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Jack Semple, Colin Linden  
& Ellen McIlwaine on how  
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OCTOBER 1995 • \$2.95



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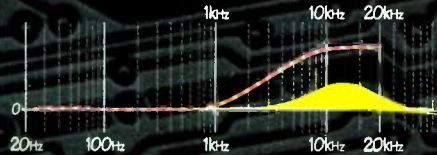
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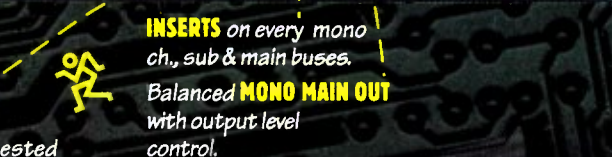
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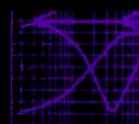
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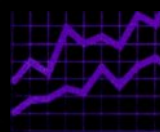
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# Departments



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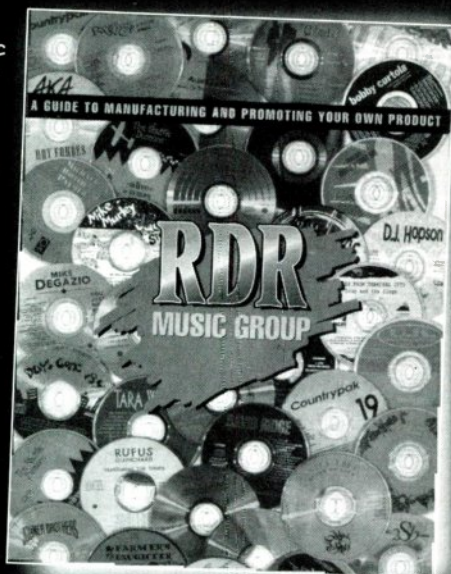
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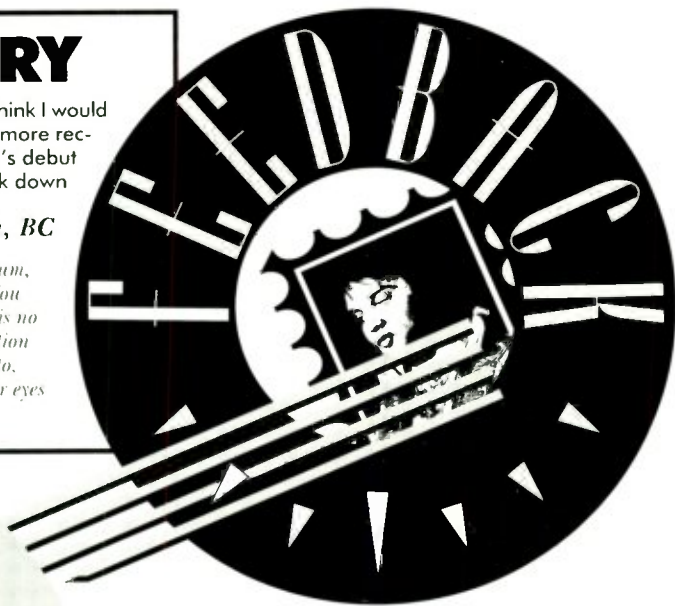


## LOOKING FOR LARRY

I would love to see your magazine do a feature on Larry Gowan. I think I would not be alone in saying that this accomplished musician deserves more recognition for his wonderful work. I was also wondering if Gowan's debut album is still available? I have been trying for some time to track down a copy.

*Clarissa Aykroyd, Victoria, BC*

**| Ed:** You will be pleased to know that Gowan is releasing his sixth album, *The Good Catches Up*, in late September on his own Gowan label. You may have some trouble obtaining Gowan's self-titled debut release as it is no longer catalogued, but you can write Gowan or ask for further information by contacting Distribution Select, 296 Richmond St. W., #601, Toronto, ON M5V 1X2 (416) 595-9491, FAX (416) 595-0878. And keep your eyes on CM for future words on Gowan!



## AGE OF FAITH FOUND!

I was reading the letters to the editor today and found one from Kevin Hazell inquiring about an Ottawa band called The Age of Faith (Feedback, August '95 CM).

Being a member of the band, I'm pleased to say that things are going well and we're getting ready to record a third album.

*Glenn M. Johnson, The Age of Faith*

**| Ed:** Glenn has promised to send us a press kit and their latest recording when it's completed, so look for the elusive *Age of Faith* in an upcoming issue of CM.

## COVER CORRECTION?

Canadian Musician's August cover on 'The Care And Feeding Of Your Manager' got more 'coverage' than we bargained for when the Barenaked Ladies parted company with long-time manager Nigel Best shortly after the issue hit newsstands across Canada. News of the rather timely event was carried to entertainment editors' desks across the country via *Canadian Press*. Seems the Ladies have a real knack for garnering such 'accidental' press (as we fondly recall their initial entrance into the headlines courtesy of past Toronto Mayor June Rowlands' banning of the Ladies performance at Nathan Phillips Square). Was this a cleverly masterminded media plot? Sorry, it's just the absurdity of circumstance!

## OOPS!

I would like to clarify some misleading information contained in your August '95 issue.

In the review of the Eden D-210XLT bass enclosure on page 19, Peter Murray writes: "Eventually, David Nordschow (working for SWR at the time), incorporated a tweeter into his cabinet design. Since then, he has continued with his own company..."

I would like to note that Mr. Nordschow never worked for, nor was ever employed by SWR Engineering. At the initial meeting of both companies, Mr. Nordschow owned Eden Electronics, a company primarily making disco and sound reinforcement products. The final sound and features of what became SWR's Goliath cabinet was the result of a collaborative effort by SWR Engineering and Eden Electronics. Once the final design was approved by SWR, Eden manufactured these cabinets exclusively for us for a limited period of time. Eventually, when SWR chose to discontinue doing business with Eden Electronics, Eden shifted their focus of products to the Musical Instrument field.

*Steven W. Rabe, President, SWR Engineering, Inc.*

**| Ed:** We apologize to both SWR Engineering and Eden Electronics for any inconvenience caused by the error.

### Write to Us!

Address your letters to FEEDBACK, c/o Canadian Musician,

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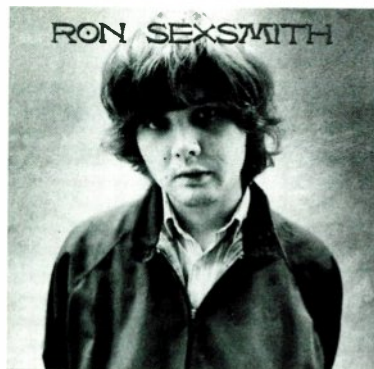
# S O U N D C H E C K



## RON SEXSMITH

*Ron Sexsmith*, Interscope/Warner Canada, Producer: Mitchell Froom, Track: "Secret Heart"

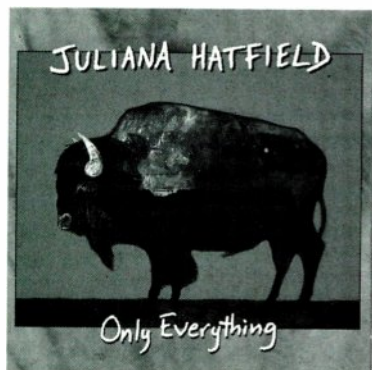
"It sounds like the whole track was done live, and it's an outstanding recording, actually. It sounds like it was done on a Neve board, 'cause it's really warm and rich on the bottom end. The panning is really unusual — he's got the xylophone over here, a guitar over there, a background vocal here — because it's split really hard left-and-right. There's not too much of anything in the middle except Ron — everything else is *around him*. And in the mix, you can hear them moving things: there's a guitar on the right side that just jumps up on top of the mix to bring in the last chorus section. I thought the production all-around was really excellent; everything is very *round* sounding. I tend to lean towards edgier sounds, but this is a really great track."



## JULIANA HATFIELD

*Only Everything*, Mammoth/Attic, Producers: Sean Slade, Paul Q. Kolderie, Track: "What A Life"

"Well, it's compressed to fuck, that's for sure. Actually, I didn't think there was much definition on the lower end: I thought it was real cloudy and kinda murky. Which might be what they're going after. It sounds like a Les Paul/Marshall setup, very uneffected guitars, and a lot of reverb on the drums — maybe a little too much for my taste. I like a much more solid rhythm sound, a little punchier on the bottom end. I also didn't think the guitars sounded that 'big'. It was kind of a puny guitar sound, and vocally... well, it was just really compressed and squashed. It is a very raw, very rock 'n' roll production — like, 'set up the mics and let's go' — and you can tell that at the end, where they left her cough in the mix. It's like they approached it as 'whatever happens, happens'. On the whole, though, it didn't really grab me. Maybe it's her voice..."



## PAVEMENT

*Wowee Zowee*, Matador/Warner Canada, Producer: (none listed), Track: "We Dance"

"Jeez, this is recorded loud! who produced it? [Frantic search of CD booklet yields no credits]. Well, this is a great production, a really good recording. It's *really* loud, and seems like it was mastered and cut very hot. The musicianship is a bit sloppy, but there's places where it kinda works. And everything's very uneffected — there's no reverb or compression on anything.

The drums are really dry and tight, and it has a really nice, rich low-end. It's more like they used really good, full-sounding instruments with lots of character rather than just EQing bottom into it: y'know, get a really nice, resonant bass drum and just record *that* instead of adding a bunch of effects to it. The engineering on this is just great — very crisp, very clear."



*This issue's guest reviewer — Mark Berry, producer of the Headstones, I Mother Earth and the forthcoming Teenage Head album, and also the engineer on Bootsauce's latest CD, TK.*

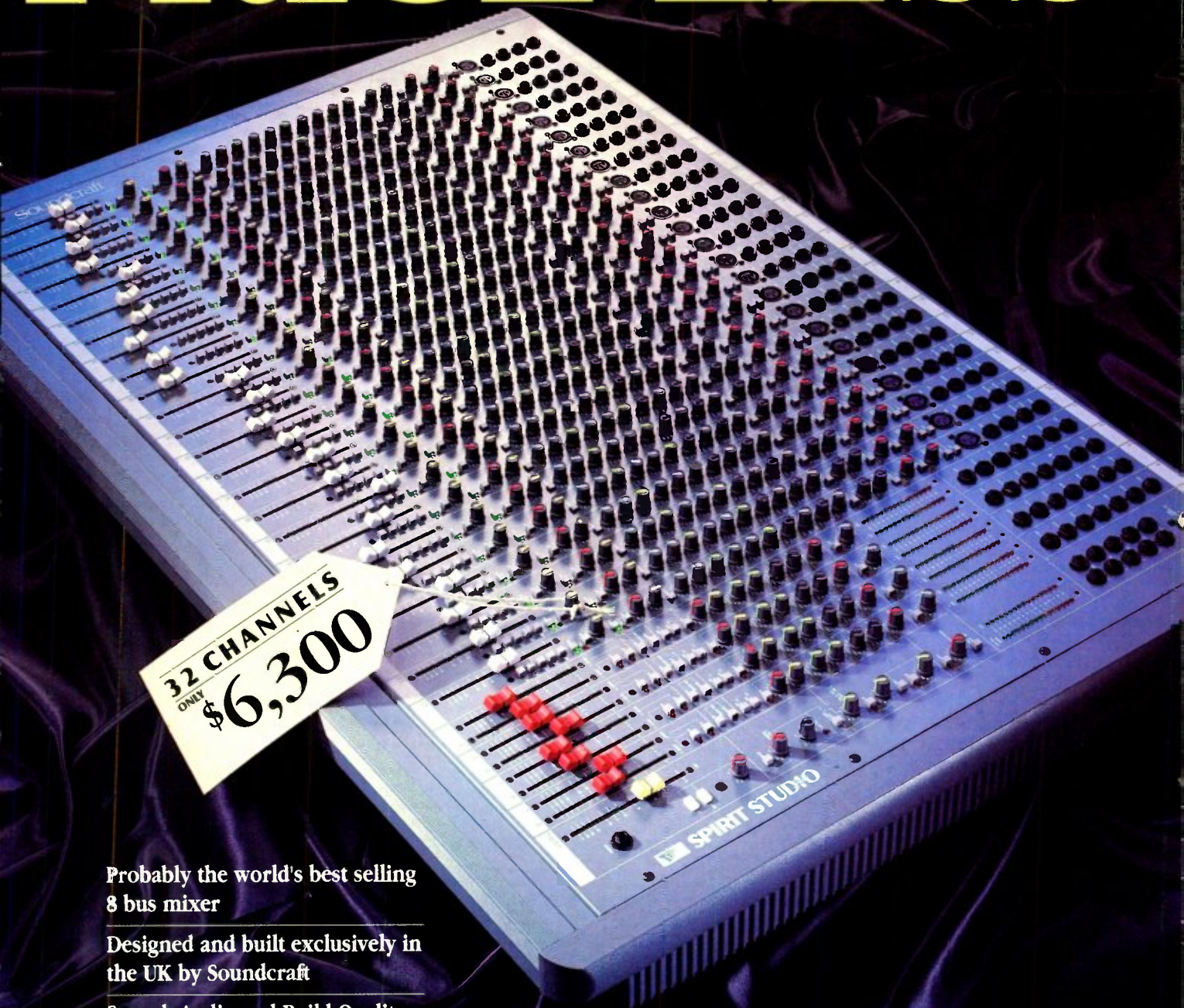
## LONG JOHN BALDRY

*A Thrill's A Thrill: The Canadian Years*, EMI Canada, Producer (this track): Stacy Heydon, Track: "Savoir Faire"

"Verry murky — it's like fake pianos and fake horns and all synthesized. I wish this had been cut live as more of a Big Band arrangement, 'cause it would have worked a lot better. There's no definition at all, not even in his voice. Y'know, it might've been the remastering. You never know when you do compilations what takes place in the remastering process once they get hold of the original masters — you don't know *who* fucks around with it. It definitely sounds tampered with. It's not *crisp*, and I can't imagine someone leaving the studio with a mix that sounded that murky."



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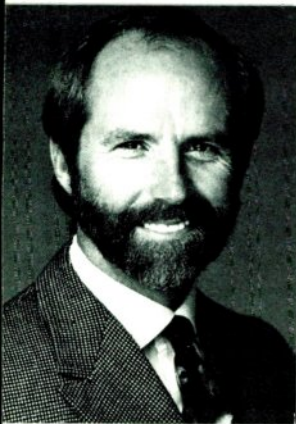
...On October 28 and 29, *Canadian Musician* will host an intense two-day conference in Vancouver, BC for the serious musician, songwriter, independent band/label, producer and engineer. Keynote speaker will be Michael Greene, President and CEO of The National Academy of Recording Arts & Science (NARAS), the organization responsible for issuing the recording industry's most prestigious award — the Grammy.

Day one, **Songwriting Seminar '95**, will cover the creative aspect in songwriting and the business savvy needed to make your songs sell. Day two's focus on **The Indie Formula** will cover how to produce and market your independent recording.

Representatives from the industry will guide you through the creative and business processes and advise you on your specific project. Come for one day or both. Admission for one day is \$85, or \$150 for both, payable by credit card, cheque or money order.

For more information, contact: Norris-Whitney Communications, 23 Hannover Dr., #7, St. Catharines, ON L2W 1A3 (800) 265-8481, FAX (905) 641-1648.

Michael Greene



...*Canadian Musician* brings its popular **The Indie Formula** back to Toronto on November 26, 1995. This day-long seminar will include professionals from all areas of the recording industry who will provide attendees with valuable insight into recording, producing and marketing an independent release. Join special guest speaker Denise Donlon, Director of Music Programming at MuchMusic and moderator Brian Allen, Vice-President A&R Attic Music Group, for this day-long seminar on the how-tos of independent recording.

The seminar fee is \$85 per person, payable by credit card, cheque or money order.

For more information or to register, contact: Norris-Whitney Communications, 23 Hannover Dr., #7, St. Catharines, ON L2W 1A3 (800) 265-8481, FAX (905) 641-1648.

Denise Donlon



...The **SOCAN Advanced Songwriter Workshops** will now be accepting applications and demo tapes from across the country on an ongoing basis. Rather than following the old policy of scheduling workshops in specific cities and then calling for participants, the SOCAN Workshops will now take place wherever a talent pool of qualified writers is located — as deemed by these applications received. These workshops are designed for advanced songwriters with a solid grasp of their art, who need help honing the skills to turn an already good song into a great one. Songwriters selected to attend the workshops will work with experienced professionals (generally at a ratio of four students to each pro) who will provide advice on polishing the songs. Each workshop spans a full weekend (Friday night through Sunday) and costs \$140 for SAC members and \$175 for non-members. For those not yet up to ad-

# BREAKS

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...**FACTOR** has announced the following 1995 grant and loan application deadlines:

- **Independent Artists Recording Loan:** *Alternative, Pop/Rock, Rock, Country, Dance/Rap, Easy Listening* — Sept. 29, Dec. 15; *Children's, Classical, Roots, Jazz, Worldbeat, Reggae* — Oct. 31.
- **New Talent Demo Program:** *Alternative, Pop/Rock, Rock, Country, Dance/Rap, Easy Listening* — Nov. 30; *Children's, Classical, Roots, Jazz, Worldbeat, Reggae* — Oct. 31.
- **Professional Publishers & Songwriters:** *Alternative, Pop/Rock, Rock, Country, Dance/Rap, Easy Listening* — Oct. 31, Dec. 15; *Children's, Classical, Roots, Jazz, Worldbeat, Reggae:* Oct. 31.
- **FACTOR Loan Program:** *Alternative, Pop/Rock, Country, Dance/Rap, Easy Listening* — Oct. 31, Jan. 31/96; *Children's Classical, Roots, Jazz, Worldbeat, Reggae:* Oct. 31.
- **Direct Board Approval:** Sept. 29, Oct. 31, Nov. 30, Dec. 15, Jan. 31/96, Feb. 29/96.
- **Video Program:** Oct. 31, Dec. 15, Feb. 29/96.
- **International Marketing Program:** Sept. 29, Nov. 30.
- **Radio Syndication:** Sept. 29, Oct. 31, Nov. 30, Dec. 15, Jan. 31/96, Feb. 29/96.
- **Showcase Program:** Sept. 29, Oct. 31, Nov. 30, Dec. 15, Jan. 31/96, Feb. 29/96.
- **Business Development Program:** Sept. 29, Nov. 30.
- **Tour Program:** Sept. 29, Oct. 31, Nov. 30, Dec. 15, Jan. 31/96, Feb. 29/96.

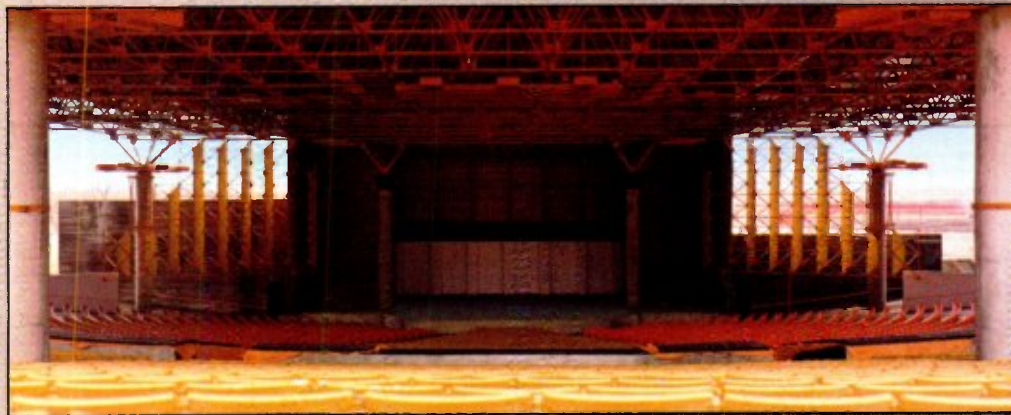
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For more information, contact: Songwriters' Association of Canada, 1235 Bay St., #400, Toronto, ON M5R 3K4 (416) 924-7664, FAX (416) 924-5228.

...The next deadline for the **Chalmers Performing Arts Training Grants** program is February 15, 1996. The program provides funds for training opportunities to professionals in the early stages of their careers. The grants enable the selected performing artists to continue their professional development at a recognized institution in their field, or with a master teacher. To be eligible, applicants must be professional performing artists who have completed basic training and have reached a high level of accomplishment in their chosen artistic field.

For more information about eligibility and application procedures, contact the Chalmers Awards Office, Ontario Arts Council at (416) 961-1660.

...The **Scott Liddle Memorial Fund**, honouring the memory of the late Scott Liddle, a promising young rock musician and composer who died tragically in a



**MusicFest Canada '95** took place in Calgary, Alberta this past May, at the foothills of the Rocky Mountains. Over 8,200 music students from high schools across Canada performed in categories which included Concert Band, Chamber Choir, Jazz Band and Vocal Jazz. Yamaha Canada, as the official supplier of musical instruments, provided concert percussion, drum kits and all keyboards for the annual music event, which helps to promote music education in the schools.

1990 light plane crash, annually offers a cash award to an unsigned Canadian rock musician/composer to help finance the technical production of his/her music.

The deadline for applications for this year's award is November 30, 1995. Applicants must submit a completed application form including a brief bio, a rough

demo tape and a description of and budget for their proposed project. This award is open to all residents of Canada, and applications may be obtained from: Scott Liddle Award, c/o Radio Station Q107, 5255 Yonge St., #1400, North York, ON M2N 6P4. For further information, please contact Marjorie Wyse at (519) 893-1974, FAX (519) 743-5509.

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To access the Internet, you will need to set up an account with an Internet provider, monthly charges starting at around \$20. If you can't find one, let us know and we'll point you in the right direction. Most providers can open a SLIP or PPP account and provide you with Windows or Mac software at no extra charge. For Web browsing, get Netscape 1.2, available free by FTP at <ftp.net.scape.com> or by WWW at <http://www.netscape.com/comprod/mirror/index.html>. Internet access is also available through the major on-line services but at a greater cost. Take the plunge and get started soon. If you get lost or frustrated, let us know.



## Resources

...Norris-Whitney Communications operates **The Music & Audio Connection**, the international on-line resource for music enthusiasts, musicians, music and audio professionals. Included are classified ads, products for sale, company showcases, music & audio resources, career information and file libraries. WWW - <http://nor.com/music>.

For more information, e-mail to [info@nor.com](mailto:info@nor.com), FAX (905) 641-1648 or call (905) 641-3471. ...**E-Music Canada**, based in Stratford, ON, is developing a site on the World Wide Web devoted exclusively to Canadian music. It will showcase Canadian artists by allowing users around the world to listen to samples of music, peruse album cover artwork or photos, read brief bios, and contact the artists to buy music or write fan mail.

For more information, contact: Stewart Reynolds, (800) 450-6449 or (519) 273-2595. ...Internet adventurers now have an on-line guide to Fender Musical Instruments by logging onto **FenderWorld** (<http://www.fender.com>), the guitar and amplifier company's World Wide Web site. Entering FenderWorld takes on-line users on a virtual trip through all things Fender.

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## Canadian Artists On The World Wide Web

- 54.40 - <http://server.uwindsor.ca:8000/~caira/5440.html>
- Bryan Adams - <http://www.glue.umd.edu/~xiaogin/music/adams.html>
- Jann Arden - <http://pages.prodigy.com/MA/kisprenz/jannarden1.html>
- Barenaked Ladies - <http://www.cs.mun.ca/~craig/bnl/barenaked.html>
- The Barra MacNeils - <http://www.stfx.ca/people/jandrea/projects/barra-macneil.html>
- Base is Bass - <http://www.maple.net/citw/bisb/bisb.html>
- Barney Bentall - <http://giant.mindlink.net/barney.bentall>
- Blue Rodeo - [http://www.cocc.edu/jesse/Blue\\_Rodeo](http://www.cocc.edu/jesse/Blue_Rodeo)
- Bruce Cockburn - <http://www.music.sony.com/Music/ArtistInfo/BruceCockburn.html>
- Leonard Cohen - <http://www.music.sony.com/Music/ArtistInfo/LeonardCohen.html>
- Holly Cole - <http://www.hollycole.com>
- The Cowboy Junkies - <http://www.wam.umd.edu/~licked/junky.html>
- Dream Warriors - <http://www.e-Commerce.Com/DreamWarriors>
- The Headstones - <http://www.bonaire.com/av14.html>
- k.d. lang - <http://www.infohouse.com/obviousgossip>
- Loreena McKennitt - <http://www.halcyon.com/coolweb/loreena.html>
- Sarah McLachlan - <http://www.netwerk.com/sarpg.html>
- Moist - <http://www.gel.ulaval.ca/~bilode02/moist/moist.html>
- Moxy Frivovous - <http://www.wsc.cornell-iowa.edu/~jcragun/frivovous.html>
- Prairie Oyster - <http://www.io.org/~oyster>
- The Pursuit of Happiness - <http://www.2.excite.sfu.ca/jot/tpoh>
- The Rheostatics - [http://mindlink.net/Mike\\_McWilliams/rheos.html](http://mindlink.net/Mike_McWilliams/rheos.html)
- Rush - <http://syrinx.umd.edu/rush.html>
- Jane Siberry - <http://malletp.psyc.queensu.ca/siberry>
- Spirit Of The West - <http://gpu.srv.uAlberta.ca/~tcampbel/spirit.html>
- The Tragically Hip - <http://www.cimtegration.com/th/thehip.htm>
- The Waltons - <http://www.io.org/~waltons>
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## TANNOY PBM 8 LM STUDIO MONITORS

BY PETER HORVATH

**A**s I sit here listening to these new Tannoy speakers, I can't help but wonder what my mixes will sound like outside of my control room; but lo and behold, as I slip the cassette into the car deck, I find that my mix sits just where I expected it to sit!

Tannoy has shipped me out a pair of their new PBM 8 LM series monitors to take a look at and give a good listen to. One of the first things that I notice, of course, is the amplifier module that is piggybacked onto the back of these new speakers. Yes, these are self-powered speakers and being so, provide for many advantages over conventionally powered loudspeakers — but more on that later. Tannoy is a British speaker manufacturing company that has been designing and manufacturing speaker products since 1926 and have pioneered many innovations in the field — for instance, the dual concentric design that eliminates phase anomalies in the speaker and injection-molded graphite and polypropylene cones, to name just two. So let's take a good look at these new monitors and see how they perform.

At a first glance, one cannot help but notice the attention to detail which goes into the overall package; its look is sophisticated with clean, well defined lines and borders on the futuristic housing. A high hideability factor lets it blend visually into just about any interior. This speaker is finished in a dark gray vinyl that cleans quickly and easily with warm soap and water. Other appointments on the speaker are done in various shades of black, while the grille cloth is mounted on a wood frame that easily clips on to and off of the speaker face. There is also an LED mounted onto the face of the cabinet to identify Power On, Pre-Clip and Clip functions for the amplifier module.

The speaker feels solidly built and has more weight to it than one might expect, due in part to the die-cast housing of the Limpet module. Tapping the side of the speaker cabinet produces a sound akin to tapping a concrete slab. This is due to an internal bracing system, both vertical and horizontal, that adds to the rigidity of the box itself to reduce the incidence of 'box-talk', another of those sound-altering phenomena that you want to eliminate, particularly in a studio monitor. The use of 5.8" medite is another factor that helps to reduce unwanted noise. Medite is much less resonant, due to its high density, than traditional woods or plywoods and is the reason why it was chosen

for this design. The speaker cabinet houses an eight-inch driver as well as a soft-domed tweeter and utilizes a vented design that places the port around the rear of the cabinet. Even a full lamina flow port has been installed to eliminate 'chuffing', the breathing sounds of conventional port designs.

In my curiosity, I decided to remove the Limpet module to see what kind of terminal block is utilized for the PBM 8 LM. It was then that I noticed that this speaker is a biamp design with two sets of terminal blocks, one for each speaker. The blocks are a high quality, gold-plated design that is pretty much universal, allowing for banana connectors, crimps or bare wire if you were to use this without the Limpet module. For use with the Limpet amplifier, the two blocks are connected together by a gold-plated metal bar, effectively bypassing biamp mode. The rear of the speaker is painted black.

Let's look at this speaker further, since there's some pretty happening stuff going on here. The eight-inch speaker basket on the PBM 8 LMs utilizes an encapsulated magnet structure to reduce the possibility of plate slippage in manufacturing. The cone of this speaker is unlike any other in that most speakers are designed to use either paper or plastic cones made of material that is of even thickness from apex to edge; Tannoy, however, have designed a cone that is injection-molded, utilizing a polypropylene and graphite composite that retains maximum rigidity for openness of sound and is easily tuned for best efficiency and tone. Injection molding is a process much more expensive than vacuum drawn plastic, but the results are totally controllable from the thickness of the cone to the composition of the plastic to be used. In this case, Tannoy has opted for a cone that gets thicker as it reaches its apex; and to stop trapped air resonances, the cone has been vented behind the dust cap. The cone is one of the first things that you notice about this speaker; it is shiny and has a neat-o gray finish that looks metallic. The cone is held in place by a nitril rubber surround that is engineered to return the speaker cone to its original position as quickly as possible — extremely important for this speaker since it is a high-excursion type, which means that it travels farther forward and back than a conventional speaker. You can see this happening as you turn up the volume; the speaker jumps out so far that you think it's going to fall out any second, but it won't. To help deal with the potential problem of having the speaker 'bottom out' (i.e., the

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voice coil hitting the back of the magnet, eventually causing speaker failure), Tannoy has redesigned the voice coil of this speaker so that it is flared at the bottom, where it might hit the back of the magnet if it were being played too loud. This feature minimizes voice coil destruction.

As I was putting the speaker up on my shelf, I noticed that the dust cap looked a little strange. The material had an unusual look to it, so I decided to check and see what it was made of and to my astonishment, it pushed in very easily. I thought that I had dented it and was ready to fix it when I noticed that it had popped out on its own since it, too, was made of the nitril rubber. Dust caps do affect the sound of a speaker — metal ones tend to produce a brighter sound and paper ones, a less bright sound. I imagine that soft rubber produces almost no sound, which would add to the 'tightness' of the overall sound of the speaker, letting the cone do all of the work. The high frequency tweeter is a one-inch soft dome type with an acoustic cavity and is ferrofluid cooled. It also has a very good off-axis response that will help to keep all ears in the large sweet spot.

Speaking of off-axis response, it should be mentioned here that the people at Tannoy have worked dilligently over the past two years to get this product just right, so that the PBM 8 LM has as large a sweet spot as it can possibly have. The people in the control room who are not in the optimum listening place will get as true a tone as what the engineer gets. In fact, rarely does it happen that anyone is in the perfect on-axis place, a reason why this is so important. The off-axis response has been improved vertically as well as horizontally so that even the no-no situation of placing your monitors on their sides will have a minimal effect on the overall sound. This is achieved in part through the selection of a low crossover point, being at 1.9k with a gentle slope, rather than the traditionally higher cross points in the 3-4k range with sharp cut-off points. These can create a hole in the mid-range performance of a loudspeaker, along the axis of the drive units, several dB deep and up to two octaves wide. The measured sweet spot says that there is no aberration in sound up to seven inches off-axis both vertically and horizontally; so you see, you can lay these monitors on their sides with minimal loss of performance.

Any discussion on this speaker is incomplete without the inclusion of the Limpet amplifier module. This 135w amplifier is piggy-backed onto each of the speaker boxes so that each one stands as its own complete unit. All you have to do is plug it into the wall and into your board and you get a true clean sound. The advantages of self-powered speakers may not be obvious to everyone, so I'll go over some of these points. The very first advantage is that of much better stereo imaging than in a standard setup of a stereo power amp and speakers. With the separate amplifiers for each unit, you get 100% true stereo separation. One reason is that there is no crosstalk between channels, since the amplifiers are completely separate and not sharing common



elements such as a power supply. Power supply sagging and increased demand for current is another problem that is eliminated with this design. Basically, the power supply has a tough time supplying enough current to drive both speakers in mid to higher volume levels, resulting in inaccurate reproduction of sound. With the Limpet unit, each speaker not only has its own amplifier, but its own power supply as well, so that it can supply the demands for each individual unit without having to concern itself with another. One more advantage is having a consistent reference in the studio. We producers and engineers need a consistent sound from studio to studio; and if you utilize other studios, your best bet is to take your own speakers. But a different amp might totally change your sound, so with the PBM 8 LMs, you can carry them around with you in a nice, convenient, easy-to-carry package and always get a sound that you can count on. The Limpet amplifiers themselves are of a high quality bi-polar class AB design that has its power supplied to it via a huge toroidal power supply that will provide current under any situation; all parts used are 5% tolerance and high-quality polypropelene capacitors are used as well. Included in this package is soft-clip circuitry to smooth out those extreme levels so prevalent in the studio, and thermal protection for the amp is in place if you tend to stay at the extremes. The case of the Limpet is die-cast metal to help act as a huge heat sink for the unit; additional cooling fins have been integrally molded to help disperse heat faster on the top of the unit. The amplifier is switchable between three sensitivities (.775, 1.0, 1.5) to let you get the optimum out of your setup, and if you travel abroad, there is a power selector switch for 115 or 230 operation. Another great thing about the Limpet is that it will be available from Tannoy separately, so that you can mount it onto your favourite speaker — and that's not a bad deal at all for a \$499 list price. Signal to noise ratio is an impressive 110dB, and frequency response for the unit is 45 Hz-25 kHz and drops off to -10dB @ 33 Hz. Power is rated at 135w into 6 ohms with a 50v/uSec rise time and a 500:1 damping ratio. Good specs!

Overall, I was impressed by the whole package, both its look and its sound. The ease of use is inherent in the design, which I really like. My mixes came out being true to how I mixed them, played on various systems, and the imaging is fantastic. Not only is working with these speakers a real pleasure, but guess what — they don't sound very different from their 'twice the price' competitor. When I found out the price for the Tannoy PBM 8 LMs, my socks blew clear across the room! Suggested retail on these speakers is only \$895 per unit, and comes with a five-year warranty. I expect to see a lot of these speakers in use in the near future.

For more information, contact: Tannoy/T.G.I. North America Inc., 300 Gage Ave., #1, Kitchener, ON N2M 2C8 (519) 745-1158, FAX (519) 745-2364.

PETER HORVATH IS THE OWNER OF LIBERTY STREET RECORDING STUDIO IN TORONTO, ON.

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# ENCORE E1B ELECTRIC GUITAR

BY ERIC KLEIN



**I**nexpensive electric guitars have come an awful long way in recent years. The Encore E1B electric is great value as a beginner guitar and is particularly appealing because of the 'hot' sound of its double coil pickup.

This is your basic 'necessity' instrument, with just the double coil pickup, volume and tone controls, and an adjustable bridge. Its solid ash body is small and light weight, with a nice, aesthetically pleasing cutout design. The E1B is finished in a black laquer, but this Encore electric is also available with a red laquer finish (model E1R). The 650 mm scale neck is made of Canadian maple with a rosewood fingerboard and is relatively (though not overly) wide, with jumbo frets. The feel of the neck was very much to my liking and also appropriate, I think, for beginners, who often have greater difficulty with the smaller, rounder necks of Stratocasters.

Tuning is what I would call relatively stable, but one can tell from comparing the tuning heads of this instrument to, say, those of a Strat plus, that there is always a price to pay in quality when manufacturing budget electrics. While the guitar is well designed and relative-

ly well built, evident from the fact that it seems decently set up and intonated at the factory with minimal fret buzzes, the chrome hardware parts are definitely on the cheap side. The double-coil pickup may be loud, but it will also amplify the slightest tap, and the tone pot seemed about ready to come off in my hands. Before attaching a strap to the instrument, I would definitely recommend getting out the Phillips and giving the strap holders a thorough tightening. All this said, it should be kept in mind that you cannot produce an electric guitar in this price range without compromising somewhat on the quality of the parts and electronics used. Just having a guitar that plays well and sounds great for under \$300 is what really matters and for that, the Encore E1B guitar might not get a standing ovation, but it definitely gets a thumbs up.

For more information, contact: Coast Music, 620 McCaffrey, St. Laurent, PQ H4T 1N1 (514) 738-3000, FAX (514) 737-5069.

*ERIC KLEIN IS A TORONTO-BASED FREELANCE COMPOSER AND SOUND EDITOR.*

**CM**

# OSC DECK II VERSION 2.2

BY ERIC KLEIN

## THE VIRTUAL STUDIO

**I**f your portable multitrack tape machine is getting you down, then the world of hard disk recording awaits you. Deck II from OSC is now a very refined and viable option for anyone who needs to produce and edit music or audio for demos, multimedia productions or even a do-it-yourself CD release.

For less than the price of a four-track tape machine, Deck II is a Macintosh platform audio recording and editing software package that will give users the ability to record directly to their hard drive and then cut, paste, automate and crossfade audio tracks by viewing

the waveform on the computer. All edits are, of course, non-destructive. This means audio recorded to the hard drive remains intact and unchanged, but your Deck session file which contains a 'map' of all edits and fades (known as 'regions'), is then easily assembled into a track or 'playlist'. If the same section of music is repeated, it does not require any additional hard drive space because it is merely repeating playback of a region.

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is and/or what type of sound card you are using. Deck is most accessible (and recently accelerated) for PowerMacintosh users and the AV option is not required for the Power PC's either. Enhanced playback capability is 12 tracks on an 8100, ten tracks on a 7100, eight tracks on a 6100 or 840AV, and six tracks on a Centris/Quadra 660AV (the new Mac Performas, incidentally, only provide 8 bit audio and are not yet supported by Deck).

If you are using an older Mac with nubus slots, you can get four tracks using Digidesign AudioMedia I & II, Sound Tools II, Pro Tools I & II or RasterOps MediaTime cards. Keep in mind that while you may have less tracks with these cards, these cards will sound much better and provide you with a digital I/O that is essential for pristine audio transfers and backups to and from DAT. Also remember that the number of playback tracks only refers to how many tracks can be independently controllable by volume, pan, etc. Deck gives you the ability to work with an unlimited number of virtual tracks by combining (bouncing) up to eight tracks into a single track with no audio degradation, hence the term 'virtual studio'. The limitation of course is hard drive disk space.

Hard drive space required for recording 'CD quality' audio (16 bit, 44.1 kHz) requires approximately 5 MB of disk space per minute for a single track. Multiply this by how many tracks you will be using and how many minutes the piece will be, and you will soon discover that a couple of hundred megabytes is necessary to do just about anything.

One important thing that Deck does not currently do is equalization. This is not necessarily a flaw in Deck, but is really due to the fact that the more expensive integrated systems from Digidesign for example, offer greater DSP (digital signal processing) capabilities through their sound cards. Though Deck supports most of the Digidesign cards, it does not use DAE (Digidesign Audio Engine), and therefore has limited access to the DSP of those cards. This means if you need to change EQ, you must import your file into Sound Designer if you own an AudioMedia card. Needless to say, the Mac's internal sound card does not have adequate DSP for equalization. Third-party Deck-compatible equalization plug-in programs are apparently on the way, so this shouldn't be an issue for too long.

Interchangeability of audio files is hardly a concern in the Mac world, because files recorded with Deck are saved in Sound Designer II format, which ensures easy transfer to and from any other Macintosh audio programs like Logic Audio or StudioVision, Cubase Audio, Digital Performer, etc. You also have the option of AIFF (Macintosh file format), QuickTime or .WAV file formats.

**WHO IS DECK FOR?**

Despite the astounding improvements in the audio capabilities of programs like E-Magic's Logic Audio and Opcode's StudioVision, these



integrated MIDI sequencing and audio programs still lack the ability to create crossfades (the seamless merging of two audio regions). If crossfades are a necessity for you, and you are content with your present sequencing program (providing it is OMS-compatible, which all recent MIDI software should be anyway). Deck can run in the background playing your audio tracks while your sequencing program handles the MIDI tracks, or vice-versa. This might not be the ideal way to work, but may be necessary in some instances.

Deck, however, is probably most appealing to those who have no need to use MIDI but just require a program for audio recording/editing in either musical or multimedia applications. Deck is sufficient as a post production tool where the multiple tracks could accommodate dialogue, sound effects, music, ambient tracks, etc. and the computer is slaved to a VCR or another tape machine via SMPTE. The integration of QuickTime movies in Deck is a great feature intended for desktop video users who might find the audio capabilities of most desktop video programs limiting, which means they can easily import a QuickTime movie into Deck and synchronize it to the audio.



Overall, Deck is an excellent dedicated audio editing package because of its logical layout, relative ease of use, adaptability to most Mac setups and features too numerous to mention. It is easy to see why it has been dubbed the 'poor man's Pro Tools', since the general layout and many of the tools are quite similar to that of Digidesign's software. Unfortunately, there is no region pool, as in Pro Tools, where the regions' names are listed at the side of the screen and are accessible at all times to be instantly 'dragged' into a track. This task is kind of cumbersome in Deck because a separate dialogue box must be opened in order to call up a list of region and audio files. The region then has to be pasted into the track by placing the cursor at the appropriate location. Since this is common routine, this method of adding regions to a track is sure to slow you down (then again, I'm sure the developers are being cautious about Deck emulating Pro Tools any more than it already does).

Deck's niche however, may soon be rivaled by Digidesign's new Session software, which may prove to be the most accessible and powerful audio software yet because of its low price and its ability to run on virtually any 68020 Mac or later with Sound Manager. Ultimately, you cannot go wrong with software of Deck's calibre. It is functional, well-designed and is everything good software should be, evident from the excellent documentation that accompanies it. Like the OSC motto says: 'The digital audio revolution is over... now it's your turn'.

For more information, contact: OSC, 480 Potrero Ave., San Francisco, CA 94110 (415) 252-0460, FAX (415) 252-0560.



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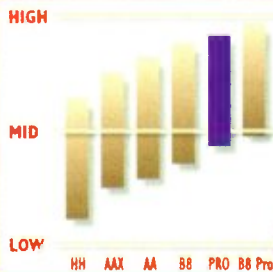
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## FEEL VS. CHOPS

BY BERNIE LABARGE

Let me make one thing ~~FERRICILY~~ clear.

There's nothing I like better (remember, we're talking MUSIC here!) than plugging my '69 Strat into a stack of Marshalls the size of Toledo. I cut my teeth playing Cream, Hendrix, Bloomfield, Zep, James Gang and whoever else I could use as an excuse to be told to turn down by high-school principals and bar owners. But at the same time, I was totally in love with The Beatles, James Brown, Dusty Springfield and all things Motown, Atlantic or British. I listened to George Harrison, Steve Cropper, James Burton and Chet Atkins with the same reverence as I did Jimi. I remember times when I would buy the latest Clapton project, and I would have to hide the new James Brown album underneath so my friends wouldn't see me buying it. So much for peer pressure.

A lot of players, when they're growing up, refuse to broaden their horizons past their nose. That attitude can last a lifetime, and really affect the ability to work on a steady basis. I've played in country bands, bar mitzvah bands, funk bands, wedding bands, lounge bands, Steely Dan bands, Top 40 bands, thrash bands — and the list goes on. The bottom line is: I **LOVE TO PLAY MY GUITAR!** I get just as much satisfaction playing a one-note chicken-pickin' AWB part as I do standing front and centre, Echoplex and Uni-Vibe on 11, making people's ears bleed at 100 paces.

Now that I've given you some insight into my past, present, and future, I would like to voice my opinion on this nebulous word — **'FEEL'**. I will always remember a quote from Pat Metheny when he was playing with Joni Mitchell. He said he got the gig because "Joni likes what I DON'T play". That statement speaks volumes in the guitar-playing world. Just because you're standing on stage with a band doesn't mean that you must play every beat of every bar. Even Hendrix let Noel and Mitch play a groove while he was dousing his Stratocaster with Zippo fluid! I've been known to sit out an entire song with bands I've been in, even when I know what the changes are! Sometimes leaving a hole is just as important as setting up a groove. As a matter of fact, the hole can BE the groove. 'Feel' and 'taste' go hand-in-hand. How many times have you heard Clapton mentioned as a

'tasty' guitar player? That's because he knows when to shut up! But LOOK OUT when it's time for him to play!

If you're confident in your ability to play the guitar, you don't prove anything to anybody by walking all over a song just because you're plugged in. You can raise the excitement level of a tune by entering and exiting at chosen moments, making a statement, and then waiting for your next onslaught. A prime example of this would be "The Thrill Is Gone" by B.B. King. You don't hear him chording all through the song and then turning up for his solos. He waits for the perfect moment, and then POW!! I'm certain that he'd be the first to admit that he's no Eddie Van Halen, but I'll bet that Eddie himself knows that song inside and out. I am also sure that even if B.B. could play like Eddie, he'd STILL play the way that he does, because the 'feel' is there. I'm also sure that Eddie would play "The Thrill Is Gone" just like B.B., because you can't improve on perfection!

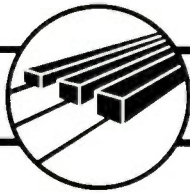
It all boils down to putting your mind into the same space as the tune you are trying to put across to the audience. I don't mean copying solos note-for-note, although that is a good idea when you're developing your own style. I'm talking about doing some research on the nuances of the style you're trying to emulate, whether you're covering a tune that everyone knows, or trying to capture a feel for an original song. For instance, I played on a retro R&B album last year. The songs were meant to capture the feel of early '70s soul. The minute I heard the demos of the tunes I thought of Curtis Mayfield's *Superfly* album. I went into my bag of tricks (mentally as well as effects-wise) and ended up making a major contribution to the overall sound of the record, even though I didn't play ONE solo! My 'holes' were all over the record, because that's just what it needed. And I get as much of a kick listening to what I 'didn't' play as to what I 'did' play!

In conclusion, be proud of your ability to work WITH the other members of your group to create your sound, and if that means making coffee during the keyboard solo, so be it. Your time to shine will come. After all, isn't that why you play in the first place?

*BERNIE LABARGE HAS BEEN A SESSION PLAYER ON OVER 50 ALBUMS FOR ARTISTS INCLUDING LONG JOHN BARRY, KIM MITCHELL, TOWER OF POWEL and CASSANDRA VISIK. HE WAS THE GUITARIST ON JIM HENSON'S FRAGGLE ROCK TV SHOWS FROM 1983-88, AND CURRENTLY CUTS AWKWARD R&B GROOVES FOR THURS-SAT AT TORONTO'S ORBIT ROOM WITH THE DIXIERS, FEATURING MIKE SLOSKI ON DRUMS, BASSIST PETER CARDINALL AND DIAMOND HAMMOND B3 PLAYER LOU POMANTE. LOOK FOR THE DIXIERS' SOON-TO-BE-RELEASED LIVE AT THE ORBIT ROOM ALBUM.*



CM



BY BILL KING

# DEVELOPING A PROFICIENT TECHNIQUE

In my introductory keyboard column (CM, April '95), the physical positioning and care of the hands was addressed along with a few philosophical ruminations drawn from personal experience. The information and ideas expressed in this column will aid any keyboardist, beginner or professional, in producing an absolutely even technique.

When I reflect back over the past 30 years, a versatile group of keyboardists illuminates my memory. As a 17 year-old, I watched Oscar Peterson's powerful hands soar the distance of the keyboard at tempos beyond comprehension.

During the early days of progressive rock, I listened closely to keyboardist Rick Wakeman as he constructed the most imaginative polyphonic textures imaginable with the British band, Yes. Pianist Bill Payne's brilliant acoustic piano work on the full body of Little Feat recordings remains a source of inspiration. Oklahoman Leon Russell mixed the soul of gospel with the urgency of rock and set a new standard for rock piano technique, influencing players like Elton John and Chris Stanton. Steve Winwood, Ray Charles, Nat Cole, Herbie Hancock, Nicky Hopkins, Stevie Wonder, Jerry Lee Lewis, Bruce Hornsby, Garth Hudson and Lyle Mays have all had a profound impact on the recorded history of contemporary music. Each share a common trait beyond the unique ability to produce music of unrivalled originality; this being a distinct voice clearly transmitted and warmly received through the grains of rare wood called a sound board. This they attain by developing proficient technique, enabling each artist the maximum responsive tools in which to communicate clearly.

Most aspiring students are usually exposed early to a few simplistic studies for developing technique: the Hanon, Clementi or Cramer systems. These patterns were adequate for performing compositions in the key of C major, but what about the remaining eleven, the different major and minor modes, not to mention augmented, diminished, pentatonic or blues scales? Well, don't throw out the Hanon exercises just yet, there's a valuable solution for expanding its usage.

Although each exercise is written in the key of C major, there's no unwritten law forbidding the alteration of notes or keys. You may decide to play the entire study in the key of A, making a mental note as you progress adding the proper incidentals while concentrating on evenness of sound. You'll in all likelihood end on a C#, the third of A major. So what! Now you know where the third interval resides.

You can also pre-plan a series of note alterations. Add an F# and a B flat. Play them the entire length of the study. Although this procedure may seem completely foreign, the benefits occur later when you begin to improvise through chord changes that shift more than once

a measure.

I particularly favoured Czerny and Hanon technical studies early on, but eventually consumed Franz Liszt's *Technical Exercises for the Piano*, and *Daily Technical Exercises for the Pianoforte* by Oscar Beringer.

My reasons for focusing on these volumes of piano studies stem from the various strength and conditioning problems that are addressed.

Liszt deals with fixed position exercises:

■ *Following the method of firmly holding down four fingers, the remaining finger utilizes a full range of dynamics, all kinds of accents and, what was definitely new then, different types of rhythm. By doing this, the pianist improved in every facet; most important of all, mental concentration.*

• Julio Esteban, editor, *Liszt Technical Exercises for the Piano*

Beringer employs the same fingering throughout all tonalities, regardless of black keys, the sole aim being to endow all fingers with equal strength and equal efficiency. The studies should be practised in all keys. It is a necessity to exercise the hand in all possible positions involving both black and white keys. Practise with three different tone qualities of touch.

- 1) *Legato: The hand is held inert, fingers well rounded, keys struck with the ball of the fingers. The fall of the finger must be quick and decided, great care taken that the rise of one note takes place simultaneously with the fall of the next; the motive power must emanate solely from the knuckle joint.*
- 2) *Hand (Wrist) Staccato: The wrist, the chief factor in this quality of touch, must be held perfectly loose so the hand may rise and fall without hindrance. The tone must be produced by a fall of the hand from the wrist, not by hitting the keys.*
- 3) *Finger Staccato: This touch is principally employed for light and rapid passages, in which extreme distinctiveness is required. It is mainly produced by the middle joint of the fingers, assisted by the first joint; the wrist remaining dormant. The fingers must be held slightly rounded and in the act of depressing the key, must draw quickly back towards the palm of the hand.*

• Oscar Beringer, *Daily Technical Studies for the Pianoforte*

I have a favourite exercise picked up while a student at Oscar Peterson's Advanced School of Contemporary music in 1962, which serves me well to this day. It's a warm-up exercise designed to move the fingers gracefully through all keys. Observe the illustration below:



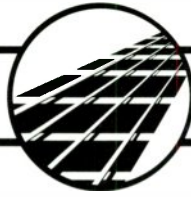
Beginning on middle C and C an octave below, move the hands through a five note sequence, forward and backwards (C,D,E,F,G,F,E,D,C). Then, repeat the pattern, augmenting the fifth note (C,D,E,F,G#,F,E,D,C). Raise the fourth and fifth notes; the third, fourth and fifth notes; second, third, fourth and fifth notes. Un-

expectedly, you find yourself a half-step up in a new key (C#). Repeat the whole cycle until you eventually return to the key of C.

Let the process take a natural course. Don't expect to dethrone Horowitz in thirty days; but sooner than you think, the fingers will gain greater confidence. Next time; improvisation.

BILL KING IS ARTISTIC DIRECTOR FOR TORONTO'S BEACHES JAZZ FESTIVAL AND PUBLISHER OF THE JAZZ REPORT. HE'S PERFORMED WITH A NUMBER OF GREATS OVER THE YEARS, INCLUDING A STINT AS MUSICAL DIRECTOR AND ORGANIST FOR JANIS JOPLIN. HE CURRENTLY PLAYS WITH THE JAZZ REPORT ALL-STARS.

CM



BY MARK EGAN

# LEFT HAND TECHNIQUE FOR ELECTRIC BASS

The left hand is as important as the right hand in determining the nature of the sound generated by the bass. By using different articulations such as bending, sliding, vibrato, hammer-on notes, etc., a variety of different sounds and phrasings can be produced. On a fretless bass, one of the key factors in shaping individual sounds is the use of vibrato and slides.

The following exercises should be helpful in expanding dexterity as well as offering melodic possibilities for the left hand. Work out as many fingerings and articulations as you can for these exercises. Whenever possible, use all four fingers. Write out these examples in all twelve keys and practice very slowly at first, gradually increasing the tempo. Also, keep a notebook for left hand exercises and invent your own variations. Eventually, they will become seeds for your own compositions.

## Practice Guidelines to Remember:

- 1) Always practice with a metronome or other consistent time source.
- 2) Start each exercise very slowly and gradually increase the tempo as it feels comfortable.
- 3) Concentrate on evenness of rhythm attack and consistency of tone.
- 4) Play all exercises in the full range of the instrument.
- 5) Be aware of the theory and harmony that exists within each exercise (mode, key, chord, arpeggio, etc.).
- 6) Practice in a non-distracting environment.
- 7) Never stop practicing.

A NEW-YORK BASED SESSIONIST, PRODUCER AND COMPOSER, BASSIST MARK EGAN PLAYS IN THE ORIGINAL PAUL SIMON GROUP AND HAS RECORDED WITH STING, SOPHIE B. HAWKINS AND MARTINA FURLI, AMONG OTHERS. MARK CO-LEADS THE BAND ELEMENS ALONG WITH DRUMMER DANNY GOLDBER, AND HAS RELEASED THREE SOLO ALBUMS.

CM

### Left Hand Exercises

Ex. 1

(F Maj scale in 6ths)

Play forward and reverse. Write out in all 12 keys with many different fingerings.

Ex. 2

(Practice forward and reverse)

Ex. 3

(Practice forward and reverse)



BY RON THALER

## WHY ASK WHY? • PART I

I'm 15 years old and in my room at home one orange, humid afternoon, listening to John Abercrombie's *Timeless*. As always, I'm floored by the cut, by the distinctly melancholic way it makes me feel. Jack DeJohnette is playing brushes, and the way he constructs his part, from nothing to a rousing peak with sticks and back down again to just the whisper of red lips, impacts on me profoundly. There's something so delicate yet so modern about his embellishments. I want to be able to do this too. Later that day, Bob (my Gibson-slinging stepfather) and I play *Timeless* together in my room, our own interpretation, trying to reproduce the mystery and fragility of the song.

Some ten years have passed since that day I first realized that understanding a drummer involves more than notes on staff paper and the ability to read them. My stick bag has lived through 25,000 mile tours, record dates and sessions with Moev, Mercedes Ferrer and Sarah McLachlan, as well as with jazz greats Hiram Bullock, Rufus Reid and Ray Anderson.

I believe that to develop your own voice, you must first study the voices of others you admire. As you spend time capturing the essence of these drummers you will begin to unravel the mystery of why their performances make you feel excited, inspired, challenged. Remember, technique accounts for only a small percentage of their essence.

Ask yourself these questions:

- Why did drummer X play those drum parts?
- What motivated his choices?
- What would I have played, facing the same circumstances?
- How does the drum part make me feel?
- How does the music as a whole make me feel?
- How do I recreate the essence of drummer X's performance, so I can make others feel this way when I choose?

These questions are not about right or wrong. They are about finding answers in your own individual way, through your own experimentation. I finally feel confident in having reduced everything down to single usable concept, one that is often the focus of my drum clinics: *Phraseology*.

The concept of phraseology is a very powerful one, and I believe it can help you, as it did me, in defining the subtle and special trademarks of the 'greats'. More importantly, it has helped me to understand and eventually find within myself the combinations, permutations and special qualities I need in different situations — those things that define my style. In the stressful life of a freelance musician, it is often one's interpretive abilities and individuality that mean the difference between sinking and swimming. Case in point: I was recording French pop star Lizzy Mercier's latest album in Massachusetts. To begin with, Lizzy's music doesn't fall into the realm of 'conventional' fare. Add to that the fact that we had five days to track 20 intricate songs without the benefit of hearing them in advance, having charts or having had a rehearsal. This situation demanded that I interpret and react quickly, relying on my intuition, experience and phraseology. To give you an example, I concocted the following grooves to fit in with the peculiar and cerebral vibe of a tune called "Reno":

Phraseology can be broken down into four main subheadings: *Note Placement, Dynamics, Orchestration and Balance*.

**Note Placement** refers to the position of the note(s) within a given pulse (also heard about in reference to playing 'above the beat', 'behind the beat', etc.). When drummer X is playing a beat,

Verses:

Musical notation for Verses, showing RHH, LHH, SD, and BD parts in 4/4 time. The notation includes various rhythmic patterns and dynamics markings.

Choruses:

Musical notation for Choruses, showing RHH, SD, and BD parts in 4/4 time. The notation includes various rhythmic patterns and dynamics markings.

the stylistic demands of the music as well as the way he feels time will impact directly on the placement of his notes within the given pulse. In rock grooves, we are more prone towards employing note placements that imply duples (1/4, 1/8, 1/16, etc.), whereas when we play jazz, we are more prone towards triplet note placements.

**Dynamics** refers to the dynamic level(s) employed by drummer X within his drum part. Accented and unaccented strokes (also known as tap or ghost strokes), being able to play from ppp to fff — playing with dynamics on the drumkit is so integral to sounding good and creating the right kind of forward momentum. You will quickly notice when listening to your favourite drummers that they all employ dynamics, but each one in his own way to fit his own requirements.

**Orchestration** refers to the parts of the drumset you select to play what you are playing. In composition classes, students spend many hours studying the intricacies of combining instruments to create certain textures and feelings. If you think of the drumset as being a mini-orchestra, choosing which instruments to play at given moments can make a world of difference in the way the music will impact on the listener. Jack DeJohnette's performance on *Timeless* is a great example of knowing what part of the drumset to play, when to play it and when not to play it.

**Balance** refers to the relative levels you assign to different drumset components when playing them together, as well as the mix of this tonality with the other musicians performing with you. For example, rock and funk demand that the snare drum and bass drum generally be played at a higher dynamic level relative to the rest of the kit, as compared to a Latin or jazz context, where they are played less forcefully. This carries itself through to the general mix of the band, where the volume of the drumset as a whole dictates significantly whether the music itself will be of higher or lower volume.

When you put them together, Note Placement, Dynamics, Orchestration and Balance will give you the necessary tools you need to start understanding why your favourite drummers play the way they do, and how you can eventually reproduce the essence of their uniqueness in your own playing, without compromising your own individuality. John Abercrombie's *Timeless* helped me to appreciate this, and that is why I was compelled to include an arrangement of the song on my own album... a homage, of sorts.

ORIGINALLY FROM VANCOUVER, NEW YORK-BASED RON THALER'S LATEST SOLO RELEASE, ...WORKS, IS ON TP RECORDS AND FEATURES MANY RENOWNED JAZZ FIGURES. RON HAS CONTRIBUTED HIS TALENTS TO JINGLE SPOTS, SOUNDTRACKS AND TELEVISION SHOWS AROUND THE WORLD, AND IS A CLINICIAN FOR SABIAN, VIC FIRTH AND REMO, PERFORMING CLINICS IN EUROPE, CANADA AND THE U.S.

CM

BY BOB MACKOWYCZ

# BREATHE, DAMN YOU!



## pranayama

the first two fingers (index and middle) down to your palm. It should look like sign language for "surf's up". Now, take that hand and bring it to your nose. Cool? Now press your ring finger against your right nostril and take a very deep breath through the left nostril only, expanding the diaphragm full and wide and the ribcage forwards and sideways. This lasts four steady counts. Hold it in for eight more counts while pinching both nostrils shut. Now switch nostrils, pressing your thumb against the left side and exhaling through the right nostril only. Exhale for four counts and repeat again, this time inhaling through the right and exhaling through the left. After doing two rounds like this, add one count to the inhalation, two to the hold and one to the exhalation (so it goes 4-8-4, 5-10-5, etc.). This will expand your lungs and increase your body's ability to absorb oxygen into the bloodstream.

Another good exercise is called *Kapalabhati*, or diaphragmic breathing. Take a deep breath and hold it for a few seconds, then exhale. Repeat. On the third inhalation, begin to inhale and exhale rapidly. Use the diaphragm to really push the air out fast. If it helps, lightly say 'EXhale' as you are exhaling, putting extra emphasis on the first syllable. Make the breaths quite short (you want to do at least one inhalation/exhalation per second). Start off doing 50 inhale/exhales and

work your way up. Remember to think about using your diaphragm to control the speed of the air.

Whatever ails your playing, good breathing technique will help correct it. Here's a couple of standard exercises (non-yogic) that will improve your breathing. Take a deep breath and purse your lips into a good, firm embouchure. Now release the air, at first very slowly and then very quickly. Imagine the shape of the breath to be like a burrito: tapering at the ends and full in the middle. A variation on this one is also great for increasing your range. Take the horn, without the mouthpiece, and blow into it the same way as in the previous exercise. Now — starting at middle C — play from C to G. Concentrate on breathing as openly as you did without the mouthpiece. Keep going until you get to the upper-space G, rising in fifths (D to A, E to B). Once you get to G, start adding chromatics (C to G, C to G#, C to A, etc.). Go as high as is comfortable, maintaining a good steady air supply.

This is, of course, barely even a thumbnail sketch of the importance of good breathing in horn playing. Air is the source of everything you do on the instrument. As you breathe, try and keep your throat relaxed, as if you were yawning. Breathing must feel effortless to you, or your playing will sound strained. This is also somewhere that yoga can be quite helpful to your playing: *in its promotion of a relaxed approach to a task*. Often when we have to play a difficult passage we tighten up, thereby constricting our airflow and impoverishing the quality of our tone. Horn playing is best when the mind and body are passive, yet alert. The best way to achieve this state of mental readiness is to practice it, and for this, yoga is supremely beneficial. How far you take it is up to you entirely; I simply recommend that you check it out.

PS: Here are a couple of books that are exceptional guides and offer sample programs to follow: *The Complete Illustrated Book of Yoga* by Swami Vishnu-devananda, and *Light On Yoga* by B.K.S. Iyengar (with a foreword by Yehudi Menuhin, a snappy little fiddler for sure!).

ROCK TRUMPETER AND TORONTO-BASED WRITER BOB MACKOWYCZ MAY BE HEARD ON GUY FELLER'S LATE NIGHT SHOW, HEROIC DOSES, UNHEALABLE WOUNDS ACROSS CANADA.

I remember watching *The Karate Kid II* one night on TV and coming across a real gem that Mr. Myagi passed on to Daniel-San: when life gets crazy, return to its source. By this, he meant breathing.

When it comes to horn playing, breathing is positively foundational. Without proper breathing, everything suffers, be it tone, endurance, range — whatever. Air is all four elements for a wind player.

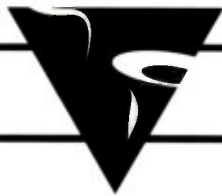
Breathing is also, for me, a great metaphor for what is probably the single greatest misconception regarding great playing: that somehow it is natural. Learning to blow like a champ is a lifelong struggle, and success is contingent upon mastering certain skills. One of these is breathing properly. And it is a skill that must be developed through assiduous effort.

At this point, I would like to look more closely at the study of yoga — and more specifically at *pranayama* — as a means of maximizing the effectiveness of one's breathing. But first, a disclaimer — this is not spiritual recruitment. The following advice is based solely on its physical merits. Whatever you do with it is between you and Satan.

*Pranayama* is a study that involves collecting the vital energies found in the air around us. Now this is a tricky matter, and I am not nearly qualified to get into the complexities of yogic cosmology. So let's just say, for our purposes, that *pranayama* is about teaching the body to draw in and use air more efficiently. The exercises I am about to describe are best done first thing in the morning, and again in the later evening. It is also recommended that you do them on an empty stomach, in a room that is not too brightly lit and with your eyes closed (to avoid distraction). Sit down in a comfortable position with legs crossed, keeping your back as straight as you can. Be relaxed. If you are straining while you do this, you diminish the returns of this exercise. To warm up, take a deep breath and hold it for 2-3 seconds, sucking your abdominal area up into your ribcage (again, only as much as is comfortable). Release the breath slowly and deliberately while relaxing the abdomen. Wait a few seconds before drawing in more air. Repeat this for a few minutes and then lie back and relax before doing more.

Are y'all freaked yet? If this seems exotic, just think of it in relation to the breathing exercises that you already do. This is just part of a formal system. You don't need to wear orange robes or vote for Doug Henning to do this.

Here's a good exercise to increase your lung capacity. While sitting up again in crossed-leg position, take your left hand and press



BY PAUL LAMOUREUX

## THE ROCK 'N' ROLL PIT MUSICIAN

I was captivated by Chase Sanborn's Brass column in the Dec. '94 issue of CM ("Life Is The Pit - Part I"), which described the experience of playing in orchestras for musical theatre shows. I have recently been exposed to a pit challenge of a different sort: playing onstage with a four- or five-piece band backing up a cast performing mostly rock 'n' roll tunes in the plays *Starstruck*, *Jesus Christ Superstar* and *Rockaway High Reunion*.

Being an on-stage backup musician presents its own unique set of challenges. First of all, your movements are restricted (if not outright choreographed) by the director, since you are as much a part of the show's visual aspect as any other performer. During long rests or periods of dialogue onstage, you must constantly be aware of your personal appearance. At no time can you allow an air of boredom or nonchalance to creep in. Even if the band is in relative darkness, the light from a music stand can be enough to betray your mood.

From the moment you step onstage, you must think of yourself as part actor/part musician. Remember that most people hear with their eyes: if it looks good, it has a better chance of sounding good to them (like it or not). Keep your movements natural and consistent with the music — you don't need to do your Jimi Hendrix guitar-over-the-head routine during the tender love ballad. Depending on the director's taste, you may be asked to perform some visual crowd pleasers from time to time. Go with it. Have fun! Once onstage, a player is not only a musician; he or she is an *entertainer*.

The music itself in a rock 'n' roll show can range from a steady stream of oldies to a to-

then I would try to personalize the rest of the song. Use the freedom! It's not everyday that you get to imprint some of your own personality onto such a structured setting. So important is one's musical personality in this type of show that most directors will look for players who have a passion for whatever style of pop or rock is to be played.

Another important difference between a rock band "pit" situation and a traditional setting is the absence of a conductor. Most often tempo changes, fermatas and other musical devices are "felt" together as a band after several rehearsals. Sometimes, the keyboard player may give a downbeat with one hand or a nod of the head; guitar players often give downbeats with a gentle downward motion of their guitar necks; the drummer often counts off the songs (verbally or by clicking sticks), as he is often the most sensitive to tempos, especially when making quick transitions. In other words, the desired effect is to communicate the intended musical idea to the other players in the quickest, easiest way possible, which often means that these responsibilities are shared. Also, the band often takes cues directly from the stage performers, so the musicians must be alert and listening (or watching, if necessary).

Some other occupational hazards to be aware of: Don't be surprised if you must memorize the entire show. Music stands often make a band look too trained or, worse yet, unrehearsed. You may be asked to change your appearance by shaving your beard, cutting your hair, wearing an unusual costume, etc. (my personal experiences with theme parks comes to mind here). Stage fog and pyrotechnics can leave a gritty residue on all your gear, so cover your amps and keyboards if they are left onstage overnight, and clean them regularly.

Finally, there is the challenge of trouble-shooting technical problems while remaining in full view of the audience. Discretion is the name of the game. As a wind player, I always have extra reeds handy, and a jewelry screwdriver is always within arm's reach. For guitar players, extra patch cables and a spare instrument onstage (already tuned) in case of a broken string are normal operating procedures. A spare snare drum is also recommended for the drummer and, of course, lots of sticks. Proper maintenance of your equipment is doubly important in this situation. An ounce of prevention... you know the rest.

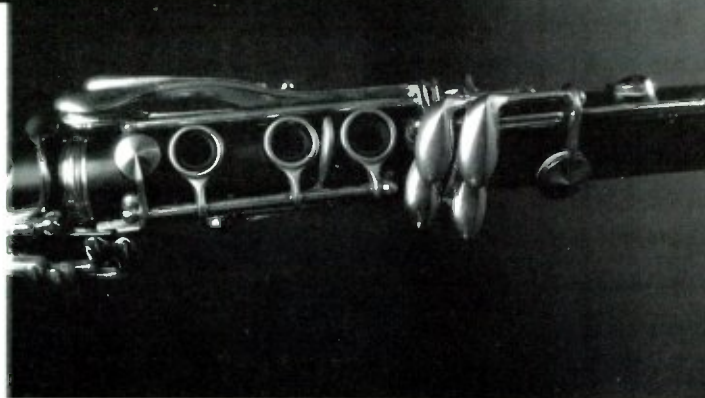
Onstage pit musicians enjoy a great view of the audience, but they also shoulder additional responsibility. This type of work is not for the timid or faint of heart. It is better suited to the live performer who has learned to work within a framework. If you are one of these, count your blessings, for many people will pay big ticket prices to watch you (and the rest of the cast) do your thing.

PAUL LAMOUREUX HAS A MASTER'S DEGREE IN MUSIC FROM NORTH TEXAS STATE UNIVERSITY. HE HAS PLAYED FOR SUCH ARTISTS AS ROBERT GOULET, LARRY GATLIN, JIM GILLES (DEEP

PURPLE) AND DIGARMO & KEY. AN EDMONTON-BASED FREELANCE PLAYER AND PRODUCER, HIS SOLO ALBUM, PAUL LAMOUREUX, IS ON LAMCHOPS RECORDS.



tally original project, but the first type is by far the most common. These tunes are often arranged in medleys with numerous key changes, so fluency in all keys is essential. Since many of these shows are revues consisting of little more than a bunch of pop tunes strung together, the actual arrangements are sometimes left up to the musical director. Consequently, the charts are usually not of the Broadway show variety. Very often, the same charts are used for the whole band: mostly basic chord charts with the kicks (accents and syncopations) indicated in some form of shorthand. This means that the sax or wind player will often be required to make up a stylistically appropriate part or "cop" (replicate) the part from the original recording. I like to do a little of both. I would certainly play a crucial riff that everyone recognizes from the original, but



then I would try to personalize the rest of the song. Use the freedom! It's not everyday that you get to imprint some of your own personality onto such a structured setting. So important is one's musical personality in this type of show that most directors will look for players who have a passion for whatever style of pop or rock is to be played.

CM



...DIGITAL MUSIC

# PITCH TO MIDI CONVERSION

BY JIM BURGESS

**P**itch to MIDI conversion technology offers the world of MIDI to instrumentalists who want to stay in the domain of their instrument. Most commonly used is the wind controller and the guitar controller. In the case of the guitar, one of the qualifications is polyphonic pitch to MIDI conversion (at least six notes). With this, a guitarist could then play any instrument from any MIDI sound source. Sometimes a guitar controller can include sounds within itself. This has more advantages than you might think.

One of the limitations of guitar controllers is 'MIDI delay'. Because of the nature of MIDI, errors can occur while the controller is tracking (i.e., a guitarist plucks a string which, in turn, starts a series of commands including note on, note off, pitch and velocity).

If the controller is triggering a sound from a MIDI sound module, the tracking errors will become more noticeable. Tracking has improved over the years and is now down to a few milliseconds, but the best tracking is still found when using sounds that are self-contained in the controller.

Wind controllers are very popular amongst saxophone and clarinet musicians. A typical wind controller will physically resemble an acoustic wind instrument, but will also include function buttons that can change performance parameters such as octave ranges and MIDI parameter information. Because of the nature of the instrument, wind controllers only require monophonic pitch to MIDI conversion.

There are also monophonic pitch to MIDI converters which utilize a line or microphone input. Different modes allow different triggering characteristics. While in 'slurring' mode, the trigger will glide from note to note; while in chromatic mode, the trigger will move in steps with no glide at all. If the source input is slightly off-tune (somewhere between two semitones), the trigger will choose the note you are closest to and trigger appropriately.

With the introduction of Physical Modeling technology in instruments such as the Roland VG-8, Roland GP-100 and the Yamaha VL-1, tracking errors are virtually non-existent. With physical modeling, the user is not triggering a sampled sound at all — the user is playing a virtual instrument. If this sounds confusing, you're not alone.

Physical modeling is a technology that creates virtual instruments based on the physics and sciences of the real instruments. Basically, creating a physical model is an equation process that takes into consideration all of the contingencies the real instrument is subjected to when in performance. The result is an algorithm that can be altered by the user.

The creation process of a model itself is not something you can buy in a box; it is currently left to the people in lab coats. What the user gets is a set of models ready to be played and altered.

## Drum and Percussion Triggers

Electronic percussion has exploded in variance. Unlike pitch to MIDI conversion, the percussionist's primary requirement is to hit a pad which triggers a sample.

Drum controllers typically fall into two categories: with sound, and without sound. The non-sound controllers usually hold to a rectangular shape with as many as 24 pads on a flat surface. Common features of these controllers would include complete customization of kit set-ups (i.e., assigning sounds to pads, control over standard parameters such as pitch and level, etc.).

Some controllers have the ability to assign two or three sounds to a single pad through the employment of velocity splits. When you hit the pad soft, you get one sound; and when you hit it hard, you get another sound.

Drum controllers with sound, such as the Roland TD-7 or TD-5, are designed to emulate a traditional set of drums. Control over the position and angles of round 8" or 10" pads mounted on a tube structure or standard drum hardware brings the feel of playing a real kit to the electronic side. Hitting a pad on a Roland TD series kit sends a small voltage to a sound module which outputs sampled sounds as well as MIDI information.

Xylophone and vibraphone controllers are also available through manufacturers like KAT. Korg has a physical modeling drum called the Wavedrum. Triggers for acoustic kits are available; and the list goes on and on. Whatever your gig is, chances are there's a gadget for you.

*JIM BURGESS IS PRESIDENT OF SWED BY TECHNOLOGY INC., A TORONTO-BASED RETAILER OF MIDI MUSIC AND DIGITAL AUDIO PRODUCTION SYSTEMS.*

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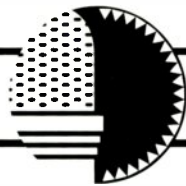
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BY BRIAN VOLLMER

# VOCAL ABUSE

**T**he first thing I want to emphasize to any student who walks through my door is that you never want to have any muscular tension from your breastbone up — especially in the area of your neck and chin. When you see singers who have their neck muscles sticking out like a pair of fins, you can be sure that sooner or later, they will run into vocal trouble.

The vocal chords are located directly under the chin in the larynx, or "voice box". When tension appears in the neck muscles, it affects the vocal chords because they are situated directly below the chin — or in other words, directly in the middle of that tension — and that tension is transferred to the vocal chords. Because of this extra tension, the vocal chords vibrate together too forcibly when creating a sound (particularly in the upper register of the voice) and, after a time, the vocal chords start to swell. The higher the note we are trying to create, the faster the vocal chords have to vibrate, and this swelling on the vocal chords acts like a weight and slows down their vibration. Thus, we lose our high notes first. This is the first sign of vocal abuse, and we may experience this after a couple nights of singing, yelling at a sporting event or even yelling over the loud music in a bar.

If we continue to use our vocal chords without allowing them to heal (as many profes-

sional singers are forced to do), eventually our body sets up a defense mechanism to protect our vocal chords and we develop nodes. A node is a tiny, pimple-like growth between our vocal chords which inhibits them from vibrating correctly. When we develop nodes, we lose the top and bottom part of our voice and retain only a few notes in our talking range. The only way to develop nodes is through vocal abuse, and even if we have those nodes removed by surgery, they are going to keep coming back unless we learn to take the tension off our neck muscles. Rod Stewart, Annie Lennox, Elton John, Whitney Houston and yours truly have all had nodes on their vocal chords. When I first started taking vocal lessons from Ed Johnson 18 years ago, I could hardly speak until late each afternoon. It is a horrible feeling to have as a singer, but by properly relaxing our throats when we sing, not only will the nodes disappear over time, but eventually, we will feel vocally better at



the end of the night than we did at the beginning.

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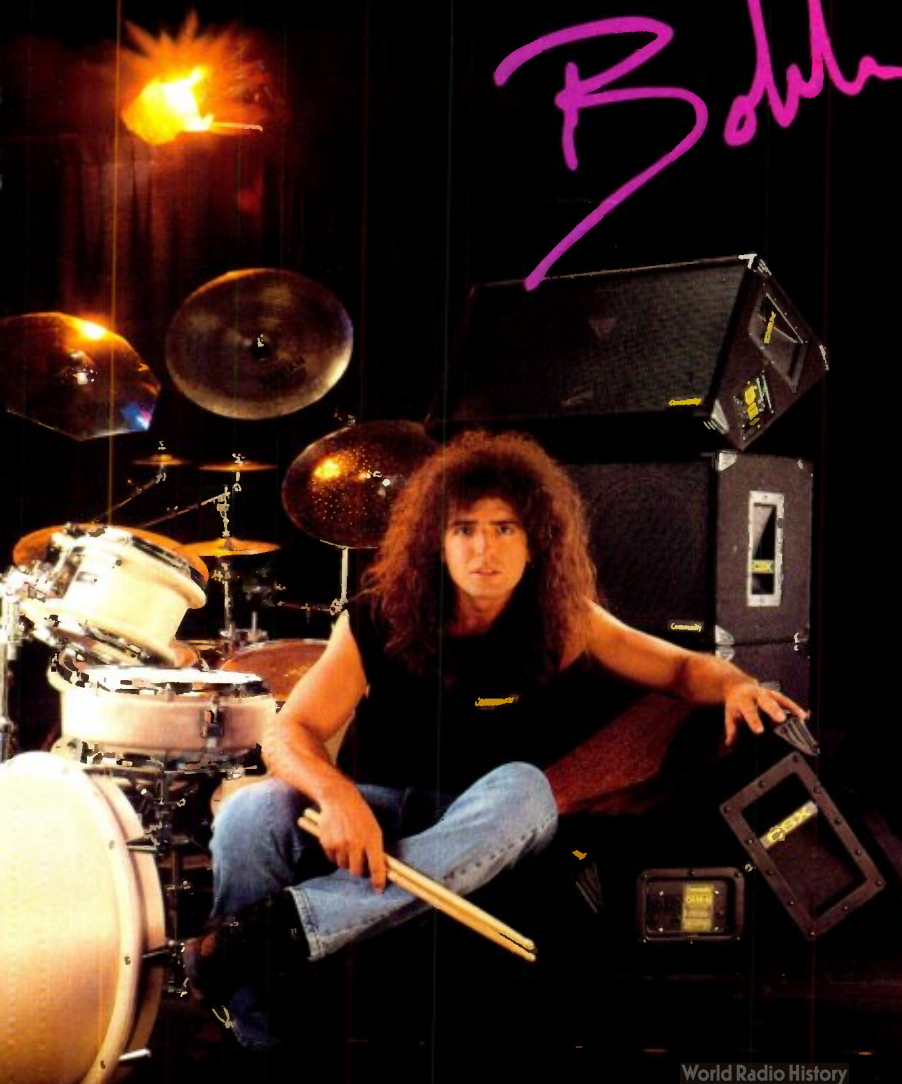


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# HOME RECORDING



## We Have Assumed Control

here comes a time, a moment of madness, when one is overtaken by the desire to dump that multitrack cassette machine and replace it with a full-blown, pro digital, home recording studio. For the lucky ones, this irrational thought quickly (or, perhaps, not so quickly) fades and is replaced with, 'Boy I'd really rather have food in the fridge!' For those of us with stapled stomachs, however, the dream explodes into a million exciting, yet expensive, possibilities. Making the great techno leap via the Personal Loan Department is borne from simple desire for some, while for others it is of complicated necessity or an integral part of their creative growth. Making it pay might be a long, hard struggle (if the bank manager lets you suffer that long), but many musicians today are willing to forgo the economic hardship if it translates into further creative freedoms.

The costs of putting it all together cannot be understated. After the basics are in place (console, tape machines and monitoring system), a billion questions surface, each with their own special price tag. Should the patchbays be balanced? Who's gonna wire up all this stuff anyway? Should I have separate circuits and grounding for the studio? Do I even have a suitable space to put all this stuff together? What kind of soundproofing is required? What outboard processing is the minimum that I can get away with? What about equipment and liability insurance? Is this for my own personal work or do I hope to bring outside clients in? Am I zoned for this? Do I really want people coming and going from my home at all hours of the day or night? Do my parents, roommates or significant other mind? Is the tax man gonna get me? Are all these above considerations going to take away from my enjoyment of the music or am I willing to spend as much time learning the ins and outs of my recording gear as I do learning my instrument or composing? I mean, when you really think about it, it is a crazy way to spend your money! Having said that, I've lost my mind and have done it — and an increasing number of others are doing the same.

In 1993, I was fortunate enough to be involved in the recording of Blue Rodeo's *Five Days in July* album in the living room of Greg Keelor's farmhouse outside of Toronto. The band took a great risk, but they believed in themselves and in what they were doing. At the time of this printing, the album has been certified triple platinum in Canada alone. It's incredible when you consider there was no external producer, no world class recording studio to track in, no high-tech digital gear. Just diligence, skill, a back-to-basics approach and great songs. Always great songs.

In determining whether or not to take the plunge, maybe the first question we should all ask ourselves is... 'What about the music?' We spoke to two artists who have recently re-evaluated the importance and necessity of the home studio in relation to their recording work, and have made some changes to their personal recording environments.

## Tom Cochrane

### A Home Studio That Works in Tandem With A Pro Environment

Having sold three million copies of his 1992 album *Mad Mad World*, Tom Cochrane is set to release his ninth album, *Ragged Ass Road*. Before completing his work at MetalWorks, Tom chose to continue his recording and writing approach by completing pre-production at his home studio in Oakville, Ontario and, subsequently, at Uncle Tom's Cabin, a temporary studio and rehearsal space set up in a rented home in Georgetown, Ontario.

"I just wanted more control," explains Tom. "I got tired of paying people for work that we basically did. John and I co-produced a lot of *Mad Mad World* and we wanted credit for it, which we never got. Joe (Hardy) did a wonderful job, particularly in the mixing, editing and some of the arrangements, but basically John and I arranged all of the songs in pre-production. I also recorded a lot of the stuff at home. For this record, we took all of that one step forward and did a substantial amount of the homework ahead of time. Twenty or thirty percent of the tracks we did at home made it directly onto the album. A little less than I thought would, maybe. Most of the guitars were done on the ADATs and probably a substantial amount of the lead vocals. It was a matter of doing whatever was required without compromising."

One of the things a home studio can provide is a relaxed atmosphere with no time constraints that is conducive to getting great performances — provided there is ample room for the musicians involved to work comfortably. Cochrane did have to compromise somewhat on this point:

"Ultimately, you have to rely on the people that you're with. With this intuitive band... they possess stamina, excitement, vibe and passion — qualities that are hard to capture working by yourself at home. The way I'm set up with the studio downstairs and part of the house being semi-detached... it's very inconvenient to put too many of us in there. I couldn't really accommodate five or six musicians scattered throughout the house — especially with drums reverberating downstairs in the control room. It was important to have us all together and have eye contact and get a vibe happening."

For this reason, most of the gear was moved into a rented house where the band could rehearse and refine the final arrangements. Affectionately referred to as Uncle Tom's Cabin, this approach to recording was a logical continuation and extension of the process he followed on the previous album. In order to achieve the freedom for such an undertaking, Tom had to educate himself on the whole recording process and technique.

"I learned these things more out of necessity rather than desire," explains Tom. "I got tired of others, like producers and engineers, sitting in a room deciding these things without me. I also got tired of the whole demo process, where you demo a song and then go into the studio and record for real — only to lose the initial magic of the song. I wanted the option of taking whatever I laid down on tape at home and keeping it, and being able to say, 'That's a performance'. That in itself is a great deal of freedom. Psychic freedom."

But Tom is also quick to caution home recordists on the discipline factor — of prime importance to anyone with the goal of a finished recording. "The home studio really is a mixed blessing. It's much too easy to take a three-hour coffee break! You are also very accessible there. It can be a bit of a problem. You have to be disciplined in the way that a novel-



Photo by Stephen Thompson

ist might be, and say to yourself, 'I'm not leaving until I've done three thousand words'. You have to be able to walk in and say 'Let's get some work done today!'. That comes from inspiration and dedication to the art."

Tom's studio has undergone some major equipment changes since the last album, particularly in the retirement and replacement of his Akai ADAM 12-track and Studiomaster board with the Alesis ADATs and an Amek Big console.

"The problem I found with the ADAMs," says Tom. "Is that the tape format proved to be somewhat unreliable. We ran into a lot of error problems and constantly had to back up. That's okay if you have three machines, but... it was a great machine. It seems to be part of the process; these things become obsolete very quick. If I had to do it over again though... I might use the ADAMs. Ask me ten months down the line, once I see how the ADATs work out. It's interesting though, on *Mad Mad World* we went from the AKAI to the Mitsubishi digital machine; whereas on this new record, we transferred some of the tracks I had recorded on the ADAT back to analog and continued on analog for the remainder of the project!"

New formats in recording have been an area where home studio owners have been particularly cautious, and Tom is no exception. "I'm still not one hundred percent comfortable with the digital format. For some reason, I was very comfortable with the ADAM but... I don't know whether ignorance is bliss or what! The reality is that with digital, sound is, in essence, being broken down into numbers. Once you get up to 50 kHz, the resolution of these new machines just isn't there. We may not be able to hear the 50 kHz tone, but it does

Continued on Page 56

# Barney Bentall

...a reluctant wordsmith

It was early evening on a hot summer night when I arrived at the auspicious downtown address. I was greeted by a doorman, barrel chested and bald, save for a lime green shock of hair sticking straight up on his shiny dome. He lead me into a room filled with massive wrought iron candleabras, dripping trails of wax down their spiral stems and filling the air with the scent of burnt pitch and sweet vanilla. Oriental silks were festooned here and there. Some nestled in the ceiling, hanging from a lattice work of high-tech machinery, tangled electrical cables and exposed metal ducting — and in the middle of it all, under a spotlight, stood a Shure SM58.

I'd come on the promise of an intimate evening with one of Canada's favourite singer/songwriters, but I was beginning to see this was going to be much more than that. Fifty or more people were already inside — most looking furtively for someone they knew, others just absorbing the scene — all knowing something was coming, something big. Then, a hush came over the crowd. The room was filled with light and the machinery began to whirl and all at once, a wailing guitar did rip through the night. It was Barney Bentall and his band, blasting out the opening chords of the title song off their new album, *Gin Palace* — and by the time drummer Jack Guppy hit the second downbeat, the nationwide virtual living-room that is MuchMusic's Intimate & Interactive, had commenced to rock and roll.

About three songs into the show — as the band was taking a break from their muscular three guitar, bass and drum assault — some net surfer named Lithium got to ask his/her question on national television — through a beautiful human interface named Corrine. "They want to ask Barney," she said to the camera, "of all the material you've written, which song is your personal favourite and more generally, which is your favourite album?" Looking fairly at ease amidst all the hyper reality, Barney fielded the question. "I'm

probably very human in that way. I think the thing that you last do, with few exceptions, is your favourite piece of work. I think sometimes everything just sort of comes together and you feel like you did it the best you could. I feel that way about this record. Songs are a bit tricky, though. There are a lot of songs you feel very close to — I feel close to all of them. But that's a bit hard to answer," he pauses for effect, "So I won't." The crowd let out a laugh, the kind that breaks down tension in pressure situations and you could just tell the boys were going to have a good show.

For a man who speaks so eloquently about his craft, Barney Bentall has been a reluctant wordsmith. Not once in his triple, gold album career has he sung his own words on record. But now, with the release of *Gin Palace*, all that has changed. Not only has he taken his own pen to paper, he's also started co-writing with some of this country's best known songwriters. "The collaboration with Bruce (Cockburn) and the whole process of writing 'Atikoken Annie' was a real confidence booster," he admits. "The first couple of verses were an idea I had (while flying over Atikoken in a two-seater plane piloted by Murray McLauchlan!); and then Bruce sort of really went to town on it. I just think he wrote

some fantastic lyrics. I suppose, for me, it was just the fact that this song was a collaboration, and that some of my words were alongside his." A big smile comes across Bentall's face as he shrugs. "I don't know, I sing that song and I'm transported every time I do it. Every time I play it, I'm away."

"Really, the studio is just a place to capture performances. There's no right or wrong way to make a record."

The song also played an important role in the other major change for the band since the last record. Namely, the departure of long-time keyboardist Cam Bowman and the dropping of 'The Legendary Hearts' from their masthead. Bentall remembers the first band meeting after the split: "Here's a group of five guys who are a little bloodied by the whole thing, and it was just one of those great moments where we said, 'well, we'll keep going, but we won't replace Cam. We retire his jersey and we become a guitar band. Then we immediately picked up our instruments and started to play.

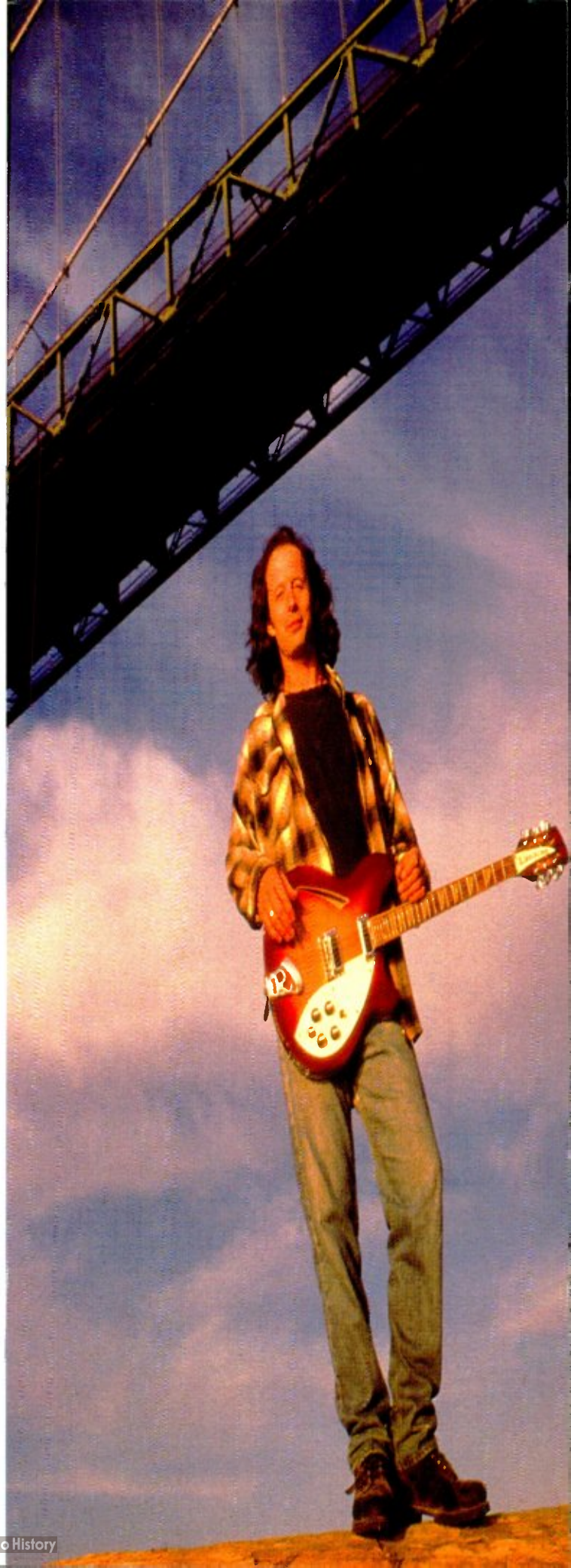
by Ian Menzies

It was probably the most therapeutic thing we could have done, and all of a sudden, there were five people who really wanted to be there." What happened next was like a watershed for the band's new direction. "There were two new members that had been there for three years," Barney continues, "but had been playing songs that other people had created. Now they were in the loop; and all of a sudden things started happening. The guys asked me what songs I had, and the first thing we played was 'Atikoken Annie'. It came together really fast and we all felt, at that moment, we knew what we were going to do. We didn't have all the songs, but we knew the direction we wanted to go."

With the five-piece line-up in place (Mike Crozier, Colin Nairne and Barney on guitars, Dave Reimer on bass and Jack Guppy on drums), the guys got to work on a new album at Vancouver's much loved Mushroom Studios. "We had a few guiding principles about how we were going to make this record," continues Bentall, "and the first one was, it all starts with the songs. Even though, by necessity, most of the band were back working day jobs — they made a really strong commitment to wait until we knew we had the right songs for the record before we went to the studio." It soon seemed obvious that the approach to recording was also going to be different than the last couple of times out. "One day over a few beers, a friend of mine had said to me — in the way only friends can say these kinds of things — 'the great thing about your first record was it sounded like there was five guys in a room having a lot of fun playing some songs, you should do that again' — I mean, it's very simple stuff, but it was sort of influential to me."

With the direct approach in mind, the band did a lot of old-fashioned pre-production. "It was like old-style recording. The album took twenty days to record, but it took two years to write the songs. We got it all together at our rehearsal hall, where it's basically free. We'd experiment with groove and tempo, but we wouldn't really demo them. We wanted more of a 'band feel' this time. On the last record, we were either learning them in the studio or I was coming in with well-developed demos that were carving certain things in stone ahead of time." The lack of pre-recorded demos this time out also stemmed from a change in the way Bentall was approaching his songwriting craft. "Before, when I wrote," he says, "I used to have a tape deck running all the time. But then I started working without one completely. I'd go for a week without a tape running." Barney's motivation to try flying without a net came from an unimpeachable songwriting source. "I remember I read at one point Paul McCartney saying that they never used to tape things because if it was good, they would remember it. It was a bit frightening at first, but I found that I would continually edit and change the songs throughout the week and by the end of the week there would be several songs that I could strum through, because I would re-visit them each day just to be sure I wouldn't forget them. But that was sort of an irrational fear, because if there's something extremely 'hooky' that's derived from inspiration, then it's there and you're not going to forget it."

Co-writes abound on *Gin Palace* with only 'No Kind Of Life' sporting the familiar B. Bentall/G. Fraser byline. Group efforts like 'I'm Shattered' and 'Drowning' rock harder than anything the Legendary Hearts have done in years, and the experimental arrangements on songs like 'Long Way To Heaven' and 'Secrets In Your Heart' seem refreshing instead of over-done. "We tried that song ('Long Way To Heaven') numerous ways when we rehearsed it and then we even tried recording it three different ways. We loved the song, but we thought it was sounding like some sort of '70s bombastic rock tune." One day late in the proceedings, the magic finally happened. "I had demoed it with a beat box and some strumming on my guitar; and Gary (Fraser) kept saying, 'you've got to try it that way'. So I went out there with just the beat box and Mike, who was out there blasting away on



# BARNEY'S RUMBLE

The rich, raunchy guitar tones all over *Gin Palace* could only have come from the kind of classic rigs these guitar players use. The Fender freak of the threesome is Barney, who plays a '72 Telecaster through a '68 Deluxe Reverb and a '64 Super Reverb. He also has a Larivee Telecaster-style with a Fender neck, a '72 Martin D-18 and two Larivee acoustics. Starting with his '94 Paul Reed Smith Standard, Colin Nairne plugs straight into a trio of mid-'70s Hiwatt heads and two 4x12 cabs. Marshall aficionados will appreciate Mike Crozier's custom blonde '77 JMP head and '72 4x12

cab driven by an arsenal of new and vintage guitars including a '64 Danelectro Short Horn, a '57 Les Paul Junior, an '85 Rickenbacker 360 and a brand new Holden Custom Telecaster.

With that much fuzz on top, you need a solid centre of gravity, and it's a role Dave Reimer and Jack Guppy seem to relish. Jack's birch Pearl kit includes 10", 12" and 14" toms and a maple 14" piccolo snare with coated Ambassador skins on top and clear ones on the bottom. He also uses Sabian cymbals. Not to be out-done by Mike C., Dave has a veritable truckload of vintage axes to choose from: a '65 Fender

Jazz, a '63 Fireglow Rickenbacker 4001S, a '57 and a '65 Fender Precision, a '68 Telecaster Bass and a '63 Hofner 'Beatle bass' to name only a few. To help him compete with the triumvirate of six-string slashers, Dave gets volume from his Mesa Boogie Bass 400+ amp head, through an SVR Goliath 4x10 cab and a 4x10 EV cab. No, that wasn't a guitar amp he was playing through in the 'MuchMusic environment', it's his totally bitchin 1972 Marshall 100 watt Super Bass Head with a matching 4x12 cab. Brothers and sisters, bass is the place.

*Continued from page 37*

## HEAR WHAT'S COOKIN' AT JUSTIN TIME

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guitar, and it really had something with just those three elements. The beat box, me sitting there like a folksinger and this distorted guitar." After adding a few more layers, like some tack piano (that's right, a piano with tacks stuck in the striking hammers for a metal on metal sound), the song had been saved from oblivion and was well on its way to making the album. "It had only happened over the course of about an hour, but the thing was already taking shape."

Adding another twist to the new shape of things was engineer of choice, Ken Marshall. "He's recorded Skinny Puppy and Facepuller and all this industrial European dance music. He's a really talented guy, but he's coming from this other world." So why not go with someone more in line with the band's sound? "Somebody else could have steered us in a more traditional way. But we didn't want that. We wanted somebody who, when we came to a crossroad, would be kicking us in a different direction." Whatever route the band took to get there, the new album is more than just an artist going in a new direction, it's the testament of a band taking a giant step in the right direction. For his part, Barney waxes philosophic about the trip: "Really, the studio is just a place to capture performances. There's no right or wrong way to make a record."

The fact that Bentall found the right way to make *Gin Palace* is evident as soon as you hear it. Strong and direct, its simple melodies and strong performances are the stuff that legends are made of — even ones whose hearts are no longer legendary.

*Freelance writer, songwriter and producer Ian Menzies has recently relocated to Vancouver, BC.*



### JANE BUNNETT RENDEZ-VOUS BRAZIL/CUBA

For this recording, Juno Award winner Jane Bunnett has assembled a distinguished group of international musicians including Brazilians Filó Machado (guitar, vocals), Celso Machado (percussion, vocals), and from Cuba, pianist Hilario Duran and bassist Carlitos Del Puerto. This is a joyous album full of energy and

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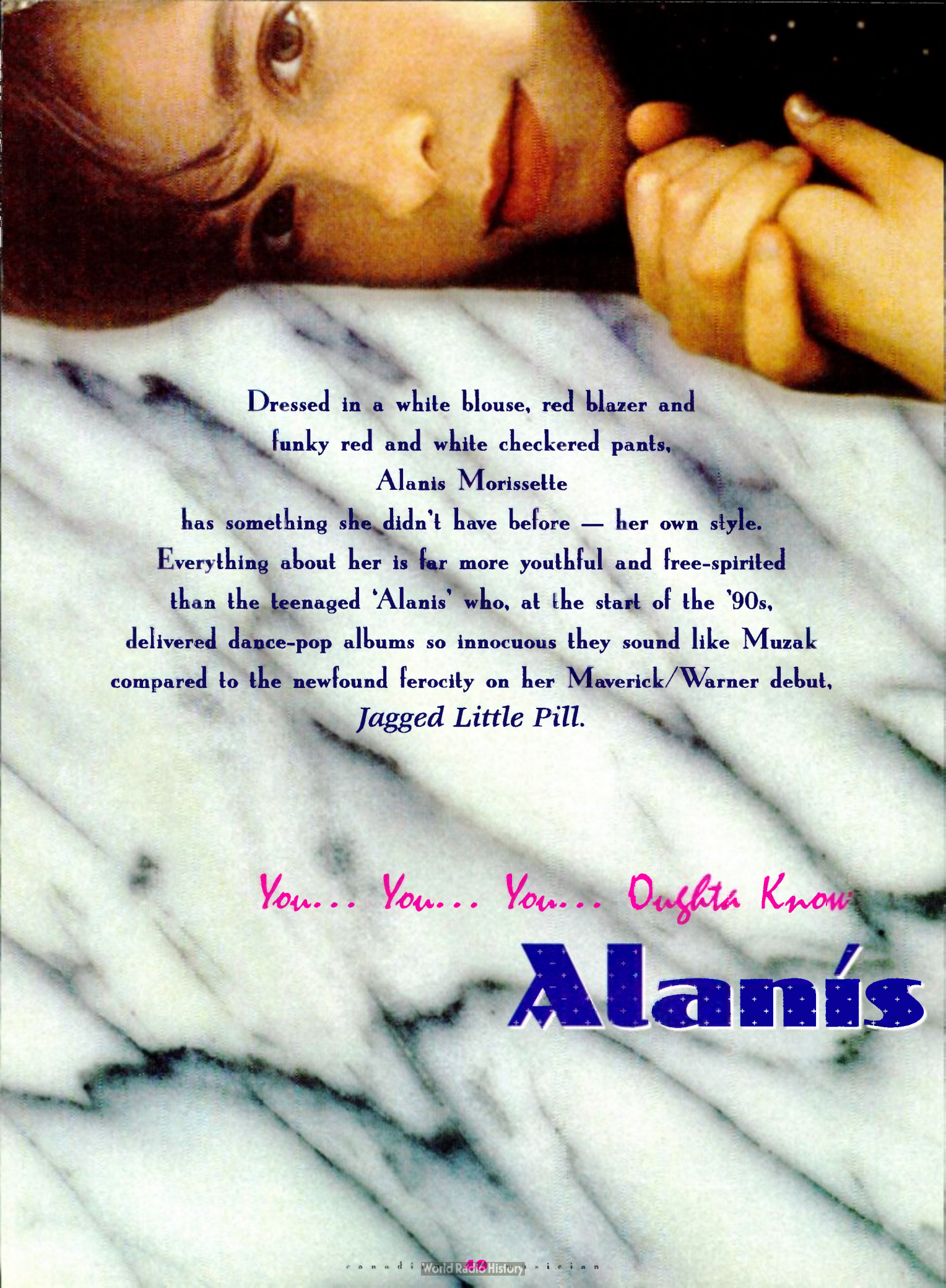
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Dressed in a white blouse, red blazer and  
funky red and white checkered pants,

Alanis Morissette

has something she didn't have before — her own style.  
Everything about her is far more youthful and free-spirited  
than the teenaged 'Alanis' who, at the start of the '90s,  
delivered dance-pop albums so innocuous they sound like Muzak  
compared to the newfound ferocity on her Maverick/Warner debut,  
*Jagged Little Pill*.

*You... You... You... Oughta Know*

**Alanis**



**The** 21 year-old Ottawa native, who now resides in Los Angeles, was always a friendly, spunky and forthright personality, demonstrating maturity well beyond her years. She simply injected that, and a few deep dark secrets, into her music. As a result, her new outpourings are startlingly angry, provocative, bold and honest. "I wasn't going to spend my effort and energy telling non-truths or half-truths," Morissette decided. "I was just going to lay it all out."

This from a young woman who, three years ago, while reflecting on 1990's self-titled debut for MCA/Canada (which went platinum domestically), likened its lyrical content to a first date. "You don't tell everything about yourself," she said. And of the 1992 follow-up, *Now Is The Time*, which she viewed as more chancy, she pondered, "I don't know if I'd ever bare my soul entirely, because then I'd be naked to the world." But on the currently Top Ten *Jagged Little Pill*, released on the boutique label owned by another no-words-barred artist, Madonna, and rapidly heading towards platinum (one million copies) in the U.S., Morissette does just that — opens up her wounds and bleeds to the world.

"In many ways, I was going through a lot of pain then and I don't think that I had come to terms with it enough to share it yet," Morissette admits of her dance days. "I was a lot less fearless then. I was too concerned with other people's perception of me. I was pretty insecure. I wasn't ready to be as naked as I feel I'm ready to be now. Now I don't really care [laughs]."

Her smiles ooze warmth and confidence at once. Her hair is long and dried naturally, her bangs a little disarrayed. Her fresh face, with just a dash of make-up, is far younger-looking and vital than the sophisticated 'do' she presented with her dance persona. "In many ways, I was a different person then. When I was younger, I was coming across as older," she chuckles. "Now, I'm making up for lost time."

Sometimes a mad mistress, sometimes a dejected soul, her lyrics are entirely uncensored, a stream of consciousness romp through her diary. While her vocals used to be pure, perfect but emotionless, now she experiments. She caws, cries and cackles, and displays a hint of warped pleasure, as if she's getting a kick out of her own words: "Is she perverted like me?/Would she go down on you in a theatre?..." she spits in the first single, "You Oughta Know", about being dumped for an older woman, "...are you thinking of me when you fuck her?"; and in "Right Through You", though more litig in temperament, she sneers, "You took me out to wine dine 69 me/But you didn't hear a damn word I said." It's personal, private stuff.

"'You Oughta Know' was almost the first time that I allowed myself to write exactly how I felt," admits Morissette, "because I'm sort of an analytical thinker and a lot of times, I don't want to disrespect somebody — that whole passive/aggressive thing — so with a lot of the songs, I finally had the opportunity not only to be honest with myself, but in some cases, with the people I was upset with or the situation."

It was really overwhelming. I'd listen to some of the songs the next day and not even remember having written them.

"I was not even thinking about whether someone was going to hear it or not," she comments. "I never took into account that some people would perceive it in whatever way they would. The studio felt like a sanctuary to me. I felt so safe there. It was warm, and you'd literally walk in and feel the positive spirit, so I felt like I could say and do anything."

Morissette has always been a go-getter. When other kids were skipping rope, she was mapping out her life. It's a remarkable, even amusing vision — this little thing with more drive, ambition and sense of purpose than some adults. Born on June 1, 1974, the daughter of a high school principal, Alan, and teacher, Georgia, Alanis Nadine lived in the former West Germany from age three to six before the family (she has a twin brother Wade and older brother Chad) settled in Ottawa, Ontario. She began playing piano that same year and wrote her first song, "Fate Stay With Me", at age nine, which she describes as a love story gone wrong. "I had no experience with a love life, so it was basically creative writing," she muses.

The resourceful ten year-old sent the song to a friend, keyboardist Lindsay Morgan, and with the earnings she made from an acting role on Nickelodeon's *You Can't Do That On Television*, they recorded it with guitarist Rich Dodson of the Stampeders in Toronto. She pressed 2,000 copies and released it on her own Lamor label. By age 13, she had found a writing partner/producer in Ottawa-based Leslie Howe of the pop duo One 2 One, and made a video demo in Paris to shop to labels. It caught the attention of John Alexander, who was director of A&R at MCA Records/MCA Music Canada at the time. He eventually moved to the States to become Executive Vice-President, Creative Service for MCA Music Publishing and never reneged on his original promise to the young starlet.

"After we finished our first dinner together," recalls Alexander, "I said, 'Listen, Alanis, I'm gonna sign you and I'm not sure how long this will take, but you'll get all the commitment I can give,' because I knew that she was committed."

"Whether she was going to be a musician or an actress or a brick-layer, you could tell in her eyes that this person was going to get somewhere doing whatever it was she chose to do — and it happened to be music."

After making two dance albums for MCA Canada, neither of which were licensed to the U.S., there was a sense that Alanis was not going to remain a dance artist, that it "was not within her," as Alexander puts it. "We knew there was going to be a change, and that it was going to be fairly drastic."

By then, manager Scott Welch of Atlas/Third Rail Entertainment (Paula Abdul, Seal, Weezer), who had been following Morissette's career development, had signed her on and felt it best for her to take time out to discover where she wanted to go as an artist. He convinced Alexander to help fund a move from Ottawa four hours west to Toronto, not only to fend for herself but

# Morissette

by Karen Bliss

"I feel the reason I'm still feeling okay now is because psychology sort of saved me. If I couldn't figure out why I was confused or why I was sad or upset, I'd still feel that way, so I thought the only way I could transcend it was to understand it. And over the past few years, through writing songs, I've dealt with a lot of things that I hadn't really thought about or was afraid to think about."

"So the songs on the record were written in the space of between 15 minutes and 45 minutes, both music and lyrics at the same time," she says. "It was very stream of consciousness, and probably one of the most spiritual experiences I've had in my life."

to co-write with as many people as possible.

"It was a time for me to grow up and be self-sufficient and learn about responsibility," says Morissette, "because I was in a really loving and sheltered family. The only way for me to grow up in many ways was to be on my own and not get a roommate, and not depend on anyone but myself. I had a little studio at home and I was writing with everybody and learning what I wanted and what I didn't want."

# Alanís Moríssette

*continued from page 41*

A lot of the material she experimented with had country and folk leanings, and although her phrasing was impeccable and she could pull it off, the genre was far too old and stodgy for this exuberant 20 year-old. "Unfortunately, what I had more of in Toronto collaboratively was what I didn't want. And while I was immersed in it, I don't think I realized how much I would benefit from it."

Her writing experiences in Nashville and Vancouver didn't fare any better. And while everyone told her how wonderful her new test-products sounded, she was never in danger of being tugged in the wrong direction. "I just listened to the voice in my head that said yes or no. That's always guided me,"

Moríssette says assuredly. "There's certain songs that I would write or perform that I knew weren't me, and I didn't know what was me at that point — but I knew what wasn't."

"It was really disheartening, to be honest, writing with all the people that I did here, because I just kept coming home day after day realizing what I didn't want. And I was ready to come home and know what I did want. I was never really ready to give up the concept of communicating through music, but I was really giving up on finding the perfect writing soulmate."

Then, a year and a half ago, she made the giant leap to Los Angeles, a place she had wanted to live ever since early childhood. She knew moving straight to L.A. would be "biting off way too much than I could chew," so it was a gradual move, small stays at first in hotels and on couches, then permanently, to her own place in the suburbs of Santa Monica.

"I was ready," she pronounces. "You have to have a certain resilience to live in L.A. and not fall apart. While there's a lot of darkness and corruption down there, there was a lot of energy and potency that I really got off on. But it was still frustrating, because I was still writing with a few people and I wasn't really having that synergy with anyone."

"I almost gave up," she admits. "I was ready to just do it all on my own; but I had tapped into, in small places in the past, that real magic with somebody else —

where the song is greater than the sum of the two people. So there was a voice in my head which always said that I would find it. And I found it with Glen Ballard from the moment I met him."

Ballard, a man twice Moríssette's age, also felt an immediate musical bond. The producer (and often co-writer) of such names as Wilson Phillips, Paula Abdul and Teddy Pendergrass, would have been impressed by Moríssette's raw talent were she 30 or 40, but he was "absolutely astounded" she was 20.

In working with anyone, Ballard says, it is essential he understand the direction they want to go in. "In that regard, it was clear to me that she wanted it just to be expressive, whatever we did, to be organic and to be real."

With that goal in mind, the team set out to write something unique, that wasn't already on the radio or in a pre-set style. First, they sat in a room together in Ballard's Encino-based home studio (an 88-track analog facility equipped with eight ADATs), she with a notebook full of ideas, he with his modified Fender Stratocaster and Matchless amp. "She seemed fearless to me from the beginning," recounts Ballard, "and I certainly encouraged her to speak her mind. I certainly had no preconceived notions about what we were supposed to be writing about. For an artist who's writing their own lyrics, for me it's important that they be personal, first of

*continued on page 44*

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## Alanis Morissette

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all, and real. And so I never batted an eye.

"At the end of the day, she would just have this marvellous lyric there and I would simply be astonished at the speed — but beyond the speed, of how beautifully wrought these things were and how they seemed absolutely perfect. There was so much conviction behind them. I think it made a huge difference. In fact, I think it enabled her to go out and sing it once and say, 'That's it, that's what I intended,' because there was no fill-in-this-line-we-need-a-rhyme-here at all. Every word is from a very real and deep place.

"Basically," he continues, "we'd walk in there at one o'clock in the afternoon with nothing other than some vague ideas, and I would pick up a guitar and head out on some sort of harmonic territory. She would start scribbling lyrics and singing ideas and I would go to a chord change, and if that felt good we'd have two chords and maybe a bit of a melody, and then it was built 'brick-by-brick', kind of that way. In almost every case, eight, maybe 10 hours later, we would have a song.

"At that point, I would immediately record a track as fast as I could [chuckles] because I was programming as we went, after we had the guitar harmonic and melodic structure there. I had samples and loops and drum patterns that I would program in and immediately put it on tape, and it was usually no more than an hour of recording. It would be the basic track on tape.

"I would play guitar on a couple of tracks and she would sing it, and it was usually once, sometimes twice. I can't think of a time where we punched in. And I would be amazed.

"I would look up and it would be an incredible take, and I was praying that I got it on tape. It was the sort of thing where, fortunately, I know my room well enough where I don't need a lot of warm-up time on the mic. I'm using an AKG C12 vintage tube mic from the '50s, which sounds fabulous on her voice, and I was going into a Demeter pre-amp. From the Demeter, I would go into an LA-2A tube limiter and straight to tape. I was not going through the Euphonix console, and a lot of what I recorded was on ADATS."

Meanwhile, as the songs materialized, Welch wanted to find an early partner and began approaching labels, among them Maverick, whose A&R head Guy Oseary shared attorney Fred Goldring with Morissette. As a handful of interested companies eventually declined — their rosters were either too big or had "too many women" — the "constant, true believer," says Welch, remained Maverick.

"From the first time we heard Alanis' two songs that she had on her demo tape, 'Perfect' and 'Hand In My Pocket', we were impressed with her lyrical quality and the passion in her voice," says label manager Abbey Konowitch, who knew nothing of Morissette's past as a Canadian dance diva. But they wanted to see her perform live.

Welch arranged an intimate demonstration at Ballard's studio for Konowitch, Oseary, in-house publisher Lionel Conway and Madonna's manager Freddy DeMann. "They all sat around," Welch recounts. "[Glen] played two songs acoustically. She sang them. He went and played a track from the booth. She sang it. And mid-way through the third track, Freddy said, 'Stop. That's it. I want to make the deal right now'."

Konowitch says they were all "beyond convinced" of Morissette's capabilities after seeing that raw, unadorned presentation. "We are an artist-driven company owned by an artist," he explains, "and we don't just sign records for the radio, but we try to sign artists who we feel will have long careers and can be stars."

And as Alanis Morissette turns into a star before everyone's eyes, one can't help but be bewildered that this 21 year-old has been working towards this for 12 long years. Somehow, it's ironic — a lesson learned, poetic justice, a just reward. She's finally made it. She just had to go through a self-realization period.

*Karen Bliss is Toronto-based freelance writer.*

**CM**



# Juliana Hatfield

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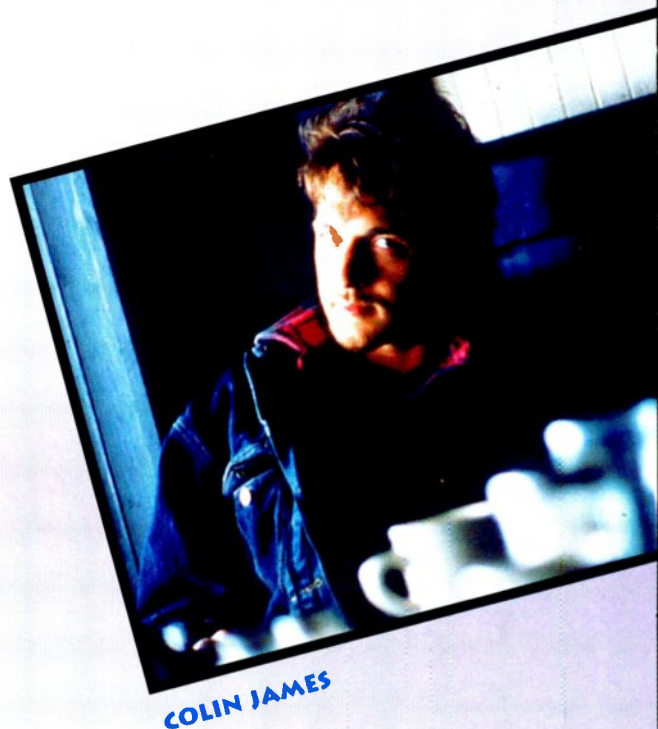
# Canada

**I**f you ever want to see just how big an influence the blues had on the birth of rock 'n' roll, all you have to do is take a look at the list of inductees to The Rock & Roll Hall of Fame.

Blues legends like Howlin' Wolf, John Lee Hooker,

Robert Johnson, Muddy Waters, Leadbelly, B.B. King, T-Bone Walker, Bobbie 'Blue' Bland, Otis Redding, Elmore James and Joe Turner are listed right alongside such rock 'n' roll greats as Chuck Berry, Elvis Presley, Buddy Holly, Bill Haley, Little Richard, The Beatles, The Who, The Kinks, Jimi Hendrix, Bob Dylan and the Rolling Stones. The rich and vibrant history of the blues has been well documented over the years, and anyone who plays the electric guitar knows that all great rock 'n' roll riffs are based on the century-old African American idiom. But there's more to the music than just its impressive past — it also has a thriving present and a promising future.

Here in Canada, the blues are alive and well. Guitar-slingers like Downchild Donny Walsh, The Powder Blue's Tom Lavin and Toronto club veteran Morgan Davis have been serving it up down and dirty for years, while younger cats like Jeff Healey and Colin James have shown the rest of the world you don't have to live south of the 49th to burn up a blistering 12-bar turnaround.



**BY IAN MENZIES**

# 's Got The Blues

**W**ith a new record on a new label to follow up last year's critically acclaimed 'Little Big Band', Colin James has established himself as a world renowned blues guitarist and performer. *Bad Habits* is James' deepest and most richly textured work to date, drawing on a wide variety of blues, gospel and R&B influences. But how did a guy from the cold plains of Saskatchewan get turned on to the music of America's southern swamplands in the first place? "Well," he says, "Regina has one of the longest running folk festivals in Canada, and I used to go out and see Sonny Terry and Erownie McGee or Big Dave McLean. He's a blues singer and guitarist from Winnipeg and anybody who knows him knows he cares more about the blues than almost anybody. He's a real character and he's been doing it for years — I first met him when I was nine. He was playing an old National steel and sang Muddy Waters and Howlin' Wolf. I'd say he's a guy who turned a lot of people on to the blues in Canada."

It was also at the Regina folk festival that Colin met a namesake who would go on to win the Blues Album of the Year Juno in 1994.

"I was working behind a health food booth at the festival," says James, "and I was playing some slide guitar. I think I was 12; and Colin Linden, who was maybe 16, came up to me and said, 'good tone'. I remember it really well, it's just something that's always stuck with me. We've kept in touch and he came out to write with me a couple of times last year." The collaboration lead to a James/Linden co-write making it on the new record. Produced by Chris Kimsey (Rolling Stones) and featuring the likes of Waddy Wachtel, Mavis Staples and Kim Wilson (The Fabulous Thunder-

birds), the disc is a perfect blend of rootsy undercurrents and R&B overtones. "Chris and I had spent some time together (working on the *Little Big Band* record) and it made more sense to go with what I knew," says James. "I feel that, in myself, I'm more strong about what I do and where I sit musically. If I think a song's good, whether it's a Willy Dixon song or it's my song, I'll feel good about doing it." *Bad Habits* marks the first time James has used a rhythm guitarist to back up his fully matured playing prowess. "I've never played a lot with other guitar players, so having Waddy there kind of helped to spread the sound around a little bit. I think sometimes when you're doing everything yourself it can get too tight."

Years of searching for the right gear seems to have paid off for Colin. "Right now I'm using a real beautiful Fender setup that's just killing me. I just think it's excellent. It's like an ongoing quest, but I've finally found my clean sound." James definitely packs an impressive amp arsenal. "The little guitar Leslie is a big part of it, and I got into using the old Vox (AC-30) on the Little Big Band trip. I put my Twin to bed and I've got a Bassman head running the Leslie and a Bassman 4x10 combo beside it. Plus, I've always used two Marshalls, but right now I'm experimenting with a Soldano head into a vintage 4x12 (Marshall) cab which I like." To help incorporate so many amplifiers into the live show, James just got a Bradshaw system to handle amp switching and effects pedal assignments, but with his collection of a half-dozen vintage single coil Strats and Silvertones, he's also had to solve some nagging noise problems. "I have a Lucas ground lifter. It's all in a single rack mount and it's got tons of different combinations of ground lifts. It's really good at getting rid of the noise."

At 35, Colin Linden is already a Canadian blues legend. In 1977, he quit school

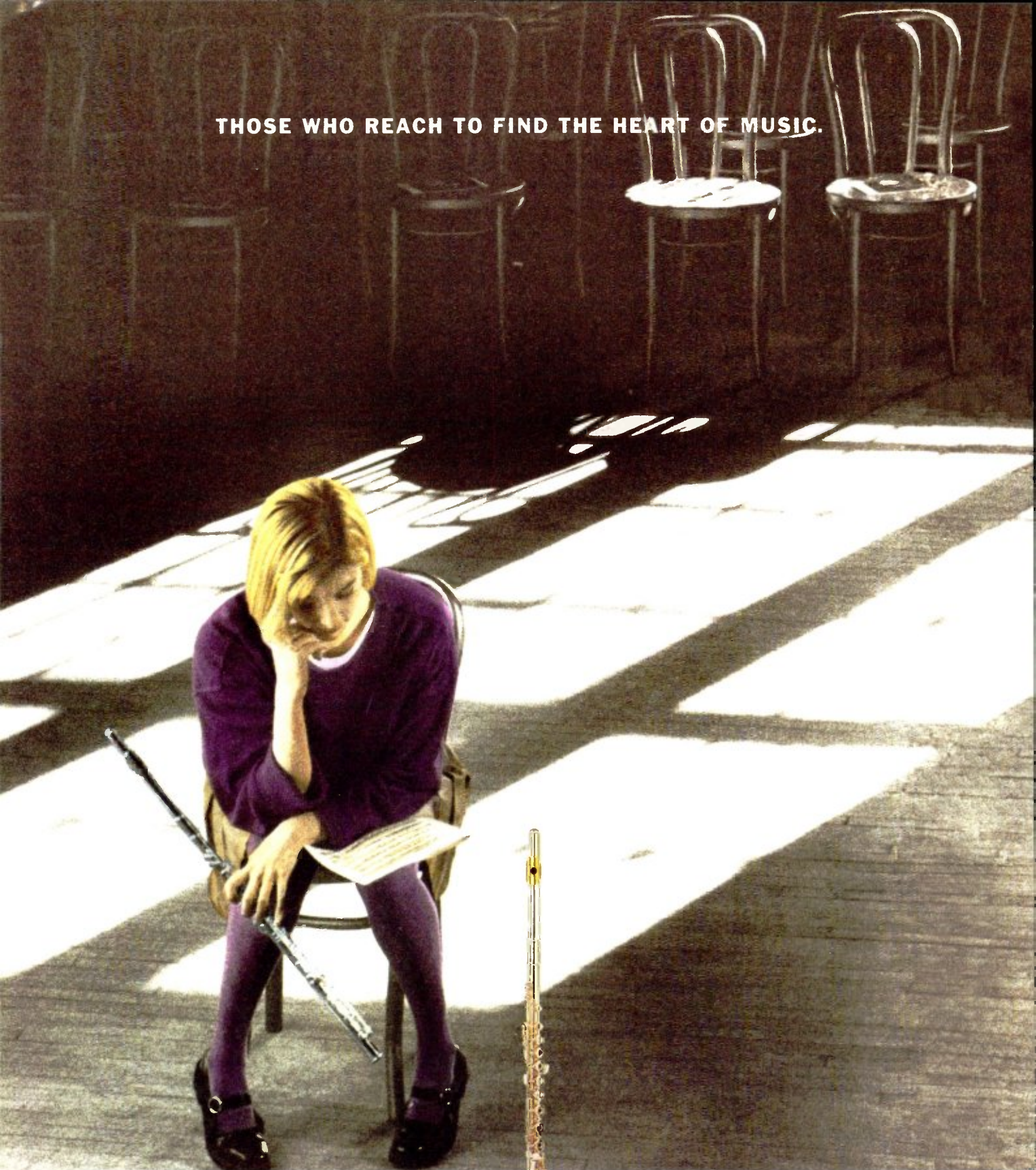
and went traveling through the southern states, meeting and playing with many of the surviving blues musicians of the twenties and thirties. Since then, he has played with many legendary artists including David Wilcox, Leon Redbone, Amos Garrett, Bruce Cockburn and The Band. His latest record on Sony Music, *Through the Storm, Through the Night* has a sweet gospel tone to it. "The record is real different for me in some ways," says Linden. "I've got a full horn section on four songs and I've got this fantastic gospel group. These guys are in their sixties and seventies, they're a black vocal quartet called The Fairfield Four and they've been singing together

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World Radio History





COLIN LINDEN

## Canada's Got The Blues

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since the '40s. On top of that, I've got Rick Danko from The Band singing on four tunes." Linden also made creative use of recording locations on the project. "I recorded in a lot of different places, we recorded a lot of the tracks in a very live setting and the main drum reverb comes from my vocal mic because of the bleed. I did most of the overdubbing myself at home with a Tascam D-88 and some rented old tube mics. I even started a couple of songs from scratch right here."

Like James, Linden plays Silvertones and Stratocasters, but he also has several customized Godin and Charvel electro-acoustics which he runs through a complex effects loop. "The out of the effects loop goes into this little tiny effect made by WD called an 'Orange Squeezer'. It's basically a knock-off of the 1960's Dan Armstrong compressor of the same name." After that, the fresh squeezed signal goes into Linden's 1954 Fender Tweed Deluxe and a '64 Bassman head with a 1x12 cab. "I also have a guitar made by a company in Los Angeles called National Resophonic. They make new style resonator guitars and the kind I have is called a National Resolectric. It's the one I'm wearing on the cover of the new album. It's a

solid-body guitar with an L.R. Baggs pickup on the cone of the resonator and a Chandler lipstiek tube pick-up by the neck. There's only one output, but it has a pan pot that goes between the two pickups. I've been using that one a lot." I asked Colin whether he felt the Gospel influence had effected the way he approached guitar playing on the record: "I've been listening to almost nothing but gospel music in the last couple of years — from the '40s and '50s usually — but I don't think it effected my guitar playing in a real overt way. Some of my favourite players have always been gospel players. One that comes to mind is the Reverend Gary Davis, who's mostly thought of as a ragtime blues guitar player; but he was a preacher, he never sang blues, he only sang gospel songs. It's the same with Blind Willie Johnson. He's mostly thought of as a blues player but he never recorded anything but gospel stuff. In my opinion, he is one of the greatest slide guitarists to ever play."

Someday, such lofty posthumous praise may not look out of place on Ellen Mellwaine. In a career that spans 30 years, the slide player has shared the stage with Jimi Hendrix, Johnny Winter, Jeff Beck and Jack Bruce — who played bass on her 1982 album *Everybody Needs It*. "I was fortunate

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## Canada's Got The Blues

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enough," she admits, from her home in Calgary, "to be on the scene long enough ago that I got to open for, and got to know as friends, people like Mississippi John Hurt and Howlin' Wolf and John Lee Hooker — who I still see, but not as much. To me, they play the blues and I'm influenced by the blues.

"I don't think you can be a slide guitar player and not be influenced by the blues. But I think you're more influenced in the beginning, and then you sort of do your own thing." In a genre where tone is the name of the game, part of Ellen's inventive approach is her unique sound. "I play through a 120 watt Dean Markley tube amp and I never have to turn up past three and a half.

"For foot pedals, I use a digital delay, sometimes it's nice when you solo, a chorus and a distortion box called a dynamic compressor (all Boss). I have three guitars for three different tunings. Two are Guild 250 SDs and one's a 300 SD. I like them because they have two octave necks that go right through the body." Mellwaine has done some customizing to make the axes her own. "They come with DiMarzio pickups but I don't like them. I use Seymour Duncan. My bridge pickups are all called Full



ELLEN MCILWAIN

Shread and the neck pickups on two of them are called Pearly Gates, for a Billy Gibbons-type sound; and the other has a JB, for a Jeff Beck sound." Like all slide guitar players, she sets her axes up with very high action.

"My strings start with a .016 plain and go down to a .058 wound. The action is so high you'd split your fingers open if you tried to play it."

Another one of Canada's unsung blues heroes is Jack Semple. From a pit gig on the CBC's *Country West Show* to road stints with the legendary R&B band The Lincolns, Semple had been keeping busy just outside the

mainstream for many years. Then, in 1992, his guitar prowess was given national attention when he beat out the best fret-burners in the country to take the National Guitar Warz title.

The competition gave Semple a chance to show off his many different styles. "My major influences, guitar-wise, are pretty eclectic.

"Probably the influences that people will hear the most are Steve Morse, B.B. King and Stevie Ray Vaughan, but then there's Django Reinhardt and George Benson as well." Along with some of his not-so-bluesy influences, Semple prefers a non-traditional guitar amp.

"I use a Peavey Stereo Chorus 400. I'm really enamoured with stereo chorus amps, and Peavey especially. I like the solid state ultra cleanness of them. The kind of blues and R&B stuff I play is quite rhythmic, and sometimes I bash away at the strings like a flamenco player almost, so I want absolutely no distortion. I have an (Ibanez) Tube Screamer pedal for overdrive and when I do click that on, I know exactly how much distortion I'm going to be getting, the amp isn't adding any to it."

Last year Semple was chosen by Heartland Films to take the lead in their made-for-TV movie, *Guitarman*. He plays a mysterious guitarist whose character fits somewhere between Neil

continued on page 52

By Paul Sanderson

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**JACK SEMPLE**

## Canada's Got The Blues

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Young and Clint Eastwood. "It's kind of like the *Pied Piper of Hamelin*, only with grasshoppers instead of rats and a guitar instead of a flute." The show was sold around the world and features Jack's inspired playing all over the bluesy soundtrack. With a successful solo record last year and scribes like Peter North of the *Edmonton Sun* claiming he "belongs in the Major Leagues", it's clear we haven't heard the last from the fingers of Jack Semple.

Without a doubt, the biggest Major League debut by a Canadian blues artist in the last couple of years came

from Nanaimo's own David Gogo. The young lion plays a heavily blues-influenced brand of rock 'n' roll that has brought him to the attention of guitar fans around the world. "For me," says the 26 year-old Gogo, "Stevie Ray Vaughan totally changed everything. I remember, I read something about him and thought, 'this is interesting', but I didn't want to like him at first because he was a new guy. Then, the first time I heard the *Texas Flood* album, by the time I got to the third tune I was convinced he was just as good as any of the other blues greats. But he didn't just change the blues guitar; a lot of the poodle guys who didn't want to play blues started bringing it into their playing too, after they heard Stevie." Gogo's SRV influence also shows up in the rig he chooses to play.

"My two main guitars are Squire vintage reissue Stratocasters, but they still have the Fender spaghetti logo on them and up at the top, where it's supposed to say 'Original Custom Body', it actually says 'Squire Series'. Eventually, they turned Squire into a budget model, but those first couple of years of reissues were great guitars and they're quite sought-after by collectors. I love them." Gogo has them customized with extra-large frets on the rosewood neck, Evans 'Classic' pickups in all three positions and 'Graph Tech' bridge saddles. "I was always breaking strings at the saddle and this seems to be a lot better." He runs the Fender hybrids through a Marshall 100 watt reissue head and 4x12 cabinet.

"They're great because there's no master volume — I hate master volume. It's essentially the classic Marshall half-stack from the late '60s." The muscle-bound rig is rounded out with a full complement of pedals including such rarities as the 'Octavia' by Roger Mayer and a custom built 'Deja Vibe' from California.

"There's a guy in California who has been building them for Robin Trower and stuff. It's a great-sounding little box."

From Dutch Mason to Pat Rush to Jerry Doucette, this country is filled with blues artists too numerous to mention; and whether it's a local hero or a living legend, the music always comes from the heart and speaks to the soul. So, if you haven't heard some good blues lately, tune in to the Big John Small blues hour on your local radio station, or stop by a record shop and pick up the new Rita Chiarelli record; and while you're at it, go catch The Sidemen the next time they come through town. Your mojo will thank you for it.

*Freelance writer Ian Menzies is a Vancouver-based songwriter and producer.*

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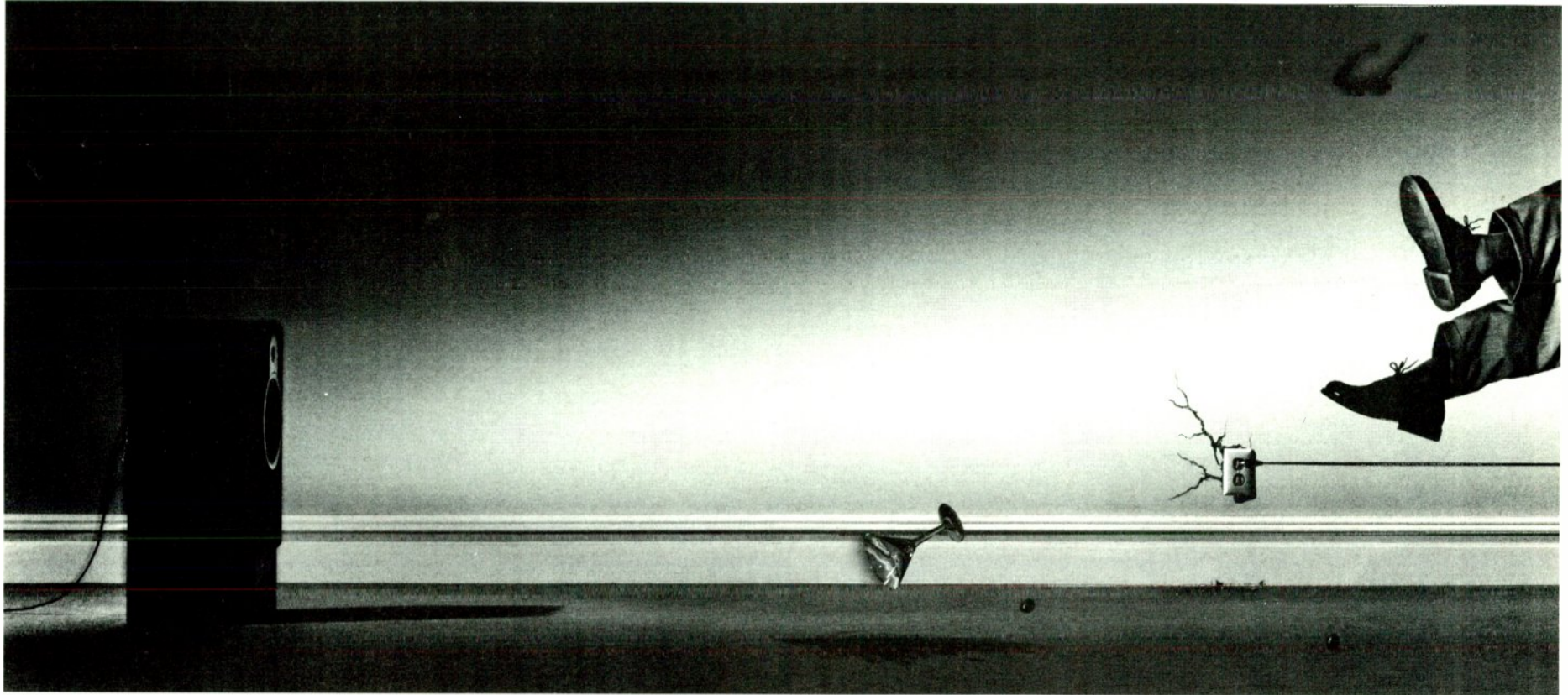
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**Research references:** A study to determine the effectiveness of the David L. Burge technique for development of Perfect Pitch, M.E. Noring (1991), The University of Calgary; An experimental investigation of the effectiveness of training on absolute pitch in adult musicians, Rush (1989), The Ohio State University. You'll receive research summaries with your Perfect Pitch SuperCourse or info request!

# HOME RECORDING

Continued from Page 35

affect all the partials within our hearing spectrum. Maybe it's as Rupert Hine said: 'a good engineer or listener can sense what is pleasing, even though you can't really hear it'. Psychoacoustic stuff! Maybe it's because once I started reading about things like dithering and different types of filters, I became a little apprehensive. I'm still just a little bit leery of the resolution of the digital format. Also, with analog, if you wanted to dig out a particular frequency, you're there — whereas with digital, it still seems a little bit iffy. Having said that, I think the ADATs are wonderful machines."

While Tom feels his Amek console may be a little bit of overkill and is quick to recommend consoles such as the Mackie or even an older Neve if you have a little bit of technical background, the real key to quality sound recording, he believes, is quality outboard gear. Specifically preamps, EQs, compressors and microphones.

"I'm an equipment junkie! I like gear. I like vintage microphones. I love old Neve EQs, preamps and APIs. I enjoy collecting them the same way someone collects guitars. It's a joy, it's a thrill and it's an investment. Gil Moore at MetalWorks is the same way. They took this old Neve board and modified it. They knew there were a lot of problems with that particular board and they worked around it. As a result, it's a much more user-friendly piece of equipment — accessible, immediate. They made it a great studio with that kind of approach.

"Using the pro mics and preamps, you know that when you lay it down to the ADAT it's still going to have certain qualities that have been traditionally proven to work and sound great. If you are going to work in the digital domain, I think that it is important to balance that with a certain amount of tradition, and that's where certain preamps and compressors come into play. I own three API lunchboxes, Neve strips, LA2A compressors and such. It gives me a thrill as an artist when I've chosen the right microphone for an application. To know that you've picked the right paintbrush, the right paints and the right approach and can hear that in the work — that's a lot of fun."

Does Cochrane find that this technical education detracts from the process of making music?

"No. I have a lot of fun with it. I look at it the same way a painter might look at it. Maybe that painter might go out

and take a photo of a scene and come back and do some sketches and then paint that scene: but by the same token, the painter must be aware of their medium, the type of paints they are using. I think if you parallel that to knowing how different microphones work, knowing how they can be used opens up new horizons to you. If you become fluent in that, as I have, it becomes a quicker process and you won't have somebody looking over your shoulder. I think a lot of artists are looking seriously at that."

Taking time to educate himself on the finer points of current recording technologies and techniques proved invaluable to Tom when he brought his pre-production work into the pro environment of MetalWorks Studios for completion. "Going back to MetalWorks

with the knowledge that I had gained by doing so much at home meant that there was no more voodoo. I knew how certain things worked, and I wasn't afraid of saying, 'this is what I want to do and damn the torpedoes!'. If you can find a place like MetalWorks, where I'm very comfortable with the people that work there and the atmosphere, you can get a lot of confidence from that for your project. As a result, I'll probably always kind of mix and match the pro studio and my place."

Prior to the release of *Ragged Ass Road* it seems as though Tom has been incredibly busy involving himself at a deeper level of the entire process.

"It was a pretty heavy period," says Tom. "We came off a big record and I had to deal with a lot of aspects that success brings that I never had to deal

## Anatomy Of A Studio: Electric Fields Studio Equipment List

### Recording Gear

Mackie 32x8 console • (2) Alesis ADATs • Digidesign Session 8/Emagic Logic Audio software • Digidesign 882 I/O • Macintosh Quadra 840 AV (16 meg RAM, 500 internal hard drive) • Seagate 2.1 gig hard drive • (5) Switchcraft 96 point bantam patch bays • Tascam DA-30 DAT recorder • Sony 730 ES cassette deck • Denon CD player w/ digital out • Hafler Trans-Nova 9303, 9305, 125 power amps • Yamaha NS10m studio monitors

### Outboard Gear

(2) Lexicon 200 digital reverbs • (2) Yamaha REV 7 • Ibanez SDR 1000 stereo reverb • Yamaha SPX90 Eventide • H3000 SE harmonizer • (3) Lexicon PCM 42 w/ 10-second sampling • TC Electronics 1210 spatial expander • ADA stereo tap delay • dbx 166 compressor • Dynamite compressor • (2) Daking mic pre equalizer • (2) API 553 program EQ • Behringer Power Play headphone distribution amplifier • Little Red Cue Box • Whirlwind Quad Hot Box • (2) Countryman direct boxes • Ses-Cam SM 1A direct box

### Microphones

(2) Neumann KM 86 • AKG C452 EB, 414, 451 • Shure SM 57s, SM 81LC, SM 98 A, SM 91A • Crown PZM 31S Plate

### MIDI Gear

Korg M1 EX • E-mu Proteus XR • Yamaha TX 802 • Yamaha TX7 • Roland D550 • Akai S900 sampler • MOTU MIDI Time Piece 11 • Fender Rhodes piano



with before. *Mad Mad World* was a much bigger record than anything I had done with Red Rider or as Tom Cochrane. The music for this record became an almost therapeutic side to my life. Going into the studio to write this record was easier for me than having to deal with that life. Now I've gotten through it. It's funny how things work out if you don't wrestle with it too much. Inevitably, it boils down to good songs and feeling strong about them.

"As you learn more, you learn how to cut to the chase quicker. You don't really learn how to refine better, but you learn how to refine the process so that it becomes more real to you. That's what I'm heading to. Learning the recording process has really enabled me to take control."

## Mark Egan A Home-based Project Studio Evolving to the Next Level

Bassist Mark Egan has worked with such artists as Pat Metheny, John McLaughlin, Sting, Marianne Faithfull and, more recently, played on Joan Osborne's debut album. With a number of solo albums under his belt, countless sessions and outside projects, and three albums with good friend, drummer Danny Gottlieb and their band Elements, Mark decided earlier this year that the time had come to take greater control of his projects and began to create Electric Fields Recording Studio in his rural home, about an hour outside of New York City.

Mark, who also keeps a pared-down writing studio in his Manhattan loft, describes the reasons for the location:

"In the city, I have a small MIDI rig and production studio. I have a Tascam 388 8-track that I use for ideas, basically for practicing and for writing. There's less distraction here, being more in the countryside. Secondly, our drummer, Danny Gottlieb, can play drums here at any time of the day or night. It's very secluded here, with no problem of outside sound getting in or inside sound getting out.

"Besides, I'm *always* at work — no matter where I am! I've always had a room here at the house. I've always done most of my practicing, composing and creative writing work for my solo records, the group Elements, as well as writing for various other people here. I find that I do get into a much more undistracted, creative mode."

Electric Fields was designed with the help of Egan's long-time friend and engineer Richard Brownstein. At the time of writing, an addition is being put on Mark's house to accommodate the new control room, which has been

*Continued on Page 58*

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# HOME RECORDING

Continued from Page 57

designed by one of the foremost studio designers, John Storyk (John has designed studios for artists such as Ace Frehley, Whitney Houston and Todd Rundgren). With construction estimated to take four months, Mark seems unfazed. As he explains, the entire process is all part of a long-held, long-range plan.

"The prerequisite to the whole thing was that I wanted to do quality master recording for records that I could release. I have the Tascam 388 and that's good for demos, but I didn't want to put together a studio where I would have to ultimately go to another studio and re-record. I wanted to go with the best that I could. The grounding scheme alone was a great consideration. I have a separate 30 amp circuit in my house solely for the studio. I then ran a separate grounding rod just for that particular circuit. I really didn't want to invest time and money into a demo situation. My expectations and standards are very high. Because I record all the time in some of the best studios in the world, I know what good is."

The studio is based around a Mackie 32x8 console, ADATs, the Session 8 hard disk recording system and a Macintosh Quadra 840AV computer with a 2.1 gig hard drive.

"You can get bogged down with technical gear," explains Egan, "But I'm pretty disciplined so that I'll spend a certain period of time strictly composing a tune and then take it into the recording phase and composing at the same time. I treat it as two different aspects of the process — although sometimes, it can be the same aspect of the process, particularly when I'm experimenting with effects. I have an Eventide H3000SE, and sometimes when I'm playing my bass through it and augmenting a patch or creating a backwards bass sound, I may suddenly discover, 'Hey, that's the intro!' They can work hand in hand, but for me, the writing or composing process usually dictates that I stay in my playing room, where I have a Fender Rhodes and my bass wired up in stereo with speakers all around the room and go for the inspirational pad and paper approach."

Staying abreast of the latest in equipment and trends is part and parcel for the home studio owner who wishes to bring his facility to a semi-pro or pro level. Mark finds that experimenting with available gear can also be extremely helpful in the more creative aspects of recording.

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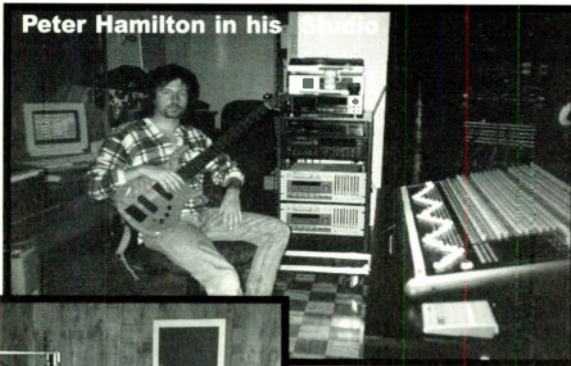
"Gilles Valiquette's  
famous school"

"I've always been a fan of technology and have kept up with it.

I like to use a lot of different delay loops. I have three PCM42s with extended memories which give me 10-second delays at full bandwidth. I know Oberheim just came out with a digital echoplex which I'm DYING to check out! You can set different loops and put them in reverse. As part of writing and as part of the studio I have always been experimenting with different phasers and different chorusing. All those things influence the sound and inspire me. I love to have the palettes of sounds from all the various keyboards that are available. I have always been up on new synth and sound technologies, but with the work I'm now doing, I balance that with the breath that is involved, the touch, especially for me as a bassist. I like to orchestrate those aspects of our playing with that of

engineer play me the mixes back in any order. I chose the analog half-inch at 15 ips every time! It's just warmer. I like the way the bottom saturates, that little bit of extra distortion... as a bass player, I noticed the bottom as bigger and rounder. As a result, I'll probably continue to mix to analog.

"But the Session 8 has got me excited at the moment," says Egan, who is enjoying the evolution of his studio and experimenting with his new equipment. "Actually, the whole thing has got me cranked up! Other new equipment I am excited about is a set of equalizers by Daking. Jeff Daking has created this



Peter Hamilton in his



Mark Egan's Studio

the MIDI gear and synths — it's another colour, it's another sound. Often, just having a certain MIDI synth sound can inspire a song. Ultimately though, for me, it always starts with the groove. That's where the identity of the song comes from."

With the advent of 'affordable' technology and the resultant over-abundance of possible combinations of both gear and formats, navigating your way to sound purchase decisions can be an all-consuming task. The relative affordability of the smaller digital format machines has given rise to a new generation of recordists unfamiliar with the tradition and capabilities of analog recording. For many of us operating in both domains, the choices are becoming less clear. Egan comments:

"I decided to go with the ADAT over the Tascam DA-88. I think the DA-88 is actually a better unit, but I had to consider both the compatibility with (the equipment used by) those artists that I work with and price. Actually, I prefer analog sound! Most of my records are mixed in the analog domain. As a matter of fact, in the studio, we A-B'd some of the mixes on DAT and half-inch analog. I did the blindfold test and had my

mic preamp and EQ that is based on the Tricent A Series console. EQ and mic preamps really are the most important thing when getting signal to tape. You need to get a good sound from the instrument and amplify it in the right way. The Mackie boards are really quiet, they serve the budget market that they are in. There are no ground loops in this whole system which I find amazing — but realize it's all temporary in the Zen philosophy of things. You have to be able to accept change — especially when you plug something new into the system. You just have to deal with it." So with the convenience of working primarily at home, has Egan gone over the edge, esoterically speaking? You know, tie lines in the bathroom and all that? "It's funny you should mention that," he noted. "I have been collecting wind chimes over the years throughout my travels. I've got them all out hanging in the trees around my place. One of my projects is that I'm going to be recording them as part of a song—the studio limitation being that I've got to wait for a real windy day!"



In addition to wearing his patented producer/engineer/composer sneakers, Peter Hamilton is the bassist for the Toronto based band, ink...ended

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# SCORING FOR FILM

BY MICHAEL DANNA

I've always been interested in music that's very subtle and environmental — even the music I do outside of films is very evocative of visual imagery and is often linked in my own mind to visuals. I'm classically trained with a degree, but I don't think that's very important to have anymore to get into this field. There's a lot of scorers that have come through the pop world who know how to use sequencers and write cues and can hire people to orchestrate their scores. I began by working on plays and student films, and in 1987 I started working with Atom Egoyan. *Family Viewing* was the project and I received a Genie nomination for it. Once you've shown that you can do this type of work, you're in.

Underscoring is considered music that underlines the dramatic action of the film. Feature music, as in TV or film, is considered music that characters on the screen are able to hear. When you have a dramatic action or dialogue happening and you hear music underneath the dialogue, that's scoring music. There's a lot more scoring in film and TV than people are aware of, but it's sometimes not obvious. If it wasn't there, it would make a real difference in how the film came across. There's a lot of atmospheric and emotional qualities that are supplied by the underscoring music. In that way, it's rather manipulative, and it's something that has to be done very carefully because the music has to walk the fine line of being effective, but not being obtrusive. It's difficult to create music that's not overwhelming but still manages to get the emotional message through. Scoring is a very important aspect of film, and that's shown through the budgets of films and TV. There's a substantial amount of money being spent for underscoring. Composers and any large orchestras that might be involved in the music production are very well paid.

The actual procedure for film scoring begins after the film is completely shot and edited. Once there is film, the scorer sits down with the director and the music editor. They go through the film and decide where the music goes. Generally, the director can go through his CD collection and choose songs — this is known as a 'temporary score'. It's a double-edge sword, because the director can get too involved with the temporary music. Some directors will leave the musical choice up to the scorer. As a group, you decide the overall message, the style, the instrumentation — anything is possible. Although it is a very controlled art in that you're writing specifically to pictures (and specifically to someone else's dramatic ideas), one scorer may come up with an entirely different set of music than another. You can bring out entirely different things in the same scene. People are not often aware of what is making them feel something in a scene, so it's fun to be able to 'manipulate' them.

What's really fun in scoring is trying to play *against* what's happening on film. If there's some horrible scene, usually everyone knows it — the cellos are sawing away, making a terrible noise — but it might be unusual to have something like a toy piano playing instead. That will give information that isn't obvious in the traumatic action. Often you aren't allowed to do that ('What do you mean there's no sax in the love scene?'). It's a fine line we scorists walk. Most films want to play it safe, but those projects don't interest me as much. That was the great thing about working with Atom — his film called for special treatment with the scoring because the setting was so different.

Once the film is finished, you sketch out key themes. This is where I start. In scoring, we still follow the Wagnerian notion of *leit-motiv*. In the 19th century, Wagner attached a specific theme to a specific character in his operas and he carried that to an extreme in the plays. This is the ideal today. In the *Batman* score, for example, the music is Wagnerian in the thematic way — it's a traditional kind of score. Each character will have a theme which will intermingle with the other themes. Some films have one or two themes depending on what's going on. Some have many. People only generally hear and see a film once, so too much repetition isn't a big

factor. You sketch out some themes, rough score electronically and then present it to the director. Then you get feedback, make changes and write more. I wrote a half dozen *Exotica* themes. The overall concept was that we wanted the music to say something about the characters, a mixture of music in culture and time, all jumbled together. A classical piano mixed with an Indian shehnai over it to give it a specific atmosphere.

In certain instances, music may be needed for the actual filming and will need to be done first. For example, the dance sequences in *Exotica* required music prior to filming those scenes. It's just a matter of plugging themes into different 'moments'. What is this character feeling, what are the 'moments' in the film? Once you've finished your score, you replace your guides with real instruments. Then the final film mix is done, dialogue, sound effects and feature music are added, and the result is the final overall sound.

Depending on the film, there will be different amounts of music needed. If it's a 90-minute film, there could be 80 minutes of music in it, yet the director may only want 20 minutes. Scoring for a TV series is a much different process than film, in that you may only have a week to ten days in which to produce a score. The *Road to Avonlea* episode I did this year went very smooth because they already knew what they wanted. I wrote about 25 minutes of music. I had ten days to compose, orchestrate and record the orchestra. For a feature film you generally have a minimum of three weeks; I worked on *Exotica* for a year. I had about eight weeks to finish the final orchestration, enough time to travel to India to record the shehnai!

The equipment I use for basic scoring is a VHS stereo tape deck with audio timecode on one side and a stereo VCR. I turn it into MIDI timecode on an Atari computer running Cubase coupled with a Fostex G16S multitrack recorder. I simply plug the output from the timecode track directly into the Fostex, and it turns it into SMPTE timecode. A MIDI cable runs from the recorder into the computer. One audio cord and one MIDI cord and you have your keyboard setup also MIDLed right into your computer! I've scored films without any kind of locking at all — it is possible to do. You get good at using the pause and play on the VCR; you then stack on keyboards and samplers.

I use a 24-channel Mackie 8 Bus console and it's a beautiful thing. I like old keyboards, and old grungy low-fi and crunchy effects. I have an old Lexicon Primetime and it's a dirty piece of gear. I also have a Quantec reverb, very warm and thick, which is fairly hard to find. I have lots of high-end equipment too, like my Roland S750 sampler, so I can get bright and shiny when I need it. I have old modular keyboards and I have a few newer digital ones. I use Genelec 1031 self-powered speakers and the amp is matched for the speakers. They're beautiful. A big pretentious leather chair is a must, as is a portable DAT, because I love to travel and collect bizarre sounds from strange countries and temples. The Casio DAR100 is very small and the microphone I use is small and lovely — the Audio-Technica AT822 is good for hiding when walking into temples when you're not supposed to be recording!

Anyone can score film and television. Start by finding a student filmmaker and get him or her to provide you with footage on VHS and away you go. You can only learn by doing it.

ACCLAIMED FILM AND TELEVISION SCORER MICHAEL DANNA GAINED ATTENTION FOR HIS WORK ON ATOM EGOYAN'S *FAMILY VIEWING* AND, MOST NOTABLY, THE AWARD-WINNING *EXOTICA*. HIS CURRENT PROJECT IS *NORTH OF NIAGARA*, AN ALBUM THAT HIGHLIGHTS THE ENVIRONMENTAL SOUNDS OF THE BRUCE TRAIL. SOME OF THE PROCEEDS FROM THIS PROJECT GO TOWARDS THE CONSERVATION OF THE BRUCE TRAIL.



BY STEVE PARTON

# FESTIVAL SOUND

**F**or a sound tech, one of the best things about summer is that it gives you an opportunity to leave the dark, smelly, beer-infested clubs and get out onto the festival grounds, under the sun or under a big tent (usually beer-infested as well). In any case, it's a change of musical scenery — usually for the better.

For festival shows, you often deal with several bands (or dozens, if you're a push-over like I once was). Today's topic is about multiple bands on one stage — not so much Lolapalooza-style as Canadian music festival-style, which happens from spring to fall all over the country.

## ONE CONSOLE; FOUR+ BANDS

As there probably isn't enough room on the sound board to fit every band together, they all have to take turns. If you do not have a stage plot for each band, you can anticipate the different instrumentations by setting up the console and stage mics to allow for anything that could arrive on the stage. If anybody has something so elaborate that it requires something special, it's up to them to inform you.

In the meantime, let's go ahead as planned, starting with the drums. Setting up four mics for toms should be enough to cover any kit that arrives. I'm going to assume you've already considered the other important drums known as kick, snare, etc. Be ready to ride the gains from drummer to drummer, because if the first drummer hits the skins with love taps, the next is going to blow your board away.

Setting up a mic and a DI for the bass amp will please most bass players and their sound techs.

Three mics (left, centre and right) should cover the electric guitars. In shows like this, I use Sennheiser 421s over SM57s for the guitar amps, because if we have a sudden surplus of sax players, they'll be more receptive to the 421s than the 57s if we need to steal mics from somewhere. This sort of thing is probably going to happen; that's why we're setting things up this way.

Two direct boxes along the front of the stage should provide for the acoustic guitars, except when Bob Dylan shows up for another all-star anniversary show, in which case everybody needs a place

to plug in his/her acoustic guitar. If need be, you can steal from the four DIs you've allotted to the keyboards. Four should be plenty for the synths; if there are more keyboards, they usually like to control themselves with their own submixer.

Five vocal mics — three in front, two in back — will do; if you have the channels, put four auxiliary mics for percussion and brass. This should prepare you for almost anything that could show up ready to play.

## YOUR FRIEND THE STAGE TECH

With all these microphones around the stage, it would be an incredible idea to label them. It would be even cooler if there was a tech on the stage to co-ordinate who uses which mics for which instrument. Now add a clear-com headset or some sort of wireless communication system (hand signals have been known to work) and your changeovers from band to

band will be very smooth.

With a stage tech telling you who is plugged in where, this eliminates the frantic PFL-ing at the start of the set and lets you start mixing. If in doubt, it never hurts the sound tech to saunter his ass up to the stage and find out for himself where things are — mics DO get moved from their original positions from band to band.

While we're sharing the workload, I'm sure the stage tech or the monitor tech would be delighted to operate the cassette player or DAT machine which you are going to hook up on the stage rather than at front-of-house. This way the rappers, karaoke singers and Arabian dancers can all hear the music in their monitors. Otherwise, you will have to run a return feed back to the stage, and you can't do that because the last return line was taken up by your oh-so-important talkback mic.

## ONE CONSOLE; FOUR+ TECHS

Whether you are told in advance or not, some bands are going to show up with their own sound techs. This usually happens with the bigger bands who will have arrived after an afternoon of sound engineering mayhem. As I'm sure you have already labelled all the microphones, the next thing you can do for your newly-arrived sound tech is to have all the auxiliary sends labelled or to put the FXs in the order they appear on the rack. Insert cables labelled to the corresponding gate or compressor would be good, too. And make sure you update the masking tape on the board, because things change easily in this type of show, and making a mental note of a switched channel doesn't do much good for the other sound techs.

If the show is not the on-the-fly type and there are several soundchecks before the show, the single coolest tool on the face of the planet is a dictaphone or recording Walkman. This way I can check my band(s) and then say to the next sound tech, "It's all yours, Sherri. Change what you like; I've recorded all my settings on this here dictaphone."

How's that for camaraderie between sound techs?

STEVE PARTON IS A MONTREAL-BASED SOUND TECH.



CM



BY CARL KATZ

## DON'T SKIMP ON LEGAL COUNSEL

So finally someone who plays a pivotal role in the music business is waving a contract in your face, urging you to sign. This person assures you that the contract is "standard", and that signing is just a formality. The temptation to sign is overwhelming, and the person waving the contract has a solid reputation. This scene plays itself out all too often; here is some invaluable information on the subject.

I admit that at the beginning of my career, I blindly signed a contract of engagement. Signing this particular contract never had any major negative ramifications, but I could have experienced considerable headaches with no one to blame but myself. My serious error? Not consulting an *entertainment* lawyer. Shortly after that incident, upon receiving my first offer from a publisher, I naively brought the publishing contract to a corporate lawyer instead of seeking out a music lawyer. Once again (luckily), there were no serious problems that resulted (I decided not to sign with the publisher). As a rule, always choose a lawyer who has extensive music industry experience and a solid, reputation as a specialist in the field.

Why do some people sign contracts without seeking legal consultation? Here are some of the "seemingly good" reasons for this:

- 1) Legal counsel can set you back hundreds of dollars before you have earned a red cent from sales (which aren't guaranteed). Although professional fees can be deducted as a business expense and the taxes claimed if you are registered with the federal and provincial governments, hiring a lawyer can be a potentially money-losing investment.
- 2) The person you're dealing with is a respected individual in his field and has a considerable amount of clout. You're concerned that a decision not to sign immediately will be interpreted by him as a hostile gesture and a potential forfeit of the deal.
- 3) Friends, bandmates or other individuals naively question the value and importance of consulting an attorney.

Now, let's give equal time to the reasons consulting an attorney is always a more prudent course of action:

- 1) Contracts are drawn up in a pseudo-language called "legalese", a highly technical code whose purpose is defining the agreement's terms as clearly and precisely as possible. Generally, legal contracts don't read like bestsellers, and there are usually a multitude of clauses that can be misinterpreted, misunderstood or overlooked by the artist.
- 2) There is no such thing as a "standard" contract. Every contract is unique. There are baseline examples of contracts in many of the widely-available music business books. Please note: the sample contracts found in these books are only rough guidelines.
- 3) The individual you are signing with is probably a seasoned professional in his specialty (management, production, publishing, distribution). A businessperson looks out for his best interests (as you must) and will usually present you with a contract that favours his. This does not mean that you are dealing with a greedy or disreputable person: it means simply that he is looking out for his best interests, which is the way of the business world. As well, you can bet dollars to donuts that his attorney has drafted "their" contract.
- 4) Most of us wouldn't dare try to perform an intricate surgical or den-

tal procedure on ourselves, or attempt to perform any task that requires a high degree of skill we don't possess. The same approach applies to interpreting legal contracts. Leave it to the professionals.

My theory of musicians, composers and entertainers naively signing contracts without having them verified is that, as artists, they are not generally businesspeople. There are always exceptions (see "Foster, David"; "McKinnitt, Loreena"), and anyone who is both a shrewd businessperson and gifted artist will usually have a long, successful career. But many artists we consider "stars" tell stories about blithely signing lopsided contracts at the beginning of their careers. The practical truth is that, as artists, our time is best spent creating. Please do not misinterpret this: I firmly believe that having a solid understanding of the most important aspects of the music business is invaluable. Many of these issues are addressed succinctly in L.A.-based entertainment lawyer Donald Passman's book *Everything You Need To Know About The Music Business*.

And now for a few more quick stories on the subject...

A few years ago, I placed a song with a promising upcoming artist. I asked several people whom I had worked with to recommend a music attorney. I met the attorney, and a few hundred dollars later he drew up an addendum to the contract which clarified several ambiguities and altered several clauses to suit my best interests. The album did extremely well locally and abroad and the royalties began to pour in. Two years later, I received a phone call from the society which collects my mechanical royalties. They informed me that they had misinterpreted a clause concerning foreign publishing whereby I had allegedly been overpaid by 25% on foreign earnings. If true, this would affect future earnings from the song, since I would have to pay back the amount I had been overpaid out of future royalties. I called my attorney immediately only to discover that this matter was quite complicated.

It eventually took lots of time, money, meetings, faxes and conference calls to sort it out. The matter was eventually settled in my favour and life went on. What astonished me was that only one other writer out of the ten who contributed to this album consulted an attorney. Among the group that didn't seek legal counsel were several established writers and a few first-call session musicians who contributed to certain songs. Seeking legal expertise to wade through a contract is mandatory, since even my amended contract was questioned because of certain inherent ambiguities.

Finally, a short while after this whole ordeal, I found myself in the office of a music publisher who was "leaving for Europe" the next day. She wanted me to sign a publishing contract on the spot for a song that I had placed with an artist. I politely declined and told the publisher that I don't sign contracts without consulting my lawyer first. The publisher then proceeded to phone my lawyer, thinking this would give me the confidence to sign the contract on the spot. My lawyer calmly asked the publisher to "chill out" and allow him the time

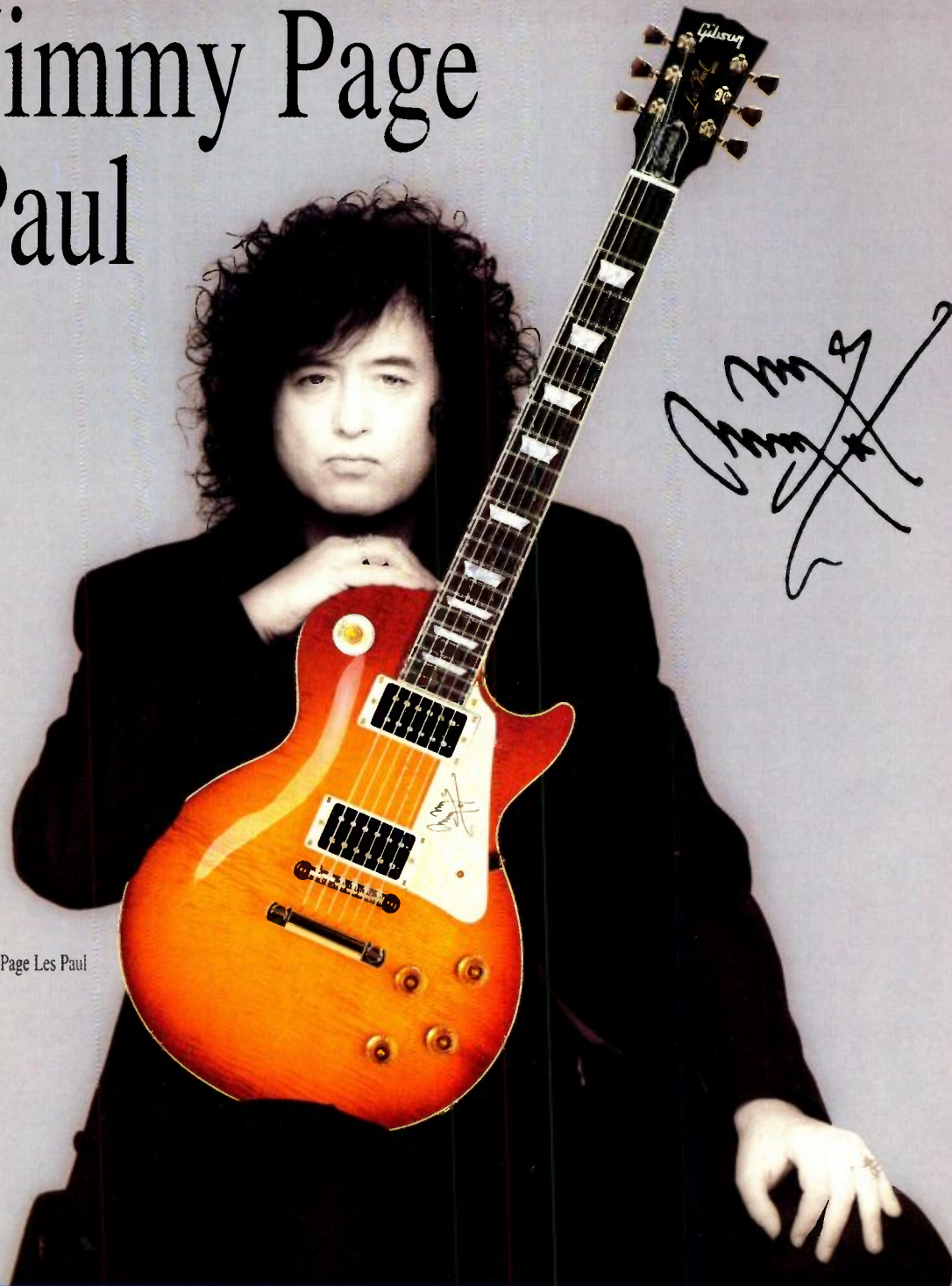
to examine the contract — which to no one's surprise, underwent major revisions. Get the picture? Case closed.

CARL KATZ IS A COMPOSER, PRODUCER AND MUSICIAN WHO IS PRESIDENT OF CHARLEMAGNE PRODUCTIONS, A MONTREAL-BASED FULL SERVICE MUSIC PRODUCTION COMPANY.



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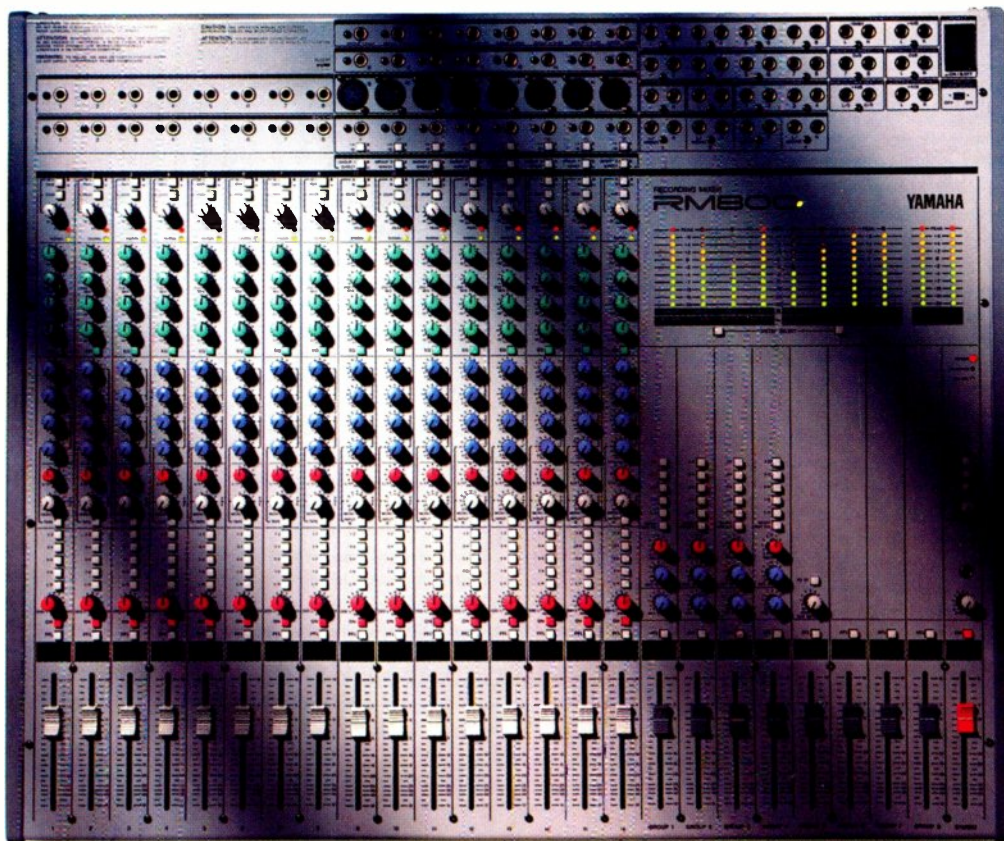
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\*Also available as RM800-24. MRSP is \$2,399 for the RM800-24

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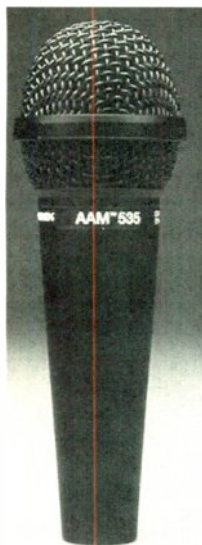


# HOT GEAR

## • Products Featured In This Issue of Hot Gear •

• PEAVEY AAM 535 MICROPHONE • PANASONIC SV-4100 PRO DAT RECORDER • QSC POWERLIGHT AMPS • NEW ALVAREZ MODELS • NEW SAXTECH MICROPHONES • SOUNDCRAFT K-1 CONSOLE • FISHMAN DUAL PARAMETRIC D.I. • RANE PAQRAT • TRAN TRACKS MULTIMIDI • ART XTREME GUITAR PROCESSOR • DOD REISSUES RETRO PEDALS • SABIAN DEBUTS HH MODELS WITH NEW HAND HAMMERED LOGO • NEW GIBRALTAR AVENGER SERIES PEDALS •

## PEAVEY AAM 535 MICROPHONE



Peavey Electronics has introduced the AAM 535, a neo-dynamic, unidirectional, cardioid dynamic microphone that relies on the latest technologies in rare earth magnets, component design and finishing.

A new shockmount system utilizes a tandem tuned mechanical and electrical filter. The mechanical filter is tuned to resonate at frequencies well below the operating range of the microphone, allowing an electrical circuit to be employed to filter the mechanical signals produced while handling the microphone.

The two tuned circuits give the microphone virtual silence during movement. The rumble filter is designed using a specialized high quality transformer, allowing it to work without degradation to the low frequency signals and maintaining true balanced low impedance operation.

For more information, contact: Peavey Electronics Corp., 711 'A' St., Meridian, MS 39301 (601) 483-5365, FAX (601) 486-1278.



## PANASONIC SV-4100 PRO DAT RECORDER

Panasonic has introduced the SV-4100, a state of the art professional DAT recorder which allows precision audio and video synchronization without the SMPTE time code.

For the first time, the user is given the opportunity to decide which level of synch is required. In applications that do not call for the chase feature, the SV-4100 provides a high-calibre, economical alternative that retails for about three times less than a SMPTE machine.

While DATs which are fully synchronizable with video operate via SMPTE time-code, the SV-4100 offers house-synch, a speed-only synch which has applications in video recording, editing and A/V post production, mastering and digital mixing.

Among the key features that make the SV-4100 a viable alternative to SMPTE R-DAT are instant start, frame accurate cueing and video synch. The Quick Start function provides sound on frame accurate cue. An 8Mbit memory holding five seconds of audio data plays from memory until the tape catches on. The result: the lag of conventional DAT recorders is eliminated and a seamless transition is obtained.

Another advantage of the unit is its convenient shuttle dial, which makes going to full SMPTE easy because the SV-4100 can be controlled through its editor — a feature which solves cueing-up-for-sound problems. The SV-4100's instant start function and frame-accurate cueing make it ideal for live performances, stage production, broadcast and sound editing.

For more information, contact: Matsushita Electric of Canada, 5770 Ambler Dr., #20, Mississauga, ON (905) 238-2278, FAX (905) 238-2362.

## QSC POWERLIGHT AMPS

QSC has introduced its new PowerLight series amplifiers. The PowerLight Amps are advanced professional audio amplifiers, featuring lightweight and uncompromised audio performance. QSC's PowerWave Switching Technology, used in developing these amplifiers, provides increased power supply regulation to maintain excellent low frequency response to 20 Hz. This new switching

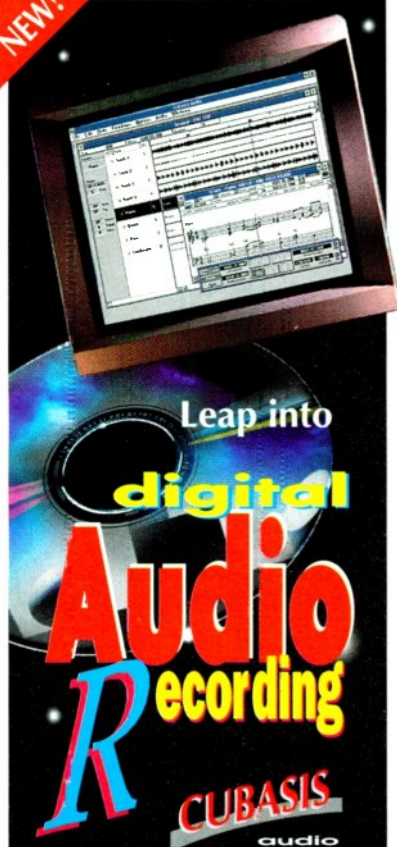
power supply, combined with the rugged audio amplification circuits of traditional QSC amplifiers, has helped produce lightweight amplifiers with incredible reliability, thermal capacity and audio performance.

Among its many features, the amplifiers incorporate an advanced thermal management system, a variable speed fan for quiet operation, detent-

ed gain controls with 2dB steps for easy re-setting, and Neutrik 'Combo' (XLR & 1/4") and barrier balanced input connectors for each channel. The lightweight and high efficiency design make these amplifiers ideal for all mobile sound system applications.

For more information, contact: S.F. Marketing, 6161 Cypriot, St. Laurent, PQ H4S 1R3 (514) 856-1919, FAX (514) 856-1920.

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## NEW SAXTECH MICROPHONES

The Saxtech Accessory Division of the L.A. Sax Company has introduced a full line of Professional True Acoustic Saxophone and Brass-wind Microphones.

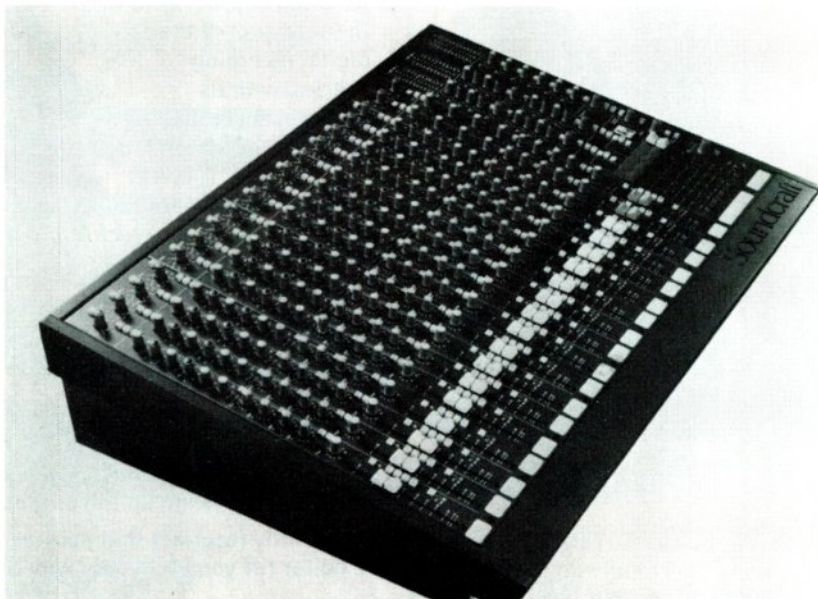
The True Acoustic Series sax mics are hardware designed to reproduce the natural and accurate sound of the instrument. The mics provide superior performance in close miking situations where rejection of background sound enables the musician to move freely onstage without picking up other instruments. The TA Series 1 are designed for use on alto and tenor sax, trumpet, trombone and flugelhorn. The TA Series 2 is a double mic system designed for those instruments that need two or more mics to accurately reproduce the true acoustic sound, like flute, clarinet and soprano sax.



The TA Series mics are smaller and lighter than other mics in their class. All TA Series mics are interchangeable with the belt pack. By turning off the attenuator, the artist can remove the mic from the pack and silently attach another mic from a different instrument. The TA Series also operates on 9V

batteries or Phantom Power, and come standard with an easily-seen red power indicator LED.

For more information, contact: The L.A. Sax Company, 22N 159 Pepper Rd., Barrington, IL 60010 (708) 382-3210, FAX (708) 382-3250.



## SOUNDCRAFT K-1 CONSOLE

Soundcraft has introduced the new K-1 four-bus sound reinforcement mixing console. The K-1 offers features and options never before available in its price range, including modular construction for custom configuration, on-board 4x4 matrix mixer and a discrete mono output bus directly assignable from each input channel.

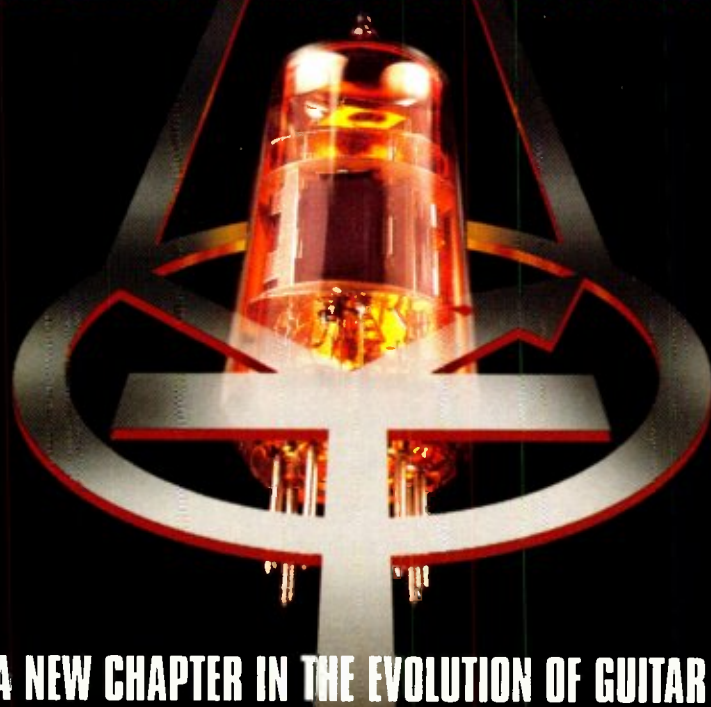
The K-1 is available in 8-, 16-, 24- and 32-channel frame versions. Inputs are constructed in modular blocks of four, allowing the user to custom configure a K-1 with various combinations of either mono mic/line or stereo line input channels.

The K-1 mono input channels offer phase reverse switch, high-headroom/low-noise microphone preamps, high pass filters, 4-band equalization with both mid bands sweepable, six auxiliary sends (switchable pre- or post-EQ), routing to sub-groups or mix, dedicated mono bus switch, PFL and ON buttons, and LED indicator for signal present and peak overload.

For more information, contact: Soundcraft Canada, 9629 Clement, LaSalle, PQ H8R 4B4 (514) 595-3966, FAX (800) 790-2000.

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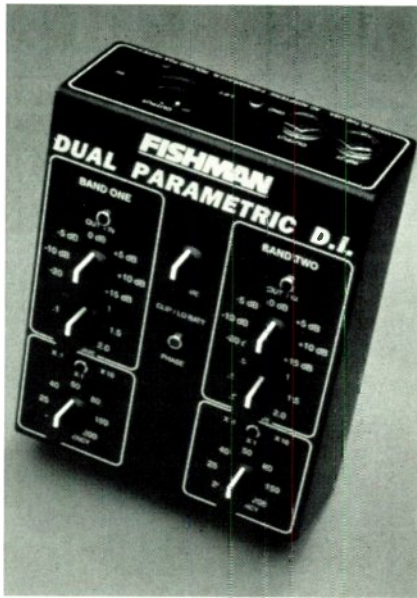


## FISHMAN DUAL PARAMETRIC D.I.

Fishman's Dual Parametric D.I. is based on the company's earlier Dual Parametric EQ, and the new unit doubles as a 2-channel parametric equalizer and direct box with sufficient headroom to interface guitar, bass or keyboards.

Proprietary electronics have enabled the company to incorporate voltage doubling technology which increases the D.I.'s headroom. Each channel has separate frequency, cut/boost and bandwidth controls that can be bypassed at the flick of a switch. In addition, there is a master volume control with a phase switch and a low battery LED that also acts as a clip indicator. Input via a standard 1/4" jack will accommodate any magnetic or piezo pickup. Output is via a 1/4" jack and an XLR balanced line with a ground lift switch for interfacing directly with a PA system. The Dual Parametric D.I. operates for approximately 50 hours with a 9 volt battery, or can be run off a 9 volt adaptor.

For more information, contact: Wes-Can Music Supplies Ltd., 8333-130th St., Surrey, BC V3W 7X4 (800) 661-9960, FAX (800) 600-6646.



## RANE PAQRAT

Rane has introduced the RC 24 PaqRat, a cost-effective solution for the studio wishing to produce high quality 18- to 24-bit masters. The RC 24 allows easy recording and playback of 18- to 24-bit stereo tracks using four 16-bit tracks from a digital eight-track machine, such as the Alesis ADAT, the Tascam DA-88, or the Fostex RD-8. The RC 24 also has a 16-bit noise dither output switch.

The Rane RC 24 is housed in a single 19" rackmount unit and is available in two models. The RC 24T is designed for use with the Tascam DA-88, and the RC 24A is used with the Alesis ADAT and the Fostex RD-8.

For more information, contact: Omnimedia Corp. Ltd., 9653 Cote de Liesse Rd., Dorval, PQ H9P 1A3 (514) 636-9971, FAX (514) 636-5347.

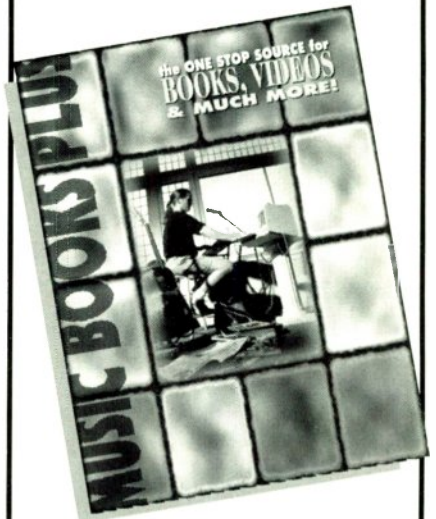
## TRAN TRACKS MULTIMIDI

Tran Tracks has created MultiMIDI. Each MultiMIDI is a collection of five high-quality MIDI sequences. These sequences are not just any old music data, but reproductions of the original recordings, capturing the performance and feel of the original work. There are presently 56 collections offering a wide variety of music such as Gloria Estefan, Huey Lewis, Frank Sinatra, Hot Country, R&B and Standards.

MultiMIDI sequences come as MIDIFiles on a 3.5" disk and work under DOS, Windows, any MIDIFile playback unit or keyboard sequencer that reads MIDIFiles (Mac is available upon request). All sequences come fully General MIDI compatible and many collections include the lyrics.

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

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## ART XTREME GUITAR PROCESSOR

Applied Research & Technology has introduced the new Xtreme guitar processor. This new floor-mounted analog distortion generator and 16 bit digital effects processor features three new distortion types as well as sweepable parametric mid-range EQ. The 32 digital presets include a wide range of effects such as reverb, flange, chorus, delay and pitch shifting. The separate analog and digital sections can be bypassed via durable rubber activator pads. Construction is heavy gauge metal.

For more information, contact: Yorkville Sound, 550 Granite Ct., Pickering, ON L1W 3Y8 (905) 837-8481, FAX (905) 839-5776.



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DOD Electronics is reintroducing four of its earliest pedals in response to the demand for the vintage tones that made them successes of yesteryear.

The DOD 201 Phasor is built to the exact specifications as the company's original 201. Housed in a sturdy die-cast metal chassis with the former 'stomp' switch, the 201 retains the smooth sound and tone of its predecessor.

Still screeching and roaring as it did before, the DOD 250 Overdrive/Preamp is perfect for guitarists who want to clean up their tone and just clip the top of their signal. The stomp box features level and gain controls, as well as the original metal switch.

DOD's 280 Compressor uses vactrols instead of VCAs to control the compression, producing a mellow, fat-sounding tone unlike some of today's harsher compressors. Built to original specifications, the 280 is ideal for adding sustain to any guitar or bass.

Guaranteed to bring back some memories, the DOD 440 Envelope Filter is a level-sensitive WHA effect that produces a nice, smooth sound.

For more information, contact: Erikson Music, 620 McCaffrey, St. Laurent, PQ H4T 1N1 (514) 738-3000, FAX (514) 737-5069.

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"Soundscape seems to be a remarkably stable system in that I didn't experience a single glitch, crash, or hiccup during the entire review period. It's a credit to the developers that every operation worked smoothly and as advertised. That is not something you can take for granted."  
Dennis Miller. *Electronic Musician* Nov '94

"Soundscape is one of the few digital recorders that permits recording while chase locking without an expensive hardware add on to control it's sampling rate. The SSHDR1 currently provides the most cost effective solution for this application."  
Jim Aikin. *Keyboard* Nov '94

"The quality of the converters seems particularly high; I couldn't detect any coloration when comparing recorded material with the original. A lot of effort and care has been devoted to this crucial side of the system."  
Dennis Miller. *Electronic Musician* Nov '94

"Ever since the introduction of the DAT format, the world has looked for a replacement for the razorblade. Soundscape is a sharp, affordable replacement with extras."  
Eddie Ciletti. *EQ* Feb '95

"Everybody reported that their system had never crashed and that they had never found any bugs, not even on preliminary alpha or beta versions ..."  
Paul Tingen. *User review for Audio Media* Dec '94

"Soundscape does offer everything that you could want from a professional quality hard disk recording system ... it is cheaper, more powerful and more stable than many similar systems. But most of all it is so easy to use, allowing you to concentrate on the music."  
Philip Moore. *Australian Digital* Mar '95

"Having used Soundscape for three months in post producing audio for corporate programmes mastered on Betacam SP, it is now unthinkable to return to the old way of working ... Soundscape is reliable, simple to learn, easy to use and produces very high quality results."  
Nic Blinston. *Business Video* Mar '95

"Soundscape could well find it's way replacing the analog tape recorder up and down the country ... a welcome addition to any studio set up for the sheer freedom it offers when it comes to laying tracks down quickly and easily in order to make the most of that creative muse."  
Bob Walder. *Music Technology* Jul '93

"I've been playing around with Soundscape's hard disk recorder this week and feel almost as though I've had a religious experience."  
Brian Heywood. *MIDI Monitor* Issue 11

"I wanted to really check out the vari sync mode. I slowed the video down to a crawl, Cubase locked in and the sequenced music was playing slowly ... a bit faster ... and ... yes the Soundscape synced up and was recording. The SSHDR1 has lots of features, creative usage of available power, sounds great, syncs great, straightforward, easy to use and expandable."  
John Zulaikha. *Connections* Feb '95

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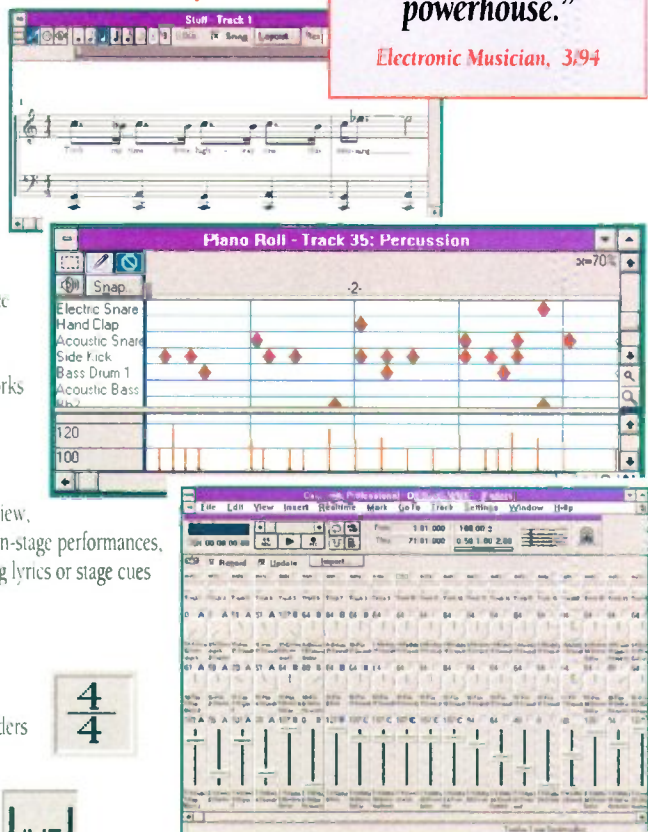
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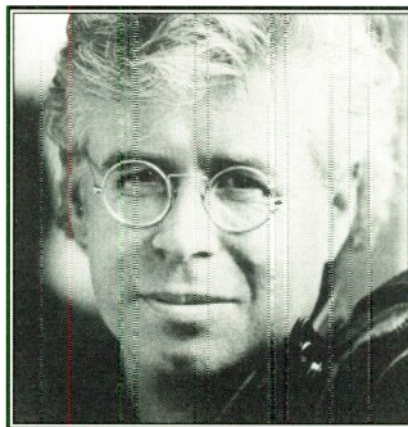
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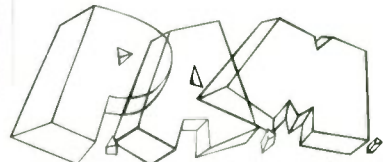
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by Chris O'Connor

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## Acid Test

**Style:** Lysergikfunkgroove

**Lineup:** Lucy Di Santo (vox/bass); Steve Fall (guitar); Rob Holliday (guitar); Anton Cook (drums)

**Contact:** Steve Fall (416) 537-6329/(416) 398-1682

"Whaddyoo want//Sgood/[skraaaatch!]Whaddyoo want//Sgoood/[skweeee]!"

Member that one? A bit of funk, bit of techno, bit of samples from the greasy geek in *Highway 61* and lots of acieeee, "Mr. Skin" was the right place/right time tune that drop-kicked Acid Test out of Toronto, onto Sire "Home of Madonna" Records and into support tour slots with somebody called Nine Inch Nails. Not a bad year, 1993. 'Course, futurist acid-tekno-fonk-mit-samples failed to sway the heathen rivetheads and... well, here they be — newly indie — in *Showcase*. There is no justice, friends.

'Specially when the new demo tape stuff (freshly rid of keyboards, samplers and 195 b.p.m. breakbeats) might even be better than the Skin-era stuff. It's all bone-bare dual guitars and drums with Lucy's cooler-sister-of-Lou-Reed vocals pushed way to the fore now, and if I'm not mistaken, that's a *single* in that there "I See Red" tune. And remember, A&R friends — O'Connor Enterprises Unltd. levies a very reasonable 15% discovery fee on all future signings...



## Fine Tooth Combine

**Style:** Waaaaugh!

**Lineup:** Mike Neufeld (vox); Paul Kovach (guitar/vox); John Bradbury (keys); Rob Drmic (guitar); Murray Creed (drums)

**Contact:** FTC, 4943 Lochside Dr., Victoria, BC V8Y 2E6 (604) 658-0020, e-mail: [combine@islandnet.com](mailto:combine@islandnet.com)

"Wow! Have I got a band for you!! They're called Menudo and they just rule!"

Hmmm... Funny, it says Menudo in the cover letter, but this sure don't sound like the band I useta channel-flip by, Scooby Doo-bound each Saturday morn. Seems they've abandoned their Latino kiddy-pop roots in favour of something in the Faith No More plink-plink-plink-WAAAUGH vein — meaning a lot

of resolutely chugging guitars while the keys swoop in at crucially dramatic moments like the tagline to a Korean sci-fi cartoon (note: good thing). And while outta-my-way-Trent lyricisms like "Why? Why must I die?" and "Send your sado freak sex to me" represent a significant thematic advance over Menudo's earlier motifs of helping the aged across the street and not making fun of handicapped people, one wonders — why retain the old yer-outta-this-band-at-19 policy if it results in such weed-thin vocals? Otherwise, a solid effort and...

Oh. Just caught the second part of the letter, which reads: "Just fooling you! Here's Fine Tooth Combine."

Aw, you guys...

## Sandra Lockwood

**Lineup:** Sandra Lockwood (piano/vox/production), Scott Henderson (guitar/bass/production) + guests

**Contact:** 980 Heywood Ave., Victoria, BC V6V 1Y4 (604) 389-1155

Hmm, lessee here... piano, spritely female vocals with a mannerist twist, songs with titles like "Penelope". Yes, she does sound worryingly similar to Kate Bush. BUT! She also plants elements of anger and aggression in the old Beatrix Potter bunny garden (sample lyric: "I only danced for pleasure/I wasn't fucking with espionage"), making turf previously plowed to death shoot up some eerie new specimens. And even the innocent-in-a-hostile-world material ("Mimi's Leg", about a little girl searching for her doll's lost limb in a battlefield) is handled with touching subtlety, instead of the hand-flinging histrionics the genre usually inspires. Very nice. Tori Amos can go home now...



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