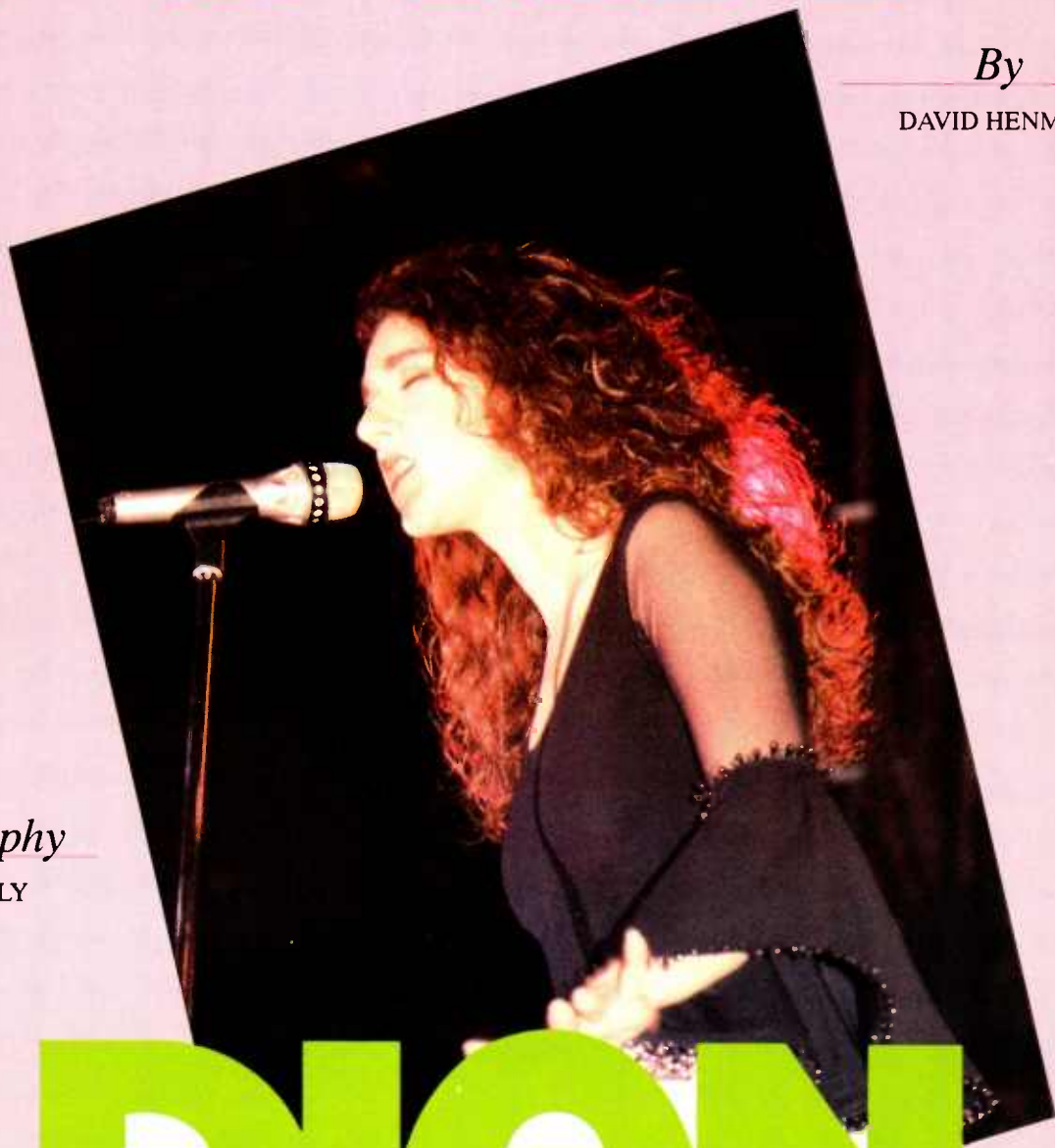
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# DESTINÉE À BORN T

*By*

DAVID HENMAN



*Photography*

KEVIN KELLY

# CELINE



# CHANTER

# O S I N G

*One could argue that Celine Dion had no choice but to devote her life to singing.*

**O**ne of the youngest of (count 'em) fourteen children, Celine was born into "La famille Dion", a family singing group that toured the cabarets, night clubs and concert halls of La Belle Province for years. It is very likely that she began singing around the same time as she was learning to walk, talk and eat with a spoon.

Celine took a break from filming her first movie to phone *Canadian Musician* and talk to us for this article. She has the starring role in a French mini-series which is the true story of a sixteen-year-old abused girl who takes her parents to court.

Her day starts at five a.m., and one can sense the emotional involvement of taking on such a role; I had the feeling she was relieved to just be Celine Dion during our short conversation.

From the age of five, Celine found herself "on tour" with her family. Some four or five years later her parents bought a restaurant/bar, where one of her brothers played piano. "With the permission of my parents," recalls Dion, "sometimes I would sing on the weekends. It was at that time that I knew that singing was my career, my life. Then the restaurant burned down, and I said to my mother, 'I really want to sing.'

And she said, 'Okay, but you'll do it professionally.' My mother wrote my first song, along with my brother, who wrote the music. We did a little cassette tape at home. My favorite singer at that time was Ginette Reno. My brother saw in the liner notes of her record, 'Produced by Rene Angelil.' We sent the cassette to Rene, and two or three days later my brother called Rene and said, 'I know that you didn't listen to the cassette, because you didn't call me.' He listened to the cassette, called us back in five minutes and said, 'I would love to see the girl.'" That afternoon Celine and her mother went to his office in Montreal. "He asked me to sing it in front of him, and that was it. I was lucky."

Ginette Reno's career was taken over by her boyfriend, and Rene Angelil dropped his law studies to manage Dion, who was thirteen at the time. Now twenty-two, she has recorded ten albums in French, at first for Trans Canada, then on Angelil's own label, and finally moving to CBS, where she recorded the recently released *Unison* after taking a crash course in English at the Berlitz Institute.

Dion is remarkably candid about the role luck has played in her career. At the same time, however, she feels equally indebted to her family, and stresses the importance of teamwork — having the right people around you.

Strictly a singer, Celine does not involve herself in the

day-to-day business of her music career. Even her albums are recorded without her involvement, beyond choosing the songs and going into the studios to sing them. She has only vague recollections of her early albums: "It was like a dream. I didn't have a chance to 'taste the moment.' Now I am older, a woman, and I want to be more involved."

Although she "dabbles" on piano, guitar and accordion, she plans to study piano so she can write her own songs. She has been studying voice for six years with Tosca Marmor in Paris. "I bring my Walkman with me when I go to Paris, and record my lessons; so when I'm at home, every day for about half an hour I can do this. It's classical, or opera - N. Vaccai, an Italian composer." Her only other training came from jam sessions, or "soirees", with her family.

*Unison* was produced by David Foster/Tom Keane, Andy Goldmark and Christopher Neil in Los Angeles, New York and London respectively, with songs contributed by Foster, Stan Meissner and Aldo Nova, among others. Again, the tracks had been recorded when Celine walked into the studio to lay down her vocal performances.

## The Care And Feeding Of 'The Voice'

Disdaining alcohol and tobacco, Dion has a tour routine that is somewhat eccentric. "After the show, I eat something, because I eat little or nothing before. Then I go to bed for fourteen hours. I wake up around two or three in the afternoon and have breakfast and lunch at the same time. About five o'clock I do vocal exercises for an hour, and then take a shower with very high humidity in the bathroom. I also carry a humidifier for the hotel room and the dressing room. The humidity is good for the voice. And I don't talk; all day I don't talk, at all. Then I go to the soundcheck."

Tea or warm water with honey and /or lemon are helpful for the voice, advises Dion. She also, when she has a sore throat, uses a liquid called Elixir, which can be found in natural food shops and was recommended by La Mere Dion: "It has a very strong taste, not very good." And she uses a suppository with a very long name: "Try it. It's very good." Her next challenge will be to study breathing techniques.

Celine Dion has been lucky, no doubt. In Quebec and in Europe she has been a star for many years, and the recipient of many awards and gold and platinum albums. In view of her obvious dedication, hardwork and sincerity, we at *Canadian Musician* hope that Celine's "luck" will continue unabated.

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# Learning from

by David Henman

An absolutely essential part of any musician's career, the music industry or entertainment lawyer deals with all aspects of the music business, from contracts to merchandising agreements, from trademark searches to publishing agreements.

In the first of this two-part series, some of Canada's top music lawyers answer some key questions that will give you a better insight into how the business works, and how lawyers can help guide you through it.

*Special thanks to Edmond Chiasson, for the initial inspiration, and Stephen Stohn, for help in selecting the questions - Ed.*

## At what point should an artist retain a lawyer, and for what purposes?

*Edmond W. Chiasson - Patterson Kitz (Rita MacNeil, PROCAN, Susan Dibbin, Brookes Diamond Productions):*

As soon as they've made a firm commitment to their professional career. Lawyers can be much more valuable in providing advice earlier rather than later. Artists need to understand the legal ramifications of their industry: publishing, recording, management, merchandising. A basic understanding of these legal issues will allow artists to make better decisions about how to pursue their objectives.

*Gary W. Cable - McLennan Ross:* As soon as they are dealing with other artists or third parties (manager, agent, publisher, record company) on any questions of obligations, finance, or property rights. This is especially important where the bargaining positions of the parties are unequal; for example, a new artist negotiating with a multi-national record company.

*Edmund L. Glinert - Farano, Green:* Initially, an artist may wish to retain a lawyer to have him review the artist's long term plans and goals, to see if the lawyer can provide additional input and insight as to how the artist should proceed in attaining these goals. Once the artist proceeds on a specific course, he should retain the lawyer at such times as he is confronted with legal and business issues that require independent expertise. Any substantial contract should be reviewed by a lawyer. Depending on the time and complexity of a matter, a particular business decision may also be worth reviewing with a lawyer. There are, of course, other non-entertainment issues, such as taxation, trademark registration or use, and general commercial issues, that should be reviewed by a lawyer.

*Stephen Stohn - McCarthy Tetrault:* You should contact a lawyer whenever you are asked to sign a document that you do not really understand or a document which covers over more than a short period of time.

*Paul Sanderson:* A lawyer should be retained before, during and after an agreement, for trademark searches and copyright questions, and for setting up a band entity.



Stephen Stohn.



Paul Sanderson.

## What should an artist look for, and expect, from an entertainment lawyer?

*Sanderson:* Knowledge of intellectual property law, specialized contracts, business law and the music business.

*David Wolinsky - Wolinsky, Liffman, Wolinsky (Fred Turner [BTO], Errol Rainville, Byron O'Donnell, Thunder Records Inc.):* General advice and protection with respect to the various aspects of the artist's career. An entertainment lawyer is also generally in the position to provide direction in those areas in which he is not specifically involved, i.e. management, label shopping, etc.

*Cable:* The most important element of an entertainment lawyer is their knowledge of the industry and its key players, as the music business is a 'closed shop'. A client should expect competence in negotiating, drafting and reviewing agreements.

*Stohn:* An artist should expect impartial advice not only on the legal implications of a proposed agreement or relationship, but also on the typical industry standards relative to the agreement.

*Chiasson:* Law has become so complex that specialization is required, and entertainment law is a very specialized field. It also helps a great deal if the artist and lawyer share a mutual respect for the "music". In other words, the artist should feel comfortable with his/her lawyer.

*Glinert:* Artists should look for a lawyer to answer specific questions that they may have with respect to any particular contract, transaction or proposal. They should also expect a lawyer to offer, wherever possible, input with respect to the viability of a particular transaction or undertaking. The artist should ensure that the lawyer is a skillful negotiator and is well-versed in matters of special interest to the entertainment industry.



# LAWYERS

## ? How expensive are entertainment lawyers, and how are they generally compensated?

*Stohn:* Our rates are dependent on a number of factors, including the urgency of the matter, the success of the negotiation and the complexity of the issues. But the most important factor is the amount of time required. We do not advertise a specific billing rate, but are happy to discuss the probable amount of the bill, before commencing services, and on an ongoing basis as services are being rendered.

*Chiasson:* Entertainment lawyers are as expensive as the time that they need to devote to their clients. That is why it is best if lawyers are consulted early rather than late.

*Wolinsky:* As a general rule, lawyers are paid on an hourly basis. Good advice is generally not cheap; neither should it be excessive.

*Glinert:* Fees for entertainment lawyers will vary substantially depending upon the number of years of experience of the lawyer and the overall demand for the lawyer within the marketplace. Rates can vary anywhere from \$75 per hour to \$300 per hour in Canada. They are generally not compensated on a percentage basis; in fact, in some provinces, the governing Law Society prohibits such compensation.

*Cable:* Most entertainment lawyers record their time in units of tenths or fifths of hours and will render fee accounts based primarily on recorded time. Sometimes the fee account will be increased or reduced depending upon such factors as complexity, urgency, and the client's ability to pay. As well, most lawyers expect a retainer deposit to be paid in advance of the work being performed.

## ? How difficult is it for an artist to attract private investment?

*Wolinsky:* With the minimum tax advantages, extremely difficult. As a general rule, the artist will have greater success with organizations such as FACTOR, or provincially funded artist assistance programs. Depending upon the nature of the project, however, there are always exceptions to every rule.

*Glinert:* It is usually quite difficult for an artist to attract private investment. Having said this, various investment packages can be tailored to attract individuals who may be interested in the long-term possibilities of investing in an artist's career. Very often, however, an artist attempts to attract money from friends, relatives, etc. for a first recording and this, more often than not, causes problems. I strongly recommend to artists that if they seek private investment, they do so from arm's length third parties.

*Chiasson:* Attracting private investment for an artist is very difficult. The industry is expensive and high risk. However, a carefully prepared and realistic business plan can be sold in certain circumstances. More artists should consider this approach.



Gary W. Cable



David Wolinsky



Edmund L. Glinert



Edmund W. Chiasson

*Stohn:* Unfortunately, the Canadian tax laws have never provided any incentive to investments in the music industry; and there are very few financial analysts and stock brokers who are at all familiar with the music industry. Accordingly, it is extraordinarily difficult to attract private financing outside the artist's immediate circle of family and friends, and in most cases the large amount of time and energy required to secure the investment would be better spent in writing and rehearsing new material.

## ? How much of an artist's merchandising should be given away, and to whom?

*Cable:* As with most rights, the artist should give away as little of the merchandising rights as possible. Whether this occurs will depend upon the relative bargaining position of the parties. Clearly, the greater the status of the artist, the more restrictive the grant of merchandising rights and higher percentage of royalty. Less prominent artists often grant a 'blanket' license over all aspects of merchandising.

*Sanderson:* Preferably none, but it is not uncommon to give away a percentage, which is negotiated, if you're dealing with an independent.

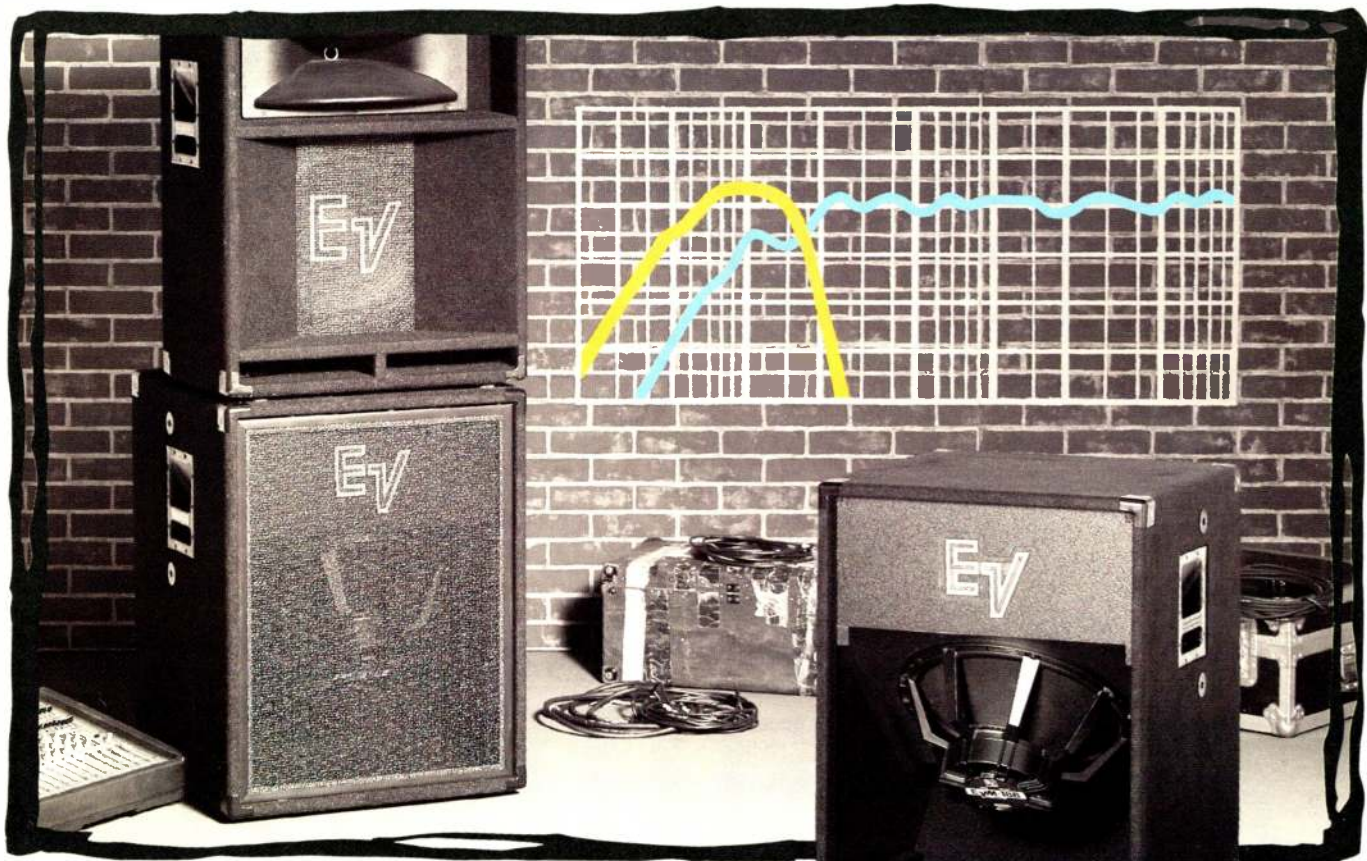
*Glinert:* Merchandising agreements vary in accordance with the stature of the artist. Major artists permit the large merchandisers to take only a flat fee and/or small percentage for selling their merchandise. Conversely, a new artist may be fortunate to receive a net thirty per cent of revenues realized from the sale of merchandise. A long-term merchandise agreement should not be negotiated at the very early stages of an artist's career, as merchandising becomes more valuable as the artist becomes more successful. It is in the artist's best interest to attempt to reserve his merchandising rights for as long as possible.

*Wolinsky:* Merchandising has become an extremely valuable part of an artist's catalogue and should be retained wherever possible. Unless the artist is in a position to deal with their merchandising in a realistic manner, however, it may be necessary to enter into an arrangement with either a record company or an independent merchandiser to handle this on their behalf. As a general rule, this will be on a fifty/fifty type of arrangement, but care should be taken to ensure that the party carrying out the merchandising is in fact capable of providing satisfactory services for the interest they are to acquire.

*Stohn:* While a significant number of smaller record companies, and even to a limited extent some major record companies, make it a condition of signing a record deal that they receive a share of the publishing, it is much rarer that they insist on receiving a share of the merchandising income. Generally speaking, merchandising agreements should only be signed with established merchandisers. Normally the artist will receive a percentage of the gross selling price of the merchandise, in the range of twenty-eight per cent to thirty-five per cent.

In the next issue of CM: Learning from Lawyers, Part Two — Negotiating A Record Deal.

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# FROM DEMO TO MASTER

A Guide To Recording At Home, In The Clubs And In The Studio.

by Don Breithaupt, Michael "Spike" Barlow, Vezî Tayyeb and Larry Anshell

## KNOW WHEN TO STOP

### Crafting the Perfect Home Demo

by Don Breithaupt

As the line between home demos and master recordings blurs, the job facing A&R reps, producers and music publishers becomes more and more difficult. Before MIDI technology made it possible for home musicians to produce crisp, fully arranged song demos in their rec rooms, industry people used to ask themselves two basic questions about the tapes they received: (1) Can this person sing? (2) Is the song good?

Lately, a third, troubling question has crept into the equation: Can we even distinguish the singer and the song in the midst of this sparkling sonic landscape? Or, to paraphrase Yeats, how can we know the product from the production? It's now possible to surround a mediocre, insubstantial song with all the frills, and fool most of the people most of the time.

"It's definitely harder to judge the song content than it was five or six years ago," says CBS's Richard Zuckerman. "The demos sound so much better than they used to. You really have to catch a band live to see whether they can actually perform."

For the home musician, the proliferation of music technology means that piano/vocal and

guitar/vocal demos, once the only way to pitch a song, will be passed over, except when the music in question is very traditional. "The piano/vocal demo is still useful for singer/songwriters," says MCA's John



John Alexander.

Alexander. The attitude of A&M's Max Hutchinson is more typical: "The days of Tin Pan Alley are over." Meaning, wake up and smell the digital. Meaning, you've got to dress your songs up a little to be competitive.

There are always exceptions to the current wisdom. Producer Mike Francis (the Good Brothers, Carol



Terry Brown.

Baker) would rather hear a song pitched with "one acoustic guitar and a vocal. The song should stand on its own. If you have to enhance it with a lot of extra musical stuff, maybe you should look at re-writing it.

There are, of course, large areas of popular music that can't be presented with a guitar and a voice. Dance music is the most obvious example. Often built on digital editing and the interplay of MIDI instruments, today's club fodder requires high technology just as clearly as heavy metal requires the crunch of a live band. "If you're talking about dance music, then yes, MIDI has improved the quality of demos," says BMG producer David Bendeth.

The fledgling composer might be tempted to ask, given these new high standards, whether a home production is enough. Don't A&R reps, producers and music publishers receive rafts of 24-track productions? The short answer is yes. Especially in the area of A&R, many bands are starting projects on 2" tape, just in case the master ends up being used as the basis for an album. "Sometimes you can salvage parts of a 24-track demo," says Alexander.

But nobody is claiming you need a 24-track master to be competitive. "Some people have a knack for making great-sounding 8-track demos," says producer Terry Brown (Rush, Cutting Crew). "Other people have a knack for making horrible sounding 24-track demos." Given the craphshoot nature of demo submissions, some industry people actively

continued...

# FROM DEMO TO MASTER

discourage musicians from taking the financial plunge necessary to record on 2" tape. "I tell people to stay away from blowing their loads on a 24-track production," says Hutchinson.

Besides, argues R&B producer Peter Cardinali, 4- and 8-track demos are capable of good definition, separation, etc. "What used to be finished product is available at the home level. It's a little dangerous, though, because not everybody's a great arranger."

Which raises a good point: having the technology at your disposal is not enough. You've got to use it musically. "With a minimal investment, people have access to computers, multi-track recorders, keyboards and drum machines," says Francis. "But it depends on who's running the MIDI gear. I've gotten some pretty weird MIDI demos."

There are ways to avoid MIDI weirdness. Don't get in over your head. If you've never written for brass, the mere fact that your sampler has a library of brass sounds shouldn't tempt you. Play to your strengths.

## ✓ Keep the instrumentation true to the song.

Nothing waters down a rock tune like busy sequencing. Nothing clouds a pop tune like token power chords. If your project involves a band, have them play live to DAT, an increasingly popular option. Use a drummer for rock tunes. "Real drums and rock go together," says Bendeth.

## ✓ When in doubt, keep it sparse.

WEA's Greg Tarrington says the voice, the song and the musicianship are easier to spot when the song is "down to the bare bones." That doesn't mean subtracting elements essential to your arrangement. It means erring on the side of caution. The answer to the question "can this string/bell sound save the tune?" is always no.

## ✓ Target your demos.

A tape that exhibits your band's quirky energy in all its glory will be unlikely to find sympathy ears at a publishing company. That's because a publisher needs the aural elbow room to imagine the songs with a variety of artists. "If you're after publishing companies, the more input the person listening has, the better," says Cardinali. Take more chances if you're trying to impress the A&R department. Don't be stiflingly safe. If you laid end to end the "safe" demos A&R departments receive in a year, they'd circle the world.

## ✓ Go easy with processing.

A little tasteful reverb, delay and



Don Breithaupt.



Mike "Pepe" Francis.



Richard Zuckerman

compression is okay but, given the limits of that narrow piece of tape you're using, drier is better. If you need to hear effects for inspiration while you're recording, fine, but try this: before you mix, pull out all the effects. You may be knocked out by how fresh everything sounds. If not, roll the effects back in. Slowly. Stop before the band sounds like it's underwater.

## ✓ Be selective

The music business wants only your best material. Alexander relates this all-too-common story: "Someone sends me a demo. I call and say I wasn't all that impressed. They say, 'Yeah, well, neither were we, but we thought we'd send it anyway...'" Which I think is really stupid." Live with a demo for a while before you send it anywhere. If you're starting to dislike it after a couple of weeks, you can be certain everyone else will hate it immediately.

## ✓ Don't skimp on your dubs

Mike Francis' pet peeve is fourth-generation cassettes. "Send a first-generation dub. Take your DAT, your 1/4", even your master cassette to a dubbing place." No matter how much work you've put into a given demo, it's only as good as the copy you submit. Listening to each dub before you send it is advisable (if mind-numbing).

## ✓ Mix for your audience

Boost your vocal level if you're pitching the songs to a publisher. There should be no doubt about lyrics and melody. If you're chasing a record deal, put the vocal where you'd want it on a record. And don't sweat the small stuff: "No one cares how much 3K you have on your snare drum" (Bendeth).

## ✓ Ask for help if you need it

(1) You can't sing. You: (a) reason that it didn't hurt Dylan's career; (b) get a real singer involved. (2) You can't write a decent melody. You: (a) go into rap; (b) get another writer involved. (3) You can't play everything the song requires. You: (a) remember that Danny Partridge probably couldn't play bass, and he got famous; (b) call some musicians. (4) You can't sing, write or play. You: (a) become an agent; (b) hold off on this whole demo thing indefinitely. If you answered (b) to all questions, proceed to conclusion.

John Alexander estimates the num-

PHOTO: PATRICIA GREER



ber of tape submissions MCA Canada receives annually at 1500. That's up from 900 only a few years ago, "because now everybody's got the ability to record." The percentage of mediocre material hasn't changed one bit, however, because the skills necessary for a serious career in music weren't altered when MIDI technology filtered down to the home market. In a way, the limitations of 4-track machines and live playing forced an attractive sparseness upon demos in the old days. No one aspired to the pristine sequenced elegance of Scritti Politti, because no one could afford to.

"There are people out there now who spend more time programming than writing," says Bendeth. "They could write three more songs in the time it takes to program some of these things." You may read that and think, "That's not me." Are you sure? Try paring your arrangement down to a lead vocal and bass line. Does it still sound like a song? If not, don't send it out yet — spend some more time *composing*. You're competing with 1499 other people.

## EFFECTIVE PRE- PRODUCTION

### As They Say In Boy Scouts, Be Prepared

by Michael "Spike" Barlow

The purpose of pre-production is to develop the musical elements conceived by the artist into a more complete and precise picture. This is achieved by trying any of an assortment of things such as a new arrangement, different tempos, key change — actually, anything one might try to take the music to a new level before going to the "official" recording studio and spending the big bucks.

This pre-production could come in many different forms. For instance, you may be a group and have worked out all aspects of the music, and just want to rehearse the material live; or, you could be an individual writer armed with just your guitar and a good voice. The latter would be a much different session than the former.

Let's explore a situation where you have a writer/guitar player on his own. He arrives at the studio with but



PHOTO: PATRICIA GREER

Michael "Spike" Barlow.

an idea for a song. After the initial coffee fix, we start off striping the multi track tape with SMPTE (unless the artist prefers to avoid any sequence and mixing automation) and, while we wait, maybe discuss the first song, asking such questions as: What tempo feels right? Is the arrangement complete? Is there any more coffee, and is it decaffeinated?

If you are not using a drummer, then you will have to program the drums; and even if you are using a drummer, you may want to lay a reference click track. In our case we should lay a (mono) drum sequence track, as this will allow us to record all the "analog" tracks: i.e. guitar, bass, vocals, etc.

(One further note on the click track: I find it useful when you want to check to see if your sequence is properly offset, very effective when running MIDI sequenced instruments in real time while mixing.)

So at this point we could lay down melody and chord structure parts, with a quick scratch vocal laid down solely for cues. The song is definitely developing into a *Billboard* Top Ten hit, and we passionately work towards the end product, laying down hi-hats and cymbals, strings and horns, percussion and bass and...well, you can go on and on, although sometimes less is better (a consideration not to be overlooked!!!)

It's time to do vocals, and in this particular song we need a thirty-two part chorus section. One way of executing this task would be to record all the parts one by one, tackling each chorus individually until it is completed two days and six vocalists later; or we could record an instrumental mix to a mastering deck, then fly it in

to a track on the multi, and start filling up the other open tracks with your thirty-two chorus vocal parts. When all the vocals are recorded, balance them out. Next mute the guide instrument track and sample the chorus "a capella" to the sampler of your choice. Then roll your multitrack back to the master version, to the first chorus cue point. By selecting the key trigger note assigned to the sample, you can then find the most accurate trigger point, write that point as a note in your sequence, and then the sampled chorus vocals should play in sync with the track. Now find the other chorus sections and write these positions into the sequence and...voila! The thirty-two part chorus is done. Caution: If there are key or tempo changes in your chorus, you may want a quick "Saved By Technology" demo on a "Sound Tools Digital Editing System". This Mac and Atari computer-based system is capable of time expansion and compression, pitch shifting, equalization and many other wonderful things.

For example, in our song, the chorus modulates after the lead section, and our sampled chorus is now a semi-tone flat. If we tune the sample up a semi-tone, the sample becomes shorter (it's mathematical, Watson) in time! Now the sample is in tune, but it plays back too fast. With Sound Tools you can change pitch without changing the speed, or vice versa. A bit of thought and imagination with this system could open up new worlds of digital home recording.

This system and the four track digital multitrack will help to bridge gaps between demo (semi-pro) and professional recording studios.

The song is now ready for the long

# FROM DEMO TO MASTER

awaited lead vocal track. Personally, I like to run the track a few passes while the vocalist warms up, recording the takes and saving them for listening purposes. Sometimes exceptional parts of performances only happen once, so record wherever you have open tracks.

Depending on the vocalist, you might break the track down to verses and choruses and work on them separately, or even break it down to line-by-line — whatever works best for the situation. Variable pitch recording of vocals might be considered on lines containing notes beyond the working range of a vocalist, or when doubling parts, and can create both subtle and extreme aural effects.

It's been my experience to record guitar leads, overdubs and ad libs last, or towards the completion of recording, because at this point you can see all the potential holes available after the vocals are done and can avoid clashing with it melodically and rhythmically.

So now, after listening to the song a couple of times, we decide we have successfully recorded all the tracks necessary and it's time to mix! Rock on!

Another popular situation for recording is having the band all play together, live. I enjoy this because it is reminiscent of a live show, and if you have a tight group of musicians that are well rehearsed, you can get a great feel for recording.

So, the band arrives and you mic up the kit, guitars and bass, keyboards, get the band jamming or rehearsing while you set your levels, put the vocalist in a booth and record. Depending on the band, this can be very cost effective. A band just back from a six-night-a-week bar tour should be pretty tight if the songs are part of their nightly set list (and they avoided the evils of "touring the clubs"). In this case they could bang off the beds for a twelve song demo in a couple of hours. If you like the way



*Turtle Recording's 24-track mobile truck.*

it sounds off the floor, you could go into mix mode immediately, or begin overdubs and repair any flaws in the tracks.

Also, one may consider bouncing from one tape format to another; possibly you have a great vocal track, but you want to build a new instrument section. Bounce from your 4 or 8 track up to the 16 or 24. One consideration when you bounce would be to process the track with an equalizer, compressor, de-esser, BBE Sonic Maximizer, noise gate, etc.

Most importantly, keep things flowing in the studio. Plan a step or two ahead whenever possible, and you won't be wasting valuable time and money. Doing sequencing at home is preferred because nothing stifles progress like sitting in the control room, editing volume and pitch parameter commands note by note, while the singer peers through the window with a less than endearing stare.

Having a couple of sets of typed lyrics, a predetermined track require-

ment and knowing the tempo, key and arrangement will all contribute to a more efficient pre production session.

## Making a Record: Getting the Job Done

*by Vezi Tayyeb*

### ✓ Choosing a Studio

Having been on both sides of the control room for some years now, I am often asked to give advice on how to improve the odds of having a successful session. After shelling out major dollars at a typical 24-track studio, many musicians wind up shaking their heads, wondering what could have gone so wrong between their home studio/rehearsal tapes and the expensive finished product they've just walked away with. I wish I had a dollar for every time I heard: "Man, it



*Good notations and labelling are necessary when patching cables for live recording.*



sounded so much bigger in that studio than it does at home on my ghetto-blaster (ie. reality)"; or, "The engineer was hopeless — I got better guitar sounds on my four-track."

A lot of bands pick a certain studio because a high-profile band, let's say Rush, recorded their last album there, and because the glossy picture shows a control room that could pass for Darth Vader's video parlour. The assumption being, of course, that with all those knobs and gizmos and by breathing the same air, they too will sound like Rush (maybe better). Sure, and there's a limo parked out front too. It should occur to them that Rush not only has first-class musicianship and a wealth of experience to draw from, but also a virtually unlimited budget. If you don't have all three of the above, be more sensible. Shop around by asking friends about their studio experiences, and listen to as many local tapes as you can. When you hear something you like, note the studio, the engineer, and try to find out the size of the budgets involved. Hopefully, after a little research, you will narrow it down to a few candidates.

### ✓ Final Preparations

Now is the time to go down in person. After all, you wouldn't buy something this expensive by just looking at a brochure, would you? How does the studio itself feel? Are you comfortable? Can you relate to the engineer, and does he seem to share your musical taste and understand what you want? Compatibility between all these elements is crucial because without it you will not perform well. And the bottom line is that no matter how many bells and whistles this studio has, the final product will only be as good as your own performance.

Finally, before inking the deal, calculate how many hours you realistically think your project will take. Now double the total amount. Can you still afford it? If not, stop right here — don't do it. About eighty per cent of all the sessions I've done over the last fifteen years have gone over budget, and about half of those doubled their original estimate. It is far better to cut down the number of songs you're doing, look for a cheaper facility to record in, or switch to live-off-the-floor kazooos, etc., than it is to sweat out your lead vocals in the midst of a nervous breakdown when you realize

the sun's coming up and you're only on the first of five songs. Not only will you wind up broke but you'll also have a tape that will eternally and painfully remind you of all those last minute panicked compromises.

Contrary to rumours, engineers are not magicians. To that end, each musician should consider him/herself responsible for his/her sound. For example, the drum soundcheck will typically take up seventy-five per cent of set-up time. The drummer could help a lot by scaling down his kit to his absolute minimum requirements. Less microphones mean less phase cancellation problems, fewer headaches and a quicker session start. Ideally, skins should be new; actually I prefer day-olds (less tuning problems) with no buzzes or squeaks in the hardware; and please leave the Burmese gongs at home.

I personally like guitar and bass players to give me their own unique sound, even if it is heavily processed. If amplifiers are used, they should be as small as possible, and players should sit as close as is

comfortably possible so they feel a bit more "inside" their sound. Any additional signal-processing should be discussed with the engineer beforehand. Barring any technical problems, and with a decent mic, engineers should rarely have to EQ or "doctor" a proper sounding guitar.

### ✓ A Little Advice

Keyboard players should make sure that the acoustic piano, if needed, has been tuned beforehand. In the case of multi-synths, it's very effective to mix the keyboards on the floor using a simple high-quality line mixer and to give the engineer a stereo feed via two direct boxes. You'll be more in control of your sound and the engineer will appreciate the simplification process.

Other than the guitar, piano/vocal sessions, and unless you're Lisa dal-Bello or Murray McLauchlan and can deliver consistently flawless vocals, don't bother trying. Do a 'ghost' vocal that will be erased later. As an over-

dub, there will be way less pressure on you, and the engineer will be able to concentrate on giving you a better vocal sound.

If you do not have a producer, assign the task to one, maximum two members of the band and stick to it. Nothing causes more confusion, more stress and just plain screws things up than all the musicians in the band simultaneously yelling out instructions and criticisms to the engineer while also complaining about the coffee. If there's a particularly unique sound you're looking to mimic, bring a cassette. Playing the engineer an actual recording is infinitely more helpful than saying, "It needs more oomph."

As far as musical arrangements go, here are some rules to follow:

1) Less is more, unless you are getting paid "by the note".

2) Individual parts should not overlap each other too often in the same musical register.

3) The most important things that make for a good mix are proper relative volume

levels, and being as in tune as possible.

4) Rehearse, rehearse then rehearse some more before you take one step into the studio.

I know all of this sounds ridiculously simplistic, but following these rules isn't very easy at all.

A bunch of small things come to mind, like, bring your own headphones if you're really tuned to their sound. (You've got a fifty-fifty chance of matching the correct impedance.) Make sure your musicians are punctual — so obvious, but so crucial. Click tracks are a real drag, musically speaking, unless you are forced to use them because of sequencer tracks or film/jingle time restrictions. Use the same tuner for everybody, and don't chintz out — order in food for everybody (including engineers and assistants). Don't beat your head out over one song for four hours; move on to another one and then come back to it. Keep resting your ears by leaving



Greg Torrington.

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# FROM DEMO to MASTER

the control room periodically and you'll maintain a much better overall perspective on just what everything sounds like. Along the same lines, before the final mixing session, try doing some rough mixes; take them home, play them in your car, etc. This way you'll have a more accurate idea as to what the studio monitors are giving you.

In general, don't put undue pressure on yourself or get hung up on the technical end of things. Have realistic expectations and then go for the gusto. Chances are you'll do fine. Hey, wait a minute, there *is* a limo waiting outside!

## LIVE RECORDING

### The Logistics of Capturing a Live Performance

by Larry Anshell

Here's the situation: Your buddy's band is playing at the local club next week and they're talking about a live recording. You've recorded his band before in your sixteen-track home studio, but the tapes have never quite captured the energy of their live performance. His band has made board tapes (straight mix to cassette off the house console) of their gigs before and weren't too happy with the results. They want the ability to come back to their live tape for mixing and possible over-dubs.

Since the band usually gets paid in beer at this club they don't quite have the budget to hire a professional mobile recording service. They unanimously volunteer you to bring your home recording equipment to the club, and being the ambitious engineer, you accept the challenge. Well, the good news is that, with the proper understanding and preparations, you

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# FROM DEMO to MASTER

can use your home (or rental) equipment at the club and, even rival the quality of some professional live recordings you've heard on albums, radio and TV.

Professional mobile recording services often build entire studio control rooms into their trucks. These custom-designed audio trucks can pull into the alley behind a club or coliseum, run electrical and audio connections, and be ready for a soundcheck within a short time. The audio signals to the truck are usually taken by splitting the output of each individual microphone on stage in a "Y" fashion. By isolating one side of each microphone output with a transformer, the house sound system and the recording truck can share the same microphones without causing any adverse electrical interaction with one another. Additional microphones are placed specifically to capture the room ambience and audience response. Professional recording trucks have a definite advantage, but you can utilize these same live recording techniques in an office, back room, or rented box truck.

It's important to understand the differences you'll encounter between recording in the controlled space of your home studio and the sometimes totally out of control situation of a live performance. Blaring stage monitor levels, feedback, bad audio cables and grounding hums and buzzes are just a few problems that can threaten the quality of your recording. There can be a lot of pressure; unlike the studio, you've only got one chance to do your job right. Before arriving with your car-full of gear, inspect the club for a suitable place to set up your equipment. If you want to monitor with near-field speakers (rather than just using headphones) you'll need a room with adequate sound isolation from the stage. Compare notes and establish a working relationship with the house soundman — you'll be counting on his co-operation. It's a good idea to have a pre-

## Waterproof

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exercise because of knee problems. So into the water she bravely plunged. And today her energetic body joins a somewhat braver soul no longer dissuaded by the terrors of the deep.

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production meeting to discuss the number of console inputs you'll need, microphone selection, microphone splitter patching, and so on.

Unless the house sound system can provide you with a transformer isolated mic split, you will have to provide your own. You'll also need an audio snake with enough length to reach your equipment from the stage. When looking to rent a microphone splitter box, make sure it isn't a hard wired or resistive split, but an isolated splitting system with high grade transformers (Jensen or the equivalent). With most splitters, you'll have the choice of taking either the direct or isolated signals from the microphones. Because the isolated output path also isolates phantom power from condenser microphones, you must provide phantom powering from the audio system connected to the direct mic signals. The box should also have the ability to lift the ground of each channel.

The most convenient place to locate your splitter is next to the microphone input box on stage. Make sure you can access this location at all times before and during the performance. With the microphones plugged directly into your splitter, you can then patch one set of outputs back to the stage box, and the other set of outputs to your recording snake. To avoid later confusion, clearly label each patch with the corresponding purpose the microphone is being used for. In addition to the splits taken from the sound re-inforcement mics, you may want to place a few extra for recording purposes only. Examples of this could be: stereo overhead mics for drums, ride cymbal mic, bottom snare mic, bass guitar mic (to mix with direct signal), ambient mics, etc.

Ambient mics are used to pick up the sound of the room as well as the audience response. For an accurate sound, you should use at least two microphones to create a wide stereo image. Depending on the type of mics you use and their placement, different percentages of room vs. audience can be achieved. For example, a PZM mic taped to the wall is completely non-directional and will pick up the whole room including the audience, while a hyper-cardioid shotgun mic pointed at the audience will pick up audience response and very little of the room sound. The ambient mics should be recorded in stereo to dedicated tracks

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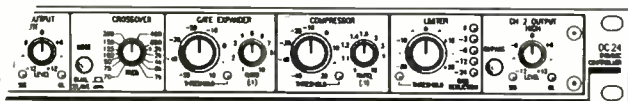
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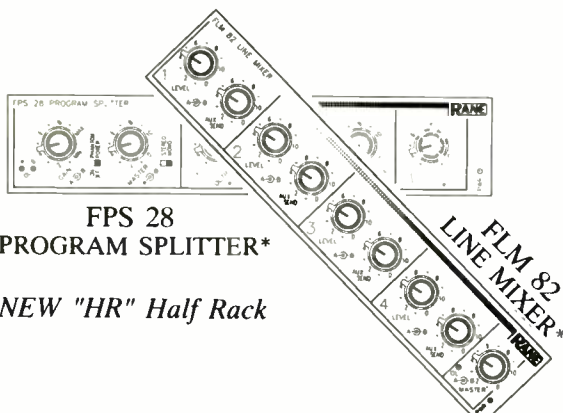
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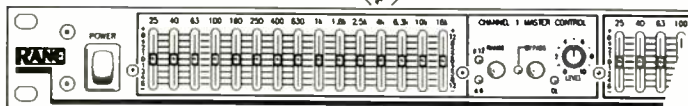
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of your recorder, so you'll have the ability to bring the ambience in and out of your final mix.

Stage monitors, at loud levels, can be a real problem for recording clean tracks. Besides the potential for feedback, monitors can bleed into vocal and drum mics, making the overall recording much harder to control. With the co-operation of the house or monitor soundman, you should be able to keep the stage volume at a level which is comfortable for the musicians, but not destructive to the recording. Placing monitors off-axis to the microphones can also help with separation.

Grounding and electrical problems can also introduce noise into your recording. You can greatly decrease your chance of encountering grounding problems by sharing the same leg of power with the house system. An AC line regulator can also help keep power clean and up to spec, while an AC isolation transformer can sometimes help to eliminate grounding buzz. Lifting the grounds on all the channels of the mic splitter box can also frequently eliminate problems.

So now that you're all wired up and plugged in, check each channel of your mixer in solo for clean operation. To communicate with the stage, you can run a microphone from your location to talk back through the on-stage monitors. During the mic check, set signals to tape conservatively; performance levels can be two or three dB hotter than soundcheck levels. Once the band begins their house sound check and you've got your levels, record a song or two. You can then check the playback of each track at your leisure before the show starts.

Well, the rest is up to your talents as an engineer. If you're about to embark on your first live recording venture, remember that a bit of pressure and stress is normal. With a little turtle persistence you should be able to work your way through mountains of problems. Keep trackin'!

*Don Breithaupt is a freelance musician and composer who runs Green Dolphin Studios in Hamilton. Michael "Spike" Barlow produced Platinum Blonde's new album, among others. Zezi Tayyeb is one of the chief engineers at Kensington Sound in Toronto. Larry Anshell is manager/producer/engineer/musician at Turtle Mobile Recording Studios in Vancouver.*



# What is the Difference? Is There a Difference?

I can't tell you the number of times over the years that I have been asked, "What is the difference between the classical training one receives at the hands of some teachers, and the contemporary, commercial or Broadway sound that other teachers use?" Is there a difference, and what is the difference?

One can immediately recognize a classically-trained voice, and fundamentally it is in the way the words are pronounced; or, more correctly, in the way the vowels are sung. Remember, we can only sing the vowel in our language, because we can only sustain the vowel sound. \* We can sound the consonant, but it is not possible to sustain it. Try sustaining the T; it is impossible, and if you go through the complete alphabet you will find that the only consonants we are able to sustain are the M and L. In our language we are only working with five vowels or five vocal sounds: AH, EE, AYE, OH and U.

If a teacher goes to another language for the vowel sound, and the student spends a great deal of time doing exercises with that sound, it always shows up in the voice. Contemporary music needs the contemporary language of today, and if it is not used it sounds out of place and it doesn't belong. This is the main reason so many musicians do not want to take singing lessons: they don't want to sound phoney. But one must remember singing is learning a skill and technique, and like all skills, needs good trainers, coaches, etc.

Back in the fifteenth century when printing first came into widespread use, many books were published about training the voice. Also, in the fifteenth and sixteenth centuries there were many schools for the training of the Eunuch or Castrato. The Eunuch or Castrato were young boys who were castrated at the very early age of six or seven, and in doing so their voices did not change from the boy soprano. In fact, most of the classical music we hear today was written with the Castrato in mind. Women were not allowed to sing in public, so the Castrato took all the high voices. Many books have been written about producing this high sound. Many women today are trained to sound like the Castrato — you hear no bass in the voice. (By the way, most Castrati were from wealthy families, and it was considered a great honour to be chosen for these special schools.)

It was during this time that voices were singled out as soprano, alto, tenor and bass, and the voices were trained to fit into one of

by Rosemary Burns

these categories. Today, this is usually found in the conservatory teacher, who is interested in conserving the old traditions.

Contemporary voice teachers are more interested in the sound of today, and do not try to fit the voice into the category of soprano, alto, tenor or bass, but allow the voice to fit into a more natural sound. In many instances, the voice does not sound trained at all.



PHOTO: PATRICIA GREER

Rosemary Burns teaches singing in Toronto.

When people talk about the classical sound many forget that the classical sound we are talking about was the contemporary music of the day. Printing allowed us to conserve this music that was written for the instruments of their time. When we bring this music forward to today the instruments are changed into the instruments of today; but the voice in many cases has been left behind, and many teachers are using the old methods of voice training. Some of our stars of today can sing contemporary music and sound natural but are also aware that to sing the old music it is necessary to give the voice a trained style.

Basically, a good singer can hear the difference and yes, there is a difference.

*\*It is interesting to note that the human voice is capable of making sounds in five octaves. It is only possible to sustain the vowel in three octaves. Therefore, it is only possible to sing words in three octaves.*

People who claim they have a four or five octave range are only talking about the bird or grunt sounds they can make.

I'm doing some  
housecleaning  
in the back  
of your mind...



**H**i! It's me, your conscience. Between old phone numbers, song lyrics, and lame excuses, there's a lot of clean up to do!

But there are also great things back here. Look! A desire to help out a friend, a wish to give time to a worthy cause, the intention to help your community and your neighbours — and more!

Let's move this stuff up to the *front* of your mind and use it to change the world. Helping causes we care about will be a breeze without all the clutter, so let's get to it!

Oh, and by the way, that little widget you can't find is in the back of your top dresser drawer...



Imagine is a national program to encourage giving and volunteering.

by Phil Camparelli

## 54.40's Trademark Trumpet Tracks

When I first met the other guys in 54-40. I remember their eyes lighting up when they discovered the instruments I played, although it was the trumpet that brought me to the band. They had been dabbling with the strangest horn parts on the *Selection* album, and were looking for someone to recreate a few of these trumpet parts during live performances. The fact that I played keyboards and guitar as well created a permanent role for myself in the band.

I originally wanted to play sax. I was in the fourth grade, and the school band teacher said trumpet would fix my overbite. (Ha!) Around the house my father had all the Herb Alpert recordings, and my oldest brother introduced me to the music of Freddie Hubbard and Miles Davis. My mother was a piano teacher, and after giving up on my brothers, I don't think she counted on me to pursue music. As it turned out, the band teacher apparently saw some talent and convinced my parents to buy me a beautiful horn, a Benge/Claude Gordon model. It

remains the only horn I own.

The trumpet never did fix my overbite, and I eventually got braces. Of course, the braces changed my embouchure constantly. I tried using wax to keep from bleeding. My playing was going nowhere except downhill. I shifted my focus to guitar. When I got the braces off, I got right back into the trumpet with a passion. I did a big band thing, then I got into a Dixieland band, and even took conservatory lessons (I soon found out I wasn't cut out for classical). I attended a Stan Kenton clinic and took lessons from Jamie Croyle.

When 54-40 came along it was a new experience for me. I had always been wrapped up in the technical side of every instrument, and at times felt it would be impossible to really be a player. I think Neil influenced me the most by encouraging me to play intuitively. It is important: you have to develop your own style to go anywhere in pop music. I learned the importance of long tone studies, and since I never developed any



Phil Camparelli of 54-40.

real chops, I used these long tones as a basis for my peculiar style. A writer once described my playing as "Herb Alpert on acid". It was a good review, so I took it as a compliment.

The trumpet has become a bit of a trademark for the band, both aurally and visually. You can hear it used as a texture all over the first couple of albums. It's real dominant in songs like "Take My Hand" and "Sound of Truth". On the last album I incorporated solos in "Baby Have Some Faith" and "Over My Head". We tend to pick our moments live. I warm up before I go onstage, but some shows I might only play in two or three numbers. This kind of presents a problem for me. One day I hope to discover a way to be able to pick up my horn cold, halfway through a ninety-minute set, and be able to play without cracking a note.

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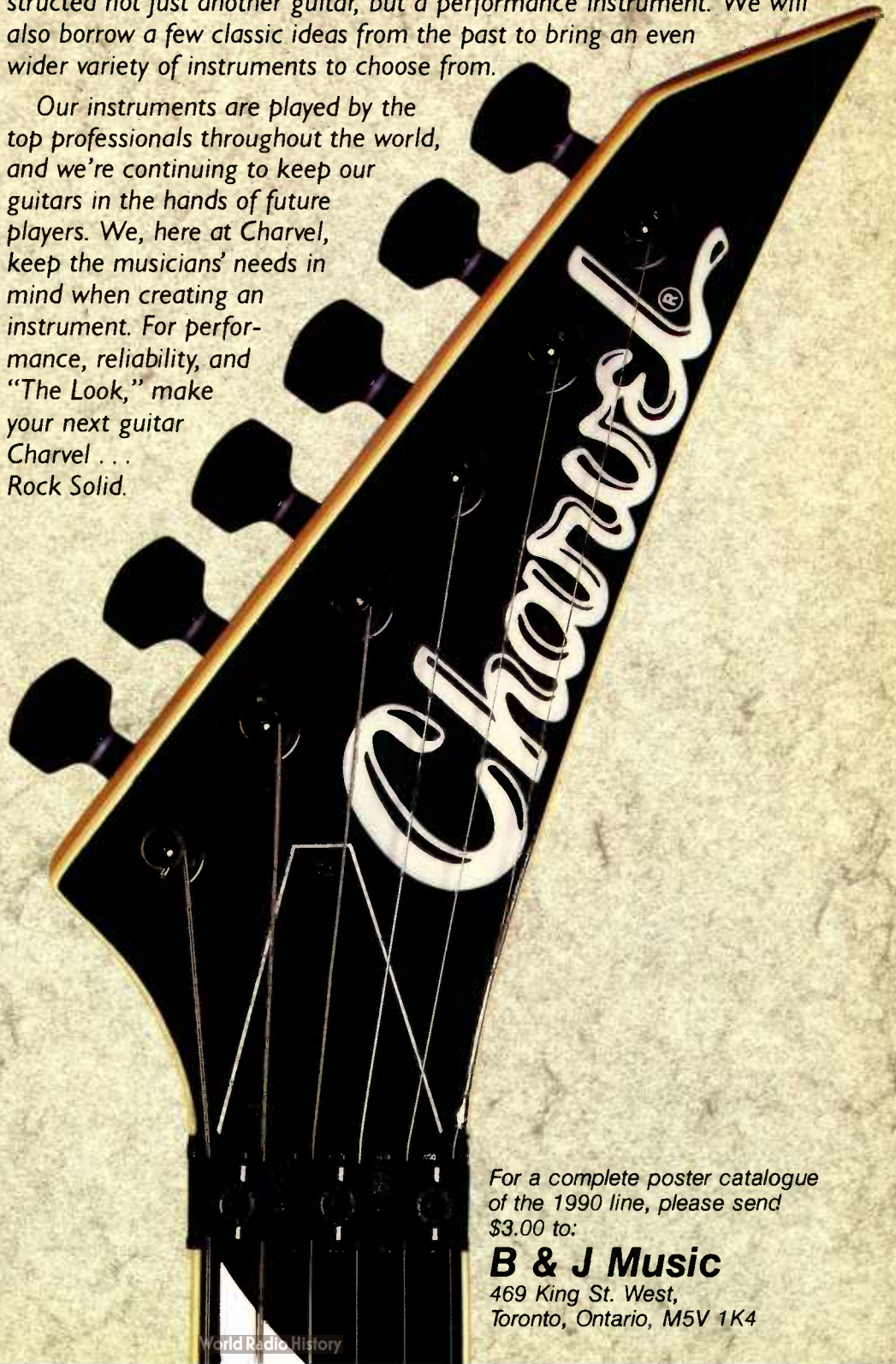
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## PART ONE

# An Interview With MOE KOFFMAN : Doubling

by Shelagh O'Donnell



PHOTO: RODNEY BOWES

**D**ie-hard subscribers to the "teach them while they're young or they'll never learn" school of thought may find Moe Koffman's story a bit hard to swallow.

Especially when they consider that Canada's jazz statesman, best known for his inspiring flute work, hadn't even as much as picked up this instrument until his late teens.

At the age of nine, Koffman started playing the violin, not switching to woodwinds until age thirteen in the form of saxophone — quickly establishing himself as a force to be reckoned with. His growing talents soon took him to the States and to valuable playing experience with numerous big bands headed by the likes of Jimmy Dorsey and Charlie Barnet. Though content as a sax player, Koffman soon realized that doubling is often a necessity for professional gigs and

studio work (an area he has since all but dominated). With the task at hand of mastering a second instrument, Koffman began clarinet lessons with Leon Russiano in New York, before finally taking up his last instrument — the flute — with the late Harold Bennett.

Though becoming a doubler can do much to increase a woodwind player's job opportunities, Koffman maintains that, unfortunately, there are sacrifices to be made. "It's really a constant battle of trying to keep up the different embouchure changes," he says. "By playing the sax, you mess up a bit of your flute chops. Though there are levels of competence that can be reached, depending on the individual, if you're a doubler it's very rare to be capable of sounding on both instruments as though you're not."

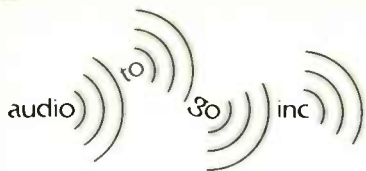
Mastering a second instrument, though hardly a simple undertaking, has everything to do with what you're used to playing on, and how you're used to playing it, stresses Koffman.

"The less pressure you use on a reed instrument, the fewer problems you'll have learning to double on the flute. For example, if you're a player who likes a very strong bite as opposed to playing loose, you'll have more trouble changing from a reed instrument to the flute than someone with a looser embouchure."

When Koffman returned to Canada in the mid-fifties, he found himself in great demand as a studio musician, an industry which he says, has changed drastically and is now almost non-existent.

"There used to be a lot of TV variety shows that required big orchestras and bands with woodwind and brass sections. Now, there isn't much being produced on this large a scale anymore, and when there is, most of it is simply replaced by synthesizers."

Koffman has been first woodwind call for studio situations (movies, radio and TV commercials/shows) for over thirty years, but now usually works alone or with a small group, in contrast to the big band situation of yesteryear. "Though studio work isn't as much of a job option as it used to be, it can be great experience for playing live shows like pit work for ballet and opera," he says. "At the high cost of studio time, you're really required to play a piece on sight and interpret it as the writer intended."



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# MIDI

# Hyper Hacking

by Rob Bailey

Chances are, if you told your friends that you were writing your own software, they might think that you had been suddenly transformed into a pathetic anti-social techno-dweeb, stringing together endless series of zeroes and ones, using only large amounts of Jolt cola and the occasional Dorito for bodily fuel. The truth of the matter is that the joy of writing your own MIDI software is no longer the exclusive domain of the geeky person with the plastic pen-holder in his/her pocket. In fact, over the next few issues, I'm going to show you how to create your own librarian program for the Emu Proteus using the simplest of tools: a Mac Plus (or higher), HyperCard, and some wonderful HyperCard MIDI tools from Nigel Redmon (HyperMIDI version 2.0, available from EarLevel Engineering, 21213-B Hawthorne Blvd., #5305, Torrance, CA 90509-2881 [213]316-2939). These MIDI tools are compatible with Apple's MIDI Manager, and also with HyperCard 2.0. No programming experience is necessary, and once you understand the basic design, the librarian can easily be modified to work with a wide variety of MIDI devices. Remember those RAM cards you bought (five for each of your synths at \$75 a pop)? Well, frisbee season is almost over...

Conceptually, a librarian is simple. The Mac is coaxed into a state of being able to transmit and receive data via its modem or printer port (this is the hardest part of writing the code if you were to program in Pascal or C). Next, a message is sent to your MIDI device that politely requests it to "spill its guts". Then, that big clump of data which the MIDI device has sent is verified by the Mac to make sure it contains the right amount and correct type of information. Finally, the data is written to disk in a file with the name of your choice. To place your fave patches back into the MIDI device, the order of operations is simply reversed! Due to the fact that the librarian is being written in HyperCard, the actual programming involved is very simple and limited to English phrases such as "Go to card DX7" or "Click at card button Request". This is a far cry from working in Pascal or C, for these complex programming environments require a degree in Egyptology to make even a blank window appear on the screen.

HyperTalk is HyperCard's native programming language, and it is made even more powerful than it appears because its command set is extendable by using External Commands (XCMDs) and Functions

(XCFNs). XCMDs and XCFNs are special "code resources" that are grafted onto the "resource fork" of a HyperCard "stack". HyperMIDI Ver 2.0 makes this grafting process simple by including a handy dandy stack that installs the MIDI tools directly into HyperCard with one mouseclick! Each XCMD and XCFN added to a stack adds another key-word to HyperTalk's vocabulary, enabling sophisticated actions like transmission and reception of MIDI data to be reduced to a simple programming "sentence". For example, with the correct XCMD installed in your stack, you could pull down HyperCard's "Objects" menu, create a new button and then type in the script 'hmWriteMIDI hmConvert' ("CO 01"). Every time the button is pointed to and clicked at with the mouse, the MIDI message 'Channel #1, Patch Change#1' is automatically sent to whatever device is lurking on the far side of your MIDI interface. In this instance, 'hmWriteMIDI' is the XCMD that is responsible for transmitting the MIDI data, while the XCFN 'hmConvert' is responsible for converting the text ("CO 01") into decimal numbers.

Anyone who can figure out their booking agent's percentage need not be scared by the "CO 01". The two numbers necessary to make the patch change happen are represented in hexadecimal, or base 16, notation. The reason for this is that a three digit decimal number can be represented as a two digit hexadecimal number, i.e. 240 decimal = FO in hex. Using hex can be awkward at first, but ultimately it is much more elegant and efficient. After all, nearly every manual has all of its System Exclusive documentation in hexadecimal. Now isn't that just too conveeeeenient!

Next issue I'll show you a step-by-step guide to creating your very own Proteus librarian in HyperCard. If you have never opened the HyperCard disk that came FREE with your Mac, I would recommend doing so. The down side of doing this, however, is that you may start cancelling gigs, avoiding your friends, alienating your spouse and developing strange cravings for caffiene-laden soft drinks, and certain snack foods that have been known to cause cancer in laboratory animals. Until then, hack to live...live to hack.

Robert Bailey teaches Digital Sound at Capilano College, works as a software engineer at MotionWorks (a Vancouver Macintosh developer), and has been the keyboardist for the Paul Janz band for the last four years.



by David Ferri

# A • N • O • T • H • E • R WORLD

**Y**ou've spent hours, maybe days, setting up, checking and re-checking the system to make sure everything is perfect. The moment you've worked so hard for is finally at hand. The house lights go down and the spotlight hits the centre microphone. Five thousand people have jammed the arena for a Sunday morning mass from the Archbishop and are now rising to their feet as he crosses the stage, then himself. As he does so you notice that the microphone placement might just possibly be a tad off. Oh no, you're right; you start to panic when you realize that the loudest (and only) sound you're getting through the system is 125 cycles. The Archbishop is making no effort to correct the problem and seems quite happy to continue the mass with the microphone pointed at his neck.

**OR**

You're miking up a concert pianist accompanied by a recorder player. Both are from a local symphony. Soundcheck comes and goes, it's minutes to showtime and there is still no sign of either performer. Finally at the last minute they show up ready to play, unaware and unconcerned that you might have liked more than thirty seconds of set-up time. There is one more problem — the recorder player definitely does not want a microphone in front of her and refuses to play if one is put there.

**OR**

You're in a hockey arena, a venue famous for local variety shows and dances. In less than an hour it will be filled to capacity. A seven piece all acoustic band walks on stage for set-up and soundcheck. All seems to go well. However, one minute into the show you have a major headache on your hands. Nobody is standing in the same spots that they were at soundcheck, and now there are at least ten live, open microphones picking up nothing but rumble and drums.

These three situations are representative of two things:

**One:** They are day-to-day occurrences in what I call "Another World" of audio. A



*David Ferri is the engineer owner of Orchard Studios and Orchard Sound in Norval, Ontario.*

PHOTO: PATRICIA GREER

world where many sound companies and sound technicians across this land make their livings. A world where the systems are just as big, take just as long to set up and tear down and are just as heavy to carry, but somehow the priorities to the clients are different. A world where the questions aren't ever, "How many watts is it?" or, "What kind is it?" It's always more like, "Can you make sure no one hears me?" or, "You don't have to put that microphone near me, do you?"

As weird or strange as this may seem, let me assure you that such a world exists, and somewhere tonight a soundtech is out there trying to deal with it as best he/she can.

**Two:** The key factor to any sound system's success is the microphone and its positioning to the sound source.

You can have the best sounding system in the land, but if the air moving across the microphone diaphragm is dead, then so are you!

One way of avoiding bad microphone placement for vocals or speech is to set the mike stand as if every one was six feet tall. Since I am about 6'3" I always set the microphone stand as if I was going to be the person using it. I have found that a person about to speak into a mic will easily lower the stand to a proper level, but for some unexplained reason will almost never raise it.

People who don't want to be near microphones or feel they don't need them call for some hi tech ingenuity. (If I hear one more Barbershop Quartet tell me they are plenty loud enough on their own...) Sometimes you can get results by simply saying

that you would like the microphones to remain there and you will use them only if absolutely necessary. In the case of the recorder player, just by chance she had forgotten her clothespin paper clip for her music and needed a weight to hold her music against her stand. (There is a God.) I just happened to have the perfect item — a heavy SM58 (with cable attached). With some luck and some pretty quick thinking I had a microphone inches away from the

end of the instrument. Granted it wasn't my number one choice for placement, but it worked fine considering that seconds before I had nothing.

Out of sight out of mind "boundary microphones" or "PZMs" are great items to use when the presence of regular microphones must be minimized. If none are available, try placing four or five SM57s (or 452s if you have them) in stands on the floor in front of the stage spread two to three feet apart. Place the capsules of the mikes just a 1/4 inch or less off of, and parallel to, the stage floor. This will simulate a PZMs characteristics and give you a good working level.

Choirs, barbershoppers and even actors can all feel that their voices are filling the hall magnificently without any help from you know who.

When miking up a band let them set up as much as possible first. Give them the vocal mike stands and ask them to put them where they would like them. If the musicians are using music stands then let them work out the best way for the two stands to weave around each other. (A musician glued to a music stand is a great way to ensure that your perfect miking position stays that way). Never say, "You have to stand here," or, "You have to sit here," etc. If Herb's been standing sideways for ten years so he can see Fred's fingers, then he'll stand that way at show-time no matter where his microphone is.

In short, always let the entertainer show you how he or she positions themselves comfortably, then move in for the kill with the perfect microphone placement.

# BUSKING

## WITH PIECES OF TRAIN

The gig has just begun. There is no cover charge, no required age, no sound or lighting crew. The audience arrives gradually, catching a slice of music as they pass, perhaps sticking around for a few unplanned minutes of entertainment, providing momentary refuge from the hubbub of Toronto life.

Buskers have long been familiar fixtures on the roadsides of the world. The streets of seventeenth century London rang with the songs of criers bearing their wares; and street playing was considered the municipal responsibility of hired "waits". Since Queen Elizabeth I passed Acts of Parliament declaring them "rogues and vagabonds", buskers have truly come a long way.

The Toronto-based band Pieces of Train can lay testimony to the value of playing the streets. The vocal, guitar and songwriting duo of John Rahme and Greg Weir started playing the subway circuit last fall as one of only two new acts licensed by the TTC (Toronto Transit Commission). Though they're enjoying increased exposure in local clubs, they remain true to the Toronto streets that spawned the likes of The Shuffle Demons, The Razorbacks, and The Leslie Spit TreeO.

"It's really very difficult to survive playing the small-time bar circuit," says Rahme. "At first, we had to resort to becoming street musicians because we were turned down several times for grants, but since then, we've discovered it can be a legitimate way to promote ourselves."

Longtime friends, Greg and John started busking when the idea of subsidizing a European vacation culminated in spontaneous gigs from Paris to Istanbul.

After returning to Toronto, being among the few hand-picked musicians for a subway performance license gave the band both heightened credibility and a media hook. Fast on the heels of their newly-acquired permit came a FACTOR New Talent Demo Award (previously refused them), valuable radio and TV exposure and, most recently, a track on Q107's Homegrown album.

Although Weir says he originally considered "streeting" a step down from club gigs, the move has been especially helpful for the duo in terms of musical development.

"Because we don't have the tension of

playing to a captive audience, we can experiment all we want. I know that my singing has improved over the past few months, because I'm able to expand my boundaries, to lose all the limitations of being nervous in front of a formal crowd."

The subway serves as a sort of workshop for Rahme and Weir. Because of the constantly changing nature of their audience, a new song can be played repeatedly while undergoing countless alterations, before finally entering their regular repertoire. With one foot in the clubs and the other on the street, the pair also find it easier to determine what demographic — or audience — their songs most appeal to. Often their biggest fans may not be club-goers, but they're still potential record buyers.

Though busking may seem as simple as taking your music to the street, Pieces of Train have learned several tricks of the trade, such as the importance of attracting and holding the attention of passersby. "Being a musician and a performer is more than just playing your music...it's entertainment!" says Weir. "When you're on stage, you may think you can just do your own show, and people will like it anyway, since they've come out specifically to see you. On the street, you really have to work to hold their attention so that, hopefully, they'll stick around for a while."

But converting passing pedestrians into a paying audience is no easy task. Basic raw energy is the only way to go. Smiling, establishing eye contact, acknowledging contributions with a nod and learning to read the crowd can all have a direct result on the day's profits.

Being in the right place at the right time may be tired advice, but it still holds true for buskers. Finding a venue with good acoustics is an important consideration, and Pieces of Train can often be found ensconced under subway stairwells or escalators, safe from the competing sounds of traffic, fronted by an open guitar case "baited" with coins. Stripped of the technology and electronic sleight-of-hand readily available in a recording studio or nightclub, busking has forced the duo to retrench to the basics, relying on natural skills alone to produce a good sound. "When you're playing the streets, strong foundations are essential — good vocals, good playing, good songs. There's absolutely nothing else to fall back on," stresses Weir.

Audience communication skills honed on the street transfer easily to the stage. Learning to feel comfortable with a crowd has led to Rahme and Weir's heightened musical confidence and development of between-song "patter" that makes for a solid performance.

Feeling confident with themselves as musicians is one thing, but being simultaneously objective enough to determine the elusive qualities of a "hit" song is quite another. The pair value the kind of truly unbiased audience feedback that busking provides. "Let's face it, a songwriter usually thinks all his stuff is pretty good, so when you're playing with a band or by yourself, you may find it hard to tell which track is better than the next," says Weir. "But on the street, if people keep stopping for one song in particular, you know that's gonna be the hit."

Pieces of Train find busking a lucrative experience, usually earning more in a two hour period than a night's gig in a small club. Says Rahme, "A good street performer can earn a fairly decent living in Toronto playing full-time, but it really takes a lot of endurance. After just a couple of hours, we usually find we're pretty tired and have to take a break."



PHOTO: CORINNE CLARK

Pieces of Train.



## RECORDING

# PRODUCING IN THE KITCHEN

by Mitchell Kitz

Record production is one of those many dark and mysterious processes that haunt creators and writers. You have the idea — the song — but every self-acclaimed expert with a bit of hearing left says you need to get your 'production' together. You curse under your breath, figuring that it was really your clothes that turned them off. You listen to your tape and hear that you have vocals, bass, drums, guitar and keyboard tracks — just like everyone from George Martin to Daniel Lanois.

So what are they asking you for?

For now let's view making a record like cooking a meal. You remember how your mother would dazzle you with your favourite treat and how your behaviour improved. It is not unlike a song on the radio — you only taste the finished product. Behind success in either is years of experience and failures. Once you learned things like how to boil water, awe of your parents' culinary skills dropped.

The song is the main ingredient in the meal you are cooking. The song has to be digestible, fresh and worthy of the effort of cooking. The rest of the items —

spices, vegetables, condiments, how it's done — are the production elements. You don't run into the kitchen and turn the oven and stove on, just like you should not run into the studio immediately after writing a song. You need to sit down and conceive of how you want the meal to taste — Chinese, Italian, etc. In the same way think about, you, the artist, and how the song will help show you. How do you want to sound? What texture, flavours? Mood? Energy? Feel? These are the spices that make your cooking taste full, rich and like a meal from your kitchen. Not every musical sound will work in a song: in fact, only a few probably will. These ones fit the colour of the voice, the mood of the song, the message of the lyrics. I love garlic but I would kill if someone put it in my oatmeal.

The artist's vision is the focal point of the production. The production should be the spices and sauce that enhance the taste of the song and the talent of the artist.

With the artists I work with I always do pre-production work. You need to have an opportunity to refine your production and attempt ideas that may or may not work. I want to make sure the artist is comfortable with the material and will have few surprises. Nothing disturbs me more than the look of horror on a vocalist's face when there is something unfamiliar. So plan out what spices you will use, the pans for cooking, even a timetable.

When you finally arrive at the studio with all your carefully planned ingredients, be

prepared to have to make on-the-spot decisions and changes. Perhaps the bass line sounds too lonely in the isolation of a recording studio. (Or perhaps your broccoli too yellow to steam.) Well, then you may change the bass line or the bass sound. (Perhaps you make a rich cream of broccoli soup instead.) Try to find a solution that you hear as being consistent with your vision. Don't be in-

timidated if the engineer looks annoyed and impatient — they always look like that! Go to the washroom, or go grab a bite if you need the time. Hopefully, with all the planning you have done, you will have very few, if any, important changes to make in the studio. (Putting either butter or margarine on pasta is not that important of a decision!)

The only thing that makes cooking or production a smoother process is experience. That is ultimately what makes your mother's cookies or Nile Rodgers' productions — the experience of doing it over and over so that many essential details become second nature. Also keep in mind that every one is bound to make mistakes, and not every idea will work. Didn't your mother ever burn her cookies?



Mitchell Kitz is a freelance producer in Toronto. He is currently working on his own project, *Primitive Fire*. (He still finds the time to pursue his passion for cooking.)

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The 9002 fastens to your belt or guitar strap. You can hook up headphones and listen to yourself playing, or plug it right into a mixing console.

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and Acousticon shells and are available in three colours (white, red, and black). A 3-1/2"x14" MasterTouch piccolo snare drum is included, but doesn't nest.

For more information, contact: Remo, Inc., 12804 Raymer St., No. Hollywood, CA 91605 (818) 983-2600.



## Multi-Effects Processor for Bassists

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External effects can also be connected to the BE-5B's effect send and return jacks. A tuner can be connected to the tuner out jack, and a headphone output is included which allows you to connect a pair of headphones to the unit to monitor sounds or practice in privacy.

For more information, contact: Roland Canada Music Ltd., 13880 Mayfield Pl., Richmond, BC V6V 2E4 (604) 270-6626, FAX (604) 270-6552.



## Audix Announces Transformerless Mic

Audix has introduced the first transformerless dynamic hypercardioid, the OM3xb.

Unlike all other dynamics that require a small step-up transformer to enhance the mic's output, Audix have developed a new capsule technology that produces sufficient gain without any of the unwanted artifacts caused by transformers and other components.

To further ensure signal purity, Audix have provided an electronically cut windscreen and gold plated

connectors.

The transformerless technology provides a signal-to-noise ratio of 144db SPL and a 38Hz to 21.5kHz range.

The OM3xb features a zinc alloy casing with a non-reflective powder coat finish and comes with the Audix Lifetime Road Hazard Warranty.

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

## Roadworthy Cases

Light weight, durable and inexpensive, Roadworthy cases are manufactured in Toronto, Ontario. The Roadworthy guitar case has a polyethylene outer case and weighs ten pounds. It can withstand temperatures down to -160c.



twelve foot pedals, as well as cables, straps, strings, etc. The inserts can be purchased separately and are interchangeable.

For more information, contact: Roadworthy Cases, 15 Polson St., Toronto, ON M5A 1A4 (416)

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## "Hands Free" Whammy

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



## Kids' Rock Guitar Method

The Kids' Rock Guitar Method from Mel Bay Publications Inc. is a teaching method for the basics of rock/blues lead and rhythm guitar which systematically teaches musical concepts in addition to rock/blues techniques. The student quickly learns rock basics, licks, bass runs, solos, position playing, power rock rhythm chords and how to improvise. Note reading isn't necessary for the student to complete the course successfully.

For more information, contact: Mel Bay Publications, #4 Industrial Dr., Pacific, MO 63069 (314) 257-3970, FAX (314) 257-5062.

## MIDIBuddy Multi MIDI Processor

Controlling complex MIDI setups on stage can be accomplished with the MIDIBuddy MMP. An entire concert and stage show, including MIDI controlled lighting and audio mixes, can be stored and recalled instantly via "hands off" control, made possible by an ACME digital processing function. Event Sensitive Triggering (EST).

For more information, contact: Music Technology International, 449 King St. W., Kingston, ON K7L 2X6 (613) 549-1449.

## Atari Stacy Laptop

This new laptop system provides users with all of the processing capabilities of the firm's ST computer line in a unit that has a total weight of fifteen pounds, including the LCD display subsystem, keyboard, trackball for mouse control, drive and battery pack.

Featuring a full megabyte of on-board memory expandable to four megabytes and a 3.5-inch double-sided floppy disk drive, the Stacy is a fully functional laptop or desktop system. To further enhance the system's capabilities, users have the option of adding a second floppy drive or a hard drive.

For more information, contact: Atari (Canada) Corp., 90 Gough Rd., Units 1&2, Markham, ON L3R 5V5 (416) 479-1266, FAX (416) 479-1439.

## DigiTech Multi-Effects Processor

Providing more than twenty-one available effects, with up to ten playable at the same time, the GSP-21 comes with a foot controller for total access to all programs and patches plus on-the-fly, on/off effect changes.

Utilizing 20-bit VLSI processing, the GSP-21 contains compression; metal, tube and overdrive distortions; stereo, ping-pong, multi-tap and slap back digital delays; digital mixer; chorus; stereo pitch detune; large and small room, gated, reverse, and ultimate digital reverbs; flanging; comb filter; noise gate; limiter; speaker stimulator; 7-band graphic EQ; stereo imaging; and other effects.

## Quadraverb Plus

The Quadraverb Plus from Alesis is software-based and user-updatable; upgrading the original Quadraverb is as simple as changing an EPROM chip.

The Quadraverb Plus combines all the features found on the original Quadraverb with the advantages of sampling, multi-tap delays, panning, ring modulation and resonators.

New configurations allow looped sampling with truncation (that can be triggered through MIDI), multi-tap delays offering discrete left and right delay times, feedback and pan-

ning, for a wide variety of spatial effects. Also included are two configurations comprising ring modulation and resonators; when combined with the internal delay and reverb, this spectrum shifting creates bizarre "alien vocoder voices" and can be controlled polyphonically via MIDI.

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

## MIDI Time Piece

The MIDI Time Piece features eight independent MIDI Input/Output cables. Each cable has sixteen MIDI channels for 128 MIDI channels per unit. The MIDI Time Piece also has MIDI merging, routing, channeliz-

The MIDI Time Piece's design allows users to network up to four MIDI Time Pieces together with one or two Macintoshes for a MIDI network with 512 channels over 32 independent cables. MIDI Time Piece



ing and event muting capabilities. The device functions as a stand-alone merger/mapper when the computer is turned off. MIDI/SMPTE reader/generator converter for tape synchronization completes this three-in-one device.

network cables can be up to 1,000 feet in length.

For more information, contact: Mark of the Unicorn Inc., 222 Third St., Cambridge, MA 02142 (617) 576-2760, FAX (617) 576-3609.



For more information, contact: Erikson Music Reg'd., 378 Isabey,

St-Laurent, PQ H4T 1W1 (514) 738-3000, FAX (514) 737-5069.



# Randall XP Series

The **RG800ES** and **RG100ES** from Randall's XP series guitar heads feature a sustain boost switch located between the channel two master volume and treble controls, which provides 15 dB more Sustain-Gain™. A red LED indicates when it is on.

Other features include 90 watts RMS (8 ohms, 5% THD), two channels and an effects loop.

For more information, contact: Exclusive Musical Products, 18 Basaltic Rd., Concord, ON L4K 1G6 (416) 660-4699, FAX (416) 660-9835.



# Alesis Datadisk-SQ

All the features found on the original datadisk (800k of SYS EX data) have been retained on the Alesis Datadisk SQ with additions including real time storage of MIDI controller performances with sequence recording and playback.

The Datadisk-SQ allows sequences to be downloaded from any MIDI sequencer and played back. Sequences can also be played directly into the Datadisk-SQ and ex-

ported to any MIDI sequencer for editing. Datadisk-SQ also provides patch and sound program information for sound modules/effects processors.

Software-based, this update is user-upgradeable with a simple eeprom change.

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

# New Technics Keyboards

Technics has introduced two new digital keyboards to its lineup, the **SX-KN400** and **SX-KN200**, featuring digital PCM (Pulse Code Modulation), which stores the voices of acoustic instruments on computer chips. Both models provide sixteen notes total polyphony.

For more information, contact: Technics Music Canada, 3331 Jacobs Rd., Richmond, BC V6V 1Z6 (604) 273-4976, FAX (604) 273-5931.

# Furman Stereo Amplifier

The SP-20 stereo power amp is a compact, half-rack 20-watt per channel stereo power amplifier. It may be switched for normal stereo, dual-channel mono or bridged 40-watt mono operation as needed. It includes a stereo input level control, and signal present and overload LEDs for each channel. It also features a headphone output with its own volume control and speaker mute switch.

For more information, contact: S.F. Marketing Inc., 3524 Griffith, St-Laurent, PQ H4T 1A7 (514) 733-5344, FAX (514) 733-7140.

# Charvel Eliminator

The Eliminator bass has a highly contoured body made of poplar and a bolt-on two-octave neck of North American maple. The neck is attached to the body without the traditional heel joint to allow complete access to the upper register. Its twenty-four jumbo frets are set in a 34-inch scale length.

The Eliminator has an active electronics system that is powered by one nine-volt battery. The active volume control allows even taper throughout its entire range while the pan pot with a center detent gives a continuous pickup mix.

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



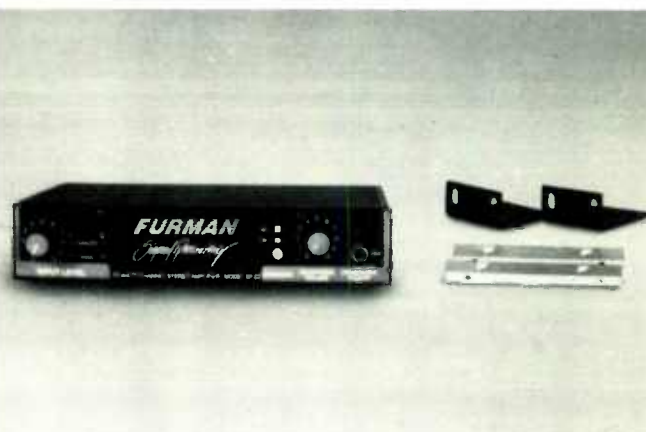
# Washburn WT100

The hand-crafted WT100 features a solid maple body and hand-carved, flamed maple top. The fixed neck is also maple and is graced by a bound ebony fingerboard with twenty-four frets.

The compensating bridge allows precise intonation adjustment. Strings are routed through the body to provide the proper angle at the bridge.

The electronics are active and feature American-made Seymour Duncan pickups as standard equipment. The bridge pickup is the "Jeff Beck" model and the neck pickup is the "59" model.

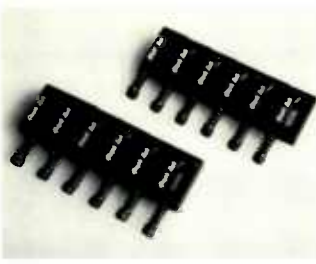
For more information, contact: Boosey & Hawkes, 279 Yorkland Blvd., Willowdale, ON M2J 1S7 (416) 491-1900, FAX (416) 491-8377.



## String Saver Saddles

These replacement bridge saddles eliminate string breakage by using a combination of aero-space chemicals and polymers instead of traditional brass, zinc or steel saddles. They will not rust or tarnish from acid hands.

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## Gemeinhardt Professional Flute

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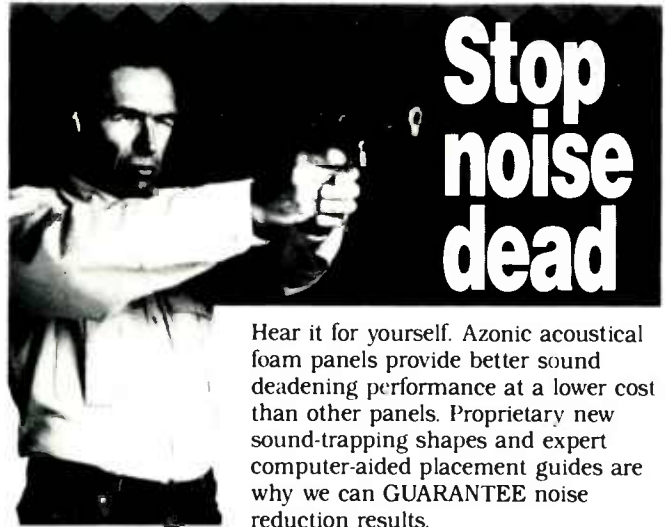
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## LILI ANEL

Lili Anel hails from New York City, but she's ours now, having relocated to Toronto. In the past, she has opened for the likes of Etta James, Otis Rush, Arlen Roth, The Persuasions, Suzanne Vega and Taj Mahal.

The first song on Lili's three-song demo is a haunting piece about apathy called "Lay Down, Play Dead." Lili's vocal delivery and impassioned pleas for understanding and awareness bring to mind Lorraine Segato, 'ex' of the Parachute Club. As good a songwriter as she is a singer, Lili has also managed to convince some pretty hot players to help her out in the studio, players who are as conversant with jazz and rhythm and blues as they are with rock and folk idioms.

There is a readily apparent conviction and commitment to her music in these tracks — Lili is no "dabbler". Gifted with a voice full of dark and exotic



brooding, and songwriting skills that are evocative and thoughtful, Lili Anel was meant to be a recording artist. New York's loss is Canada's gain.

•Lili Anel•  
Style: Rock, R'N'B  
Contact:  
Berkley/Mouthpiece Music  
15 41st St.  
Toronto, ON M5W 3N4  
(416) 252-2118

## JOHN CAMPBELLJOHN AND THE COURRIERS

You're getting there John. Each demo you send to "Showcase" is better than the last, and this most recent three-song submission is "close enough for rock 'n' roll."

I met John earlier this year at the East Coast Music Conference, and was impressed with his good-natured persistence, a priceless quality. The band consists of John on guitar and vocals, "Little Stevie" Preeper on drums, and "Chicago Blair" Seaboyer on bass.

Preeper is a drum instructor at the Canadian Conservatory of Music in Halifax/Dartmouth and has performed

with The Marshall Tucker band.

This is straight-ahead rock 'n' roll, or "drinking and dancing music", as John describes it. Hang in there, mate. Your time is coming.

•John Campbelljohn and the Courriers•  
Style: Rock  
Contact:  
John Campbelljohn  
240 Portland St., # 201  
Dartmouth, NS B2Y 1J7  
(902) 466-3979



## COLIN SHARP

Twenty-eight-year-old Colin Sharp moved to Canada from England at age thirteen and again at age nineteen, having returned to England for a short time. He has attended Fanshawe College in London, Ontario.

A recent recipient of a **FACTOR** grant, Colin has a knack for making great pop records in the tradition of Glass Tiger. He and co-writer Anne Leader have collaborated on three well-crafted tunes for this demo, and although Sharp's voice is



not that distinctive, he is a good singer nonetheless.

This is mainstream pop music at its best, recorded with a restrained but polished production. I suspect that this demo is in the hands of most of the A&R reps in this country. I wonder what they're waiting for.

•Colin Sharp•  
Style: Pop  
Contact:  
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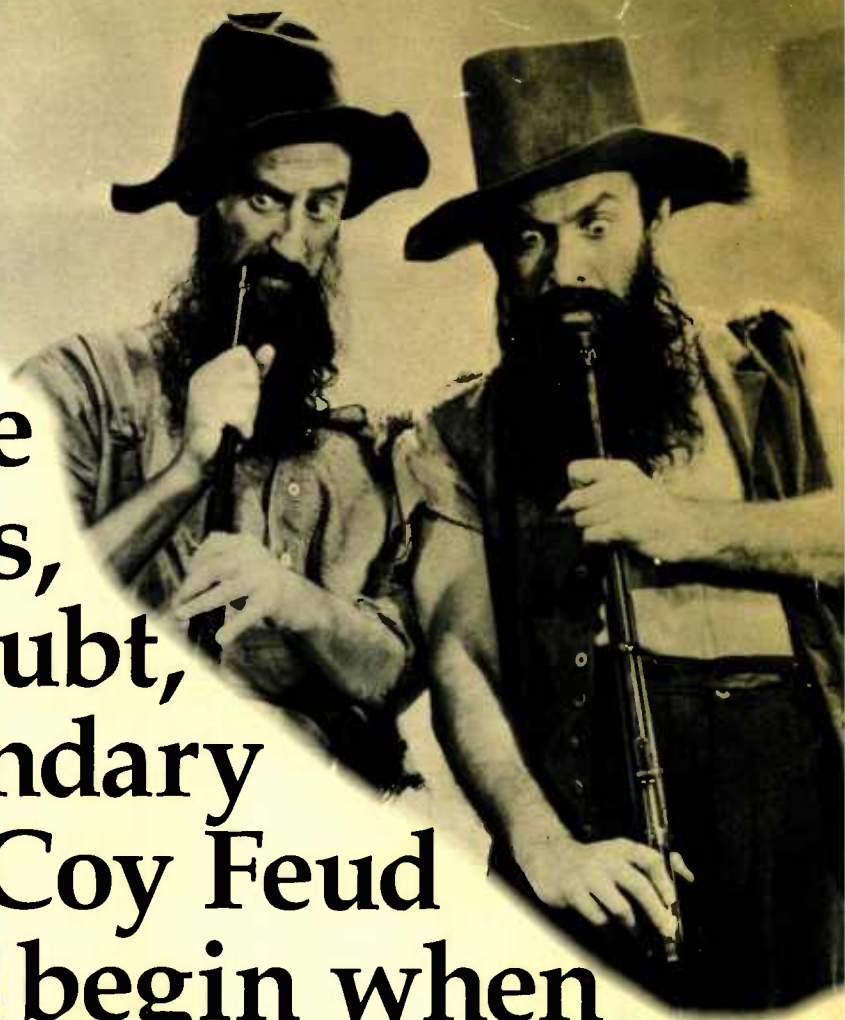
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