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photograph by Jeff Mackay



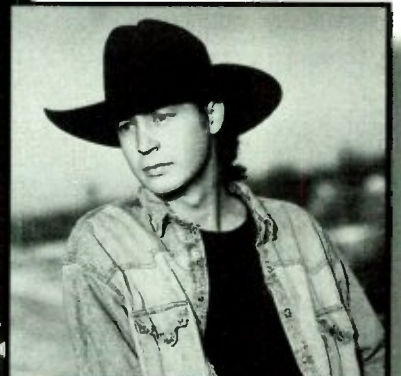
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by Sarah Chauncey

photograph by Mark John Maryanovich



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photograph courtesy of Warner Music Canada



**44 PAUL BRANDT**  
by Nick Krewen

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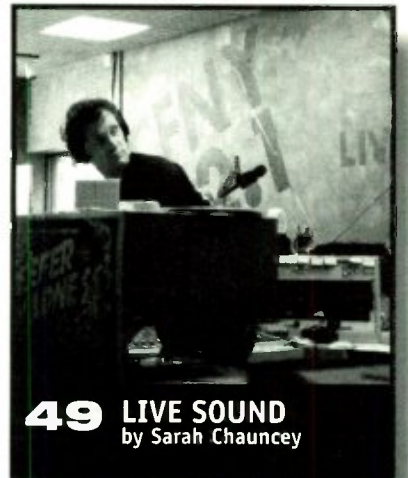
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cover photograph by Trevan Wong



**49 LIVE SOUND**  
by Sarah Chauncey

We Set out  
to Build an  
Economy  
Speaker  
System  
(But, we  
failed...)

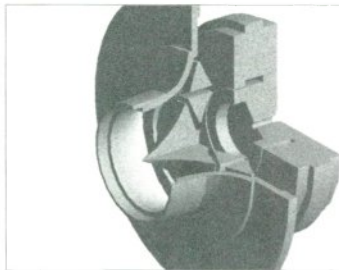
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**MUSICIAN**

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**FREE PRODUCT INFO**

For more information on products advertised in Canadian Musician, please use the reader service card located opposite page 16

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INTERNET: info@nor.com  
WWW- http://nor.com/cm

### Ashley MacIsaac Fan

Dear *Canadian Musician*:

After I read about Ashley MacIsaac and then saw him live in Kingston, ON, I immediately became a fan. At the concert on September 10, 1996, he gave me his touque and he wore the Cookie Monster button which I offered him. He wore it through the entire concert. He is someone I look up to and have the most respect for and is someone I would love to meet someday soon.

Anyways, I was wondering when you guys are going to do an interview with him or if one has already been done, what issue was it in?

*Ashley MacIsaac Fan, Antonio Belsham, Kingston, ON*

\*Ed: A story was done on Ashley MacIsaac in the January/February 1996 edition of *Canadian Musician*. Back issues can be ordered by contacting: *Canadian Musician Back Issues*.

### Canadian Musician Missing Metal?

Dear Editor,

I'm the guitarist/singer of Necropolis Rising, a band that is distributed on Relapse and Wild Rag Records in North America. I bought your magazine and found nothing relevant in it to the underground metal scene. Unfortunately there isn't a magazine like yours for our scene. If you could include this in future issues and notify me, I would surely spread the word around and tell people to buy your magazine.

*Chris Rond of East Rochester, NY*

\*Ed: *Canadian Musician* tries to focus attention on all types of music in our magazine, but for unsigned bands/musicians we use our Showcase department to give exposure to all styles of underground music. See the Showcase section at the back of this issue for more details. We accept CDs and cassettes from anyone.

## How to use a microphone:

Over the past several years, we have been spending incredible amounts of time and energy trying to get people to understand microphones, how they work and more importantly, how to make a proper decision when faced with buying a mic.

During our most recent series of 'We Hate Feedback' clinics, we have been asking people to bring their mics with them 'on stage' to properly compare them with ours. We firmly believe Audix mics offer superior rejection to all others and are pleased to say, we have yet to find another mic that compares, save an old Sennheiser MD431 that was quite a good but unfortunately, discontinued.

To test a mic, what we do is talk around these mics and actually listen to what the mics are doing. The operative here is 'listen to the mic' and his is where I have a problem with Mr. Parsons article. First — read the Audix review in the Winter 1997 issue of *Professional Sound*. Next, get a pair of headphones, and listen to the following:

Take a cardioid mic like a Shure SM58. You are right, it is sensitive from the front but as you move off axis, you will notice that you can still be heard. You will also notice that a lot of gain is still entering the mic at the sides and although reduced, the signal is still present at the bottom, where your hand holds the mic. This is a typical cardioid.

Now switch to a super-cardioid like the Beta 58. You will notice more gain (don't be fooled — louder does not mean better, that is why consoles have trim controls and pads). Adjust the pad and now listen as you talk from the front, to the sides and around the bottom. You will notice tons of gain at the front then the mic will go dead at the side and then, the level will once again reappear when you speak into it from the bottom/back. The article states that super-cardioids have better rear rejection than hypercardioids when in fact, this is absolutely false. Super cardioids like the Beta 58 have a huge rear lobe which makes positioning monitors somewhat more challenging and is cause to a lot of feedback. In fact, Shure go as far as providing a monitor position template (made of cardboard) to ensure that the monitors are placed correctly.

Now, try an Audix >OM3 or OM5 and listen. You will notice tons of gain at the front, and virtually nothing on the side and at the back. Be very careful! I tested another hypercardioid a few weeks ago when I was in Montreal at Italmelodie Music and I could not believe the audacity of some manufacturers printing 'hyper' on a mic when in fact, it performed like a flawed cardioid.

My point: Don't believe anyone (except me!) when it comes to microphone patterns. Listen, then make a decision. This is not Mr. Parsons fault, he has simply fallen into the same trap of believing what should be credible information from less than credible sources.

*Peter Janis, Director, Sales & Marketing  
CableTek Electronics Ltd.*

## Why Should I Pay A Lawyer To Review Basic Contracts?

A connected attorney can open doors. Once an offer is on the table, the lawyer's role is even more pivotal. I receive between 20 and 30 calls a week from people who consummated deals on their own. Most are now looking to back out. When I ask why they didn't call me earlier, the answer is always the same: "I couldn't afford it," or "I didn't want to spend the money." Now it will cost many times that in attorney and court fees, energy and man hours to fight it out—without any guarantee of results.

There are many types of agreements. Bands often hire personal and business managers, attorneys, agents, producers, engineers and accountants, all of whom take percentages. Failure to implement an organized plan could spell financial disaster for the artist(s). These contracts should be negotiated and drafted with great care and in accordance with a master budget.

As for a record deal, only one out of every eight distributed albums will break even. Because the odds are against recoupment are so high, the labels pad their contracts with hidden payback provisions. These include manipulating the definition of "net profits," cross-collateralizing losses between territories, insisting on future options at little or no cost to the label, and tying up other rights, such as management and publishing.

No artist should negotiate his/her own deal unless he intimately understands these issues.

I have a musician client who drafted an Artist/Personal Management agreement. He photocopied a form contract and made a few changes. As he was about to sign, he decided to ask me to look it over. Keep in mind, most store-bought forms are written by label or producer's attorneys, and are wholly one-sided. His contract granted the new manager unconditional power over all artistic and business decisions for the next five years, and 38 per cent of future of profits. By his own hand, my client was toying with professional suicide.

Inversely, don't work without a written contract. Though oral agreements are generally binding (some exceptions), they're very tough to prove. How do you verify a private conversation? Even if the contract is established, what were the terms? Oral agreements are fertile ground for convenient memories, especially if there were no witnesses. I recently heard from a composer who worked under an oral contract for nine months. His music was used in several films, and he was never paid. When he tried to stake a claim, the production company told him the agreement was "unlimited use of our studio in exchange for unlimited license of your music. Straight barter." He had been using the studio,

at will, for most of the year. It will now cost thousands, and probably take years, to try the case in court. The decision will likely be made by jurors who don't understand the music business. My best advice: Subscribe to the old adage, "oral agreements aren't worth the paper they're written on."

Last, I'm a huge advocate of the arbitration clause. It's only enforceable if in writing or both parties admit it was part of their oral agreement. Litigation favours the rich. Large companies use pre-trial techniques that can cost their opponents so much money, they're forced to drop the suit. Arbitration evens the playing field, since it's quick, painless, affordable, and in most cases, final.

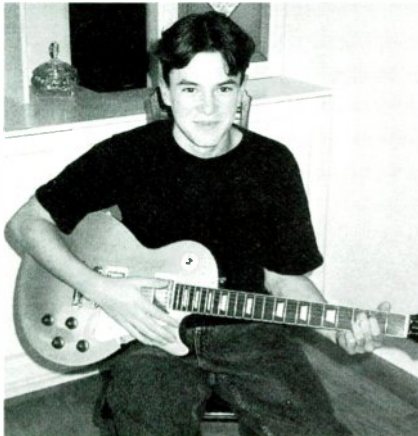
In all, contract drafting is tricky and requires specialized knowledge. If you don't have it, seek out an experienced entertainment lawyer. If your album hits, you could save rights and money on the back end. If you do handle it yourself, remember these general rules: It's presumed that signed documents were read and understood. After you sign, it's too late to change your mind. An unfair deal, by itself, is not sufficient reason to back out.

*Michael Heicklen is an entertainment attorney based in Tarzana, CA. He represents artists, labels, film production companies and distributors throughout the US and abroad.*

# BREAKS

OPPORTUNITIES FOR MUSICIANS

## WINNER



Russell Gelhorn, a 16-year old Winnipeg resident that attends Miles MacDonell Collegiate, won an Epiphone Les Paul guitar in the *Canadian Musician* June issue contest. Here is some information on Russell in his own words: "My musical history began with the piano. I obtained grade four Royal Conservatory. Later, in junior high, I started to play the clarinet. However, an opportunity came to play the alto saxophone and I've been playing it for four years now in my high school concert band. More recently I have started composing my own music, mostly for fun. I recently started learning the guitar. I was happy playing my friends' guitars until I won the contest. I had been saving my money for some time to buy my own guitar, but fortunately I won one. I have become more serious about the guitar and I plan to start my own band in the future. In the meantime I'm happy to take lessons and to sit in my basement perfecting my skills."

### EDUCATION

Canadian Voicecare Foundation  
"Care of the Professional Voice"  
Symposium  
March 25-30, 1998  
Banff Centre, Banff, AB

Five days of voice-related presentations and master classes suitable for artists and practitioners. For more information contact: Canadian Voicecare Foundation, 2828 Toronto Cres., NW, Calgary, AB, T2N 3W2 1-888-284-9590, FAX (403) 289-4988.

### SHOWCASES

The following are listings of upcoming showcases that give musicians/bands a chance to be exposed to music industry representatives who can help in many ways.

#### Hamilton Music Scene '97

Hamilton, ON  
November 20-23, 1997.

- conference, exhibition, showcases, compilation CD. Over 200 exhibitors, 15 clubs and theatres, 30 seminars, guest speakers—featuring artists, record companies, distributors, promoters and radio.

Sheraton Hamilton - Hamilton  
Convention Centre - Local Venues.  
(905) 389-9962  
FAX (905) 389-9962

#### Canadian Music Week 1998

Toronto, ON  
March 5-8, 1998

- showcase of 350 bands, conference, festival and awards.

For more information contact:  
Canadian Music Week,  
5399 Eglinton Ave. W. Suite 301,  
Toronto, ON, M9C 5K6  
(416) 695-9236  
FAX (416) 695-9239  
cmw@tor.hookup.net,  
<http://cmw.com/cmw>

#### North by Northwest 1997

Portland, OR  
October 16-18, 1997

- showcase of 300 bands in 20 clubs over 3 days, plus a music and multimedia conference. Conference held in Portland, OR at the Portland Hilton Hotel.

For registration information:  
North by Northwest,  
Box 4999, Austin, TX 78765 (512)  
467-7979  
FAX (512) 451-0754  
<http://www.nxnw.com>

#### North by Northeast 1998

Toronto, ON  
June 11-13, 1998.

- showcase submission deadline: November 3, 1997 to February 2, 1998.

To receive a showcase application form (available in October) contact:  
(416) 469-0986  
FAX (416) 469-0576  
<http://www.nxne.com>

### FINANCIAL AID

This section lists places where money can be found to assist a musician or band in touring, producing videos and for other projects.

VideoFACT provides financial assistance towards the production of a music video. Requests for financing may come from record companies, record producers, video directors and artists. For more information contact: VideoFACT, 151 John St., # 508, Toronto, ON, M5V 2T2 (416) 596-8696, FAX (416) 596-6861.

The federal and provincial governments have grant programs set up to assist musicians if requirements are met. The grants must be applied for by specific deadlines with a completed application. Contacts for some of the Arts Councils in Canada:

#### Canada Council for the Arts

350 Albert St.  
Ottawa, ON K1P 5V8  
(613) 566-4414 or (800) 263-5588  
FAX (613) 566-4390  
<http://www.culturenet.ca/cc>

#### Ontario Arts Council

151 Bloor St. W., 6th Floor, #500  
Toronto, ON, M5S 1T6  
(416) 961-1660  
Toll-free (800) 387-0058 Ext. 7450  
FAX (416) 961-7796  
E-mail [info@arts.on.ca](mailto:info@arts.on.ca)

#### Manitoba Arts Council

93 Lombard Ave., #525  
Winnipeg, MB R3B 3B1  
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FAX (204) 954-5925  
<http://www.net-mark.mb.ca/netmark/MAC>

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# EVENTS

WHAT • WHERE • WHEN

## PACIFIC CIRCLE MUSIC CONVENTION

Sydney, Australia  
September 20-25, 1997  
61.2.9380 6864, FAX 61.2.9380 6754

## 14TH BRAZILIAN INTERNATIONAL MUSIC FAIR EXPOMUSIC 1997

Sao Paulo, Brazil  
September 24-28, 1997  
5511 210-0661, FAX 5511 21-0661

## AUSTRALIAN INTERNATIONAL MUSIC SHOW

Sydney, Australia  
October 2-5, 1997  
(613) 9867 4222, FAX 613 9867 4111

## NASHVILLE ENTERTAINMENT ASSOCIATION

Nashville, TN  
October 9, 1997  
(615) 591-2442

## NORTH BY NORTHWEST MUSIC AND MEDIA CONFERENCE

Portland, OR  
October 16-18, 1997  
(512) 467-7979  
<http://www.nxnw.com>

## MIDWEST REGIONAL FOLK ALLIANCE MEETING

Grand Rapids, MI  
October 17-19, 1997  
(202) 835-3655  
<http://www.hidwater.com/folkalliance/>

## PHILADELPHIA MUSIC CONFERENCE

Philadelphia, PA  
November 5-8, 1997  
(215) 587-9550  
<http://gopmc.com>

## NORTHEAST REGIONAL FOLK ALLIANCE MEETING

Split Rock, PA  
November 14-16, 1997  
(202) 835-3655  
<http://www.hidwater.com/folkalliance/>

## PERCUSSIVE ARTS SOCIETY INTERNATIONAL CONVENTION (PASIC '97)

Anaheim, CA  
November 19-27, 1997  
(405) 353-1455, FAX (405) 353-1456  
<http://www.pas.org>

## HAMILTON MUSIC SCENE '97

Hamilton, ON  
November 21-23, 1997  
(905) 389-9962, FAX (905) 389-9962

## ATLANTA INTERNATIONAL BAND AND ORCHESTRA CONFERENCE/SOUTHERN MUSIC CONFERENCE

Atlanta, GA  
December 3-6, 1997  
(770) 492-1551

## 25TH ANNUAL INTERNATIONAL ASSOCIATION OF JAZZ EDUCATORS CONFERENCE

New York, NY  
January 7-10, 1998  
(913) 776-8744, FAX (913) 776-6190

## GEORGIA MUSIC EDUCATORS ASSOCIATION ANNUAL INSERVICE CONFERENCE

Savannah, GA  
January 23-31, 1998  
(770) 472-4632, FAX (770) 472-4213

## EAST COAST MUSIC AWARDS

Halifax, NS  
January 29-February 1, 1998  
(902) 423-6376  
[music@ecma.com](mailto:music@ecma.com)

## TEXAS MUSIC EDUCATORS ASSOCIATION CONVENTION/CLINIC

San Antonio, TX  
February 11-14, 1998  
(512) 452-0710, FAX (512) 451-9213

## 10TH ANNUAL FOLK ALLIANCE CONFERENCE

Memphis, TN  
February 12-15, 1998  
(202) 835-3655  
<http://www.hidwater.com/folkalliance/>

## EXTRAVAGANZA

Nashville, TN  
February 18-21, 1998  
(615) 327-4308

## CANADIAN MUSIC WEEK

Toronto, ON  
March 5-8, 1998  
(416) 695-9236

## CANADIAN MUSIC INDUSTRY CONFERENCE/MUSIC AND MULTIMEDIA SHOW

Toronto, ON  
March 5-7, 1998  
(416) 695-9236

## SOUTH BY SOUTHWEST MUSIC AND MEDIA CONFERENCE

Austin, TX  
March 18-22, 1998  
(512) 467-7979

## ANNUAL GREATER SOUTHWEST GUITAR SHOW

Dallas, TX  
March 21-22, 1998  
(972) 243-4201  
<http://www.guitarshow.com>

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by John Albani

## Jann Arden - *Happy*

(A&M Records)



Three years after *Living Under June* comes the new album *Happy*. This is absolutely my favourite album of the year. I've always been knocked out by Jann's work in the past but this has to be her best yet.

Once again Ed Cherney has been called back to produce with Jann and again cream of the crop musicians were brought in for this record. Jeffrey "C.J." Vanston (Tina Turner, Joe Cocker) returns on keyboards, as does Kenny Aronoff (John Mellencamp, Melissa Etheridge, John Fogarty) on drums, Mike Lent (k.d. lang) on bass, and Russell Broom on electric guitar.

Other musicians include Jim Keltner (John Lennon, Travelling Wilbury's) also on drums, Jennifer Condos (Bob Dylan, Don Henley) on percussion, Greg Leisz (k.d. lang, Joe Cocker, Brian Wilson) on bass, Mark Goldenberg (Jackson Browne, Brian Wilson) on acoustic guitar and Lenny Castro on electric guitar and percussion. The beautiful background harmonies are by Lin Elder and Dillon O'Brian.

I have long been a fan of Ed's productions (Rolling Stones, Bonnie Raitt). *Happy* is again a really well recorded and mixed CD. Ed has kept the backing tracks lush and well placed while spacing Jann's voice across the stereo field without any audible, typical effects. Rather her voice sounds natural and dynamic.

This time Jann is a little more laid back but has really jumped forward with her vocal abilities. This especially comes through on the first single entitled "The Sound Of" which has a great melody and like the other tracks, brilliant lyrics. Every song on this album could be released as a single and I'm sure, climb the charts.

Other notable tracks include "I Know You", an up tempo tune which I'm sure will be another single. "Holy Moses" has a percussion and subtle backing track supporting a brilliant haunting vocal. "Wishing That", has a wonderfully recorded drum kit. "Saved", "Shooting Horses" and "Weeds" all show off Jann's remarkable lyrics, melodies and vocal dynamics. My favourite has to be a song called "Ode to a Friend" which through lyric and melody brought a lump to my throat. This song is outstanding.

In a letter that came to me with the advance cassette, Jann states she found difficulty in writing this album because she didn't think she had anything to say but soon found out she did.

Jann has always had an incredible ability to bring to mind the most vivid images through her lyrics but this time, for someone who didn't think she had anything to say, she has outdone herself.

After listening to this record, I'm convinced she could tell me, in the most beautiful way, that my house was on fire and without a moment's hesitation I'd walk right into the flames. She is truly gifted. You simply must get this record.

## Lori Yates - *Untogether*

(Virgin Records)

Lori Yates



untogether

Lori's second album *Untogether* is filled with hypnotizing grooves, cool drum loops and bass lines, and some interesting effected backing tracks which, for the amount of effects used, were very well thought-out and placed into the mix. The album was written and produced over the past year in Toronto as a result of a collaboration between Lori and a production team known as Opium Concepts who are John Gilbert, Domenic Macri and Eric Ratz. At first Lori wasn't sure about getting together with the trio fearing they might just be a group of keyboard and computer geeks and could not possibly have anything in common. Well nothing could have been further from the truth. The union became a well needed change Lori was looking for.

They set up drums, bass, keys and a DAT machine and started jamming out ideas. After about three weeks, 60 or more songs started to develop hands and feet. Until then, no lyrics were written for any of the songs but the newly developed partnership between the four totally inspired Lori to create.

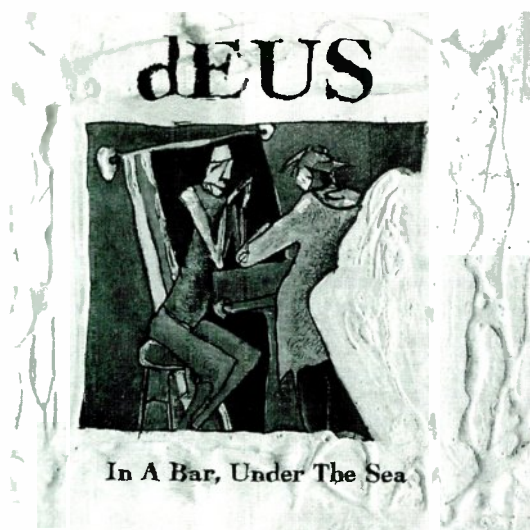
Her melodies and lyrics are perfectly matched to the dreamy compositions created by John, Domenic and Eric.

The album was recorded and mixed by Opium Concepts in Toronto at Phase One Studios and Hardcore Productions.

Lori's lyrics are all about personal experiences which seemed to have led to her not so much wanting but needing a real positive change to her life. This most assuredly is realized through the making of *Untogether*. The title seems to be contradictory since she says she has never been more together in her life.

The first single, "Lost Highway", has one of many dance grooves and a very melodic chorus that grows on you the more you listen to this record. Other possible singles could be "Frequency", "Winterland", title track "Untogether" and "Superstar".

Altogether this album is a wonderful blend of passionate lyrics and melodies with today's technology. Another album I can't seem to stop playing.



## dEUS - In A Bar, Under The Sea

(A&M Records)

dEUS are: Julle De Borger - drums and vocals, Klass Janzoon - violin and vocals, Tom Barman - vocals and guitar, Stef Kamil Carlens - bass and vocals and Craig Ward - guitar and vocals.

This is a band of five Belgians who've come up with an album containing pop, rock 'n' roll, experimental and folk sometimes all in the same song. As far as lyrics go, I'm not sure what they are talking about one minute and the next listen through I hear some thing completely different. They are definitely, musically and lyricly, surreal. dEUS takes you through a kaleidoscope of sounds and textures. *In A Bar, Under The Sea* has, at times, great commercial melodies and grooves along with the insertion of violins, trumpets, trombones, loops and I even think I heard the kitchen sink for a moment resulting in quite an organized racket.

You can hear musical styles like The Smashing Pumpkins, The Clash, Portishead and The Flaming Lips, to name a few. They recorded some vocals through amps, distorted violins and drums and experimented with various other sounds all making up a very interesting sounding recording. Their bio talks of their "belief that the strange collection of noises in their heads might well find echoes in the heads of others". (Ok! It's all becoming so clear to me now.)

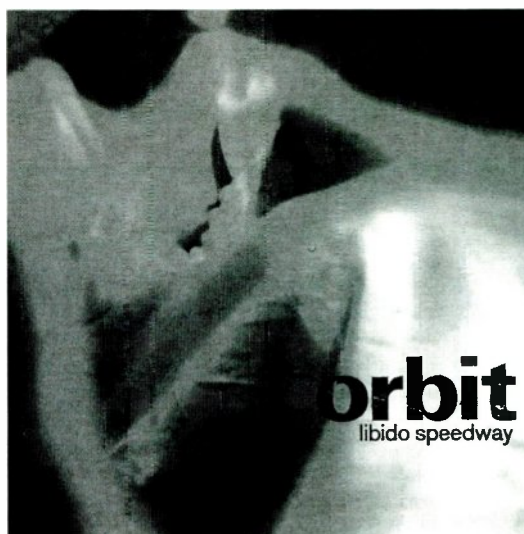
dEUS was formed when guitarist Tom Barman, who had just left a career as a Belgian bronze medallist squash player and was in a band named dEUS who performed mostly Velvet Underground and Violent Femmes covers, met bassist Stef Kamil Carlens and they decided to write their own material. They soon started forming a new dEUS by calling in a painter called Rudy Trouve to play guitar (now replaced by Craig Ward) and another painter called Jules de Borgher to play drums followed by violinist Klaas Janzoon.

The song "Little Arithmetics" is a perfect example of their musical wandering. The song starts off as a poppy melodic folk song with a cool chorus hook and then at three minutes and thirty seconds we are siphoned off to a ripping guitar frenzy and feedback as we fade into the sunset.

"Fell Off The Floor Man" starts with a cool drum sample loop groove into a rap piece with blistering guitar shots and weird whiny harmonies all the while being quite catchy. Another cool and catchy tune is "Opening Night" which sounds a little like The Cure. Another favourite is called "Theme From Turnpike" consisting of an ongoing mesmerising sample of the Charles Mingus tune "Far Wells, Ming Valley" complimented by assorted percussion, guitars and vocals.

If you are bored with your CD collection and are looking for something quite different, I recommend you pick this one up. However, do not listen to this album while driving in traffic.

*In A Bar, Under The Sea* was recorded and mixed in Belgium at Galaxy Studios, produced and mixed by Eric Drew Feldman and engineered by Tom Doty.



## Orbit - Libido Speedway

(A&M Records)

Orbit consists of Jeff Lowe Robbins - vocals and guitar, Paul Buckley - drums and vocals, and on bass and vocals (I love this guy's name) Wally Gagel. Jeff and Paul started Orbit the same time they started their label Lunch Records on which they released their first album *La Mano*. They had teamed up with Wally as bassist who was an aspiring producer (Belly, Juliana Hatfield and Superchunk) who brought over an 8-track for the band's first recording session. This time the band has been put together with producer Ben Grosse (Filter, Flaming Lips, Jane's Addiction) for their first major release "Libido Speedway".

This band has great groove and guitar riffs and a wicked singer with melodies that will make Orbit a commercial success, I'm sure. These guys can really play too. Wally Gagel is a phenomenal drummer with a "last one through, close the gate" attitude: Solid. Paul Buckley plays some great moving hooky thunderous bass lines allowing Jeff to go from blistering rhythms to scorching solos without a noticeable drop in the tracks aggression. At times Jeff's frantic solos remind me, just a bit, of Reeves Gabrels style. Very cool!

I hear elements of Bush, Foo Fighters, Weezer and even U2. I really like Jeff's vocals and guitar sound (do I hear an AC-30 or two in there?). On the production side, this record sounds great. According to the credits production was shared by Ben Grosse and Orbit and engineered by Wally Gagel. It's incredibly punchy and thick. Again attributed to choice of guitar, bass and drum arrangements and probably also because Bob Ludwig mastered it.

My favourites are "Bicycle Song", "Amp", "Rockets" (great vocals) "Motorama", "Carnival" (sounds like The Clash) and "Nocturnal Overdrive" which has a really cool super compressed clean guitar track that gives you a black eye if you listen with headphones on.

The album lists 13 tracks but as track 14 came up, starting at - 6:46 minutes on the display, I sat and listened to a 60 cycle hum until - 4:32 minutes on the display at which time came the sound of footsteps over grass, stones and pavement until - 2:20 minutes where a bass track started and was joined by guitar and drums making up a neat little bed track of I don't know what. This was followed by, at 0:00 minutes (still track 14) the sound of a backyard or field complete with a twin engine propeller driven Piper aircraft passing overhead, crickets and finally at 3:04, ending with a small child saying "You could turn the CD off now." So, I did. Why am I telling you this? 'Cause it's there.

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# MUSIC DISCUSSION Groups

The World Wide Web gets most of the attention on the Internet but don't ignore the wealth of information available on the Usenet newsgroups. The newsgroups are discussion groups where you can read, reply or post your own messages on a wide variety of subjects.

To access the newsgroups, you can use specific Newsgroup Reader software which you can download on the Internet at sites such as Shareware.com ([www.shareware.com](http://www.shareware.com)) or Download.com ([www.download.com](http://www.download.com)) or use the Usenet capabilities of your browser. Both Netscape Navigator and Internet Explorer work well. After configuring the software with the location on your news server, (usually news.xxxx.com), display all newsgroups available and after they are downloaded – this may take a while – go through the list and subscribe to the newsgroups you are interested in. Each Internet provider carries a different selection of newsgroups and the messages stay posted on your provider's server from between one week and three weeks. If you become aware of a discussion group that you wish to participate in and it is not available, send a request to your system administrator to add the group.

Most of the music-related newsgroups start with rec or alt. The rec groups are harder to establish and as a result are a little more focussed and have higher traffic. The alt groups are much looser and carried by fewer news servers.

When you find groups that you are interested in, read some of the messages to get a feel for the content before you start posting questions, comments or replies. You will notice that many discussions carry on for days or weeks in threads which you can follow and contribute to. If you ask questions in the more serious or technical groups you will receive answers in the group or by e-mail within a few days.

To find newsgroups of interest, visit the Liszt of Newsgroups at <http://www.liszt.com/news/>. You can search for newsgroups by keyword and by clicking on one of the resulting groups, the Newsgroup reader portion of your browser will be activated and it will download that group. Note that this will only be successful if your provider carries that particular group. The Liszt also carries help on using usenet groups as well. For a list of many music of the usenet groups visit <http://www.music.vt.edu/resources/usenetmusic.html>. For a list of alt.music usenet groups as well as how to start your own newsgroup, visit <http://www.cs.ubc.ca/spider/edmonds/music/alt-music.html>.

When you searching for groups of interest also try other keywords such as guitar, audio, multimedia, artist etc.

With a little bit of patience, you will find musicians and songwriters from around the world with like interests and a constant source for answering your musical and technical questions.

## RESOURCES

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... If your band has a web site, you can register it for free at **The North American Band Name Registry** at <http://www.bandname.com>.



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... **Studio Morin Heights** has introduced their web site at <http://studiomorinheights.com>. Included are sections on each of their studios, their accommodations, catering, in-house rentals, a client list, staff profiles, and links to other music and audio sites.

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# THE DIGITECH VTP-1 DUAL VACUUM TUBE PREAMP/EQ/CONVERTER & VCS VACUUM TUBE DYNAMICS PROCESSOR



BY JAGORI TANNA

For most of us, Digitech has been associated mainly as a manufacturer of guitar and multi-effect processors from tube guitar preamps, like the popular 2101, to stomp boxes like the wonderfully weird whammy pedal. Digitech has now ventured further into serious studio processing with the introduction of two new units: the VTP-1 Dual Vacuum Tube Preamp/EQ/Converter and the VCS-1 Vacuum Tube Dynamics Processor.

The two-rack space units are pretty closely related in design, with brightly lit, vintage looking VU meters, solid construction in a side-by-side stereo configuration. Both units have XLR or 1/4" balanced ins and outs, with the VTP-1 having a switchable 44.1kHz or 48kHz digital outputs available supporting both S/PDIF and AES/EBU formats. The units also use two Russian made 12AX7A tubes each, in their class A circuitry, and both have insert loops accessible via back panel 1/4" jacks. Every critical point of the signal path is monitored for distortion, red LEDs light 6dB below clipping in the VTP-1 and 3dB below in the VCS-1.

Getting up and running on the VTP-1 is fairly simple. To the right of each meter are the Pre Gain and Post Trim level controls. The Pre Gain knob regulates the saturation of the tube, going from slightly warming to completely distorting your signal easily enough. At lower setting, the unit is quite transparent, gently thickening lows and defining highs and mids, pushing tracks to the front of your mix. Acoustics and vocals automatically sounded richer and more present. Come to think of it, nearly everything benefited from passing through this unit! When using electric guitar and bass, better results were achieved by pumping the Pre Gain up. The bottom stayed focused, although not quite as woolly and large as at the lower settings. Still very cool, though. Most of the action seemed to take place in the upper mids and highs. The VTP-1 helped distorted tones cut (sometimes a little too much!) and clean tones snap. There is a tendency, as with a lot of mic pre amps, to become harsh in the top end and lifeless in the bottom at extreme levels, and unfortunately the VTP-1 was no exception. Although I anticipated this to happen, I just had to go there! There are some cool effects to be had in this territory however, and with this attitude in mind, the preamp became quite useful; direct guitar and vocals turned nasty, yet still in the realm of the "musical."

For further control of the input signal,

switches are conveniently placed on the front of the VTP-1, giving you the following choices: mic or line input selection, phase reversing, a 20dB pad, and a 48 v phantom power supply. That's about as simple and necessary as it should get. Digitech has also provided a smooth, solid-state, bypassable EQ for each channel, a great complement to the VTP-1's preamp section. The EQ is of a dual shelving, dual semi-parametric design. The low and high frequencies are fixed at 80 Hz and 12kHz respectively, with low mids adjustable between 50 Hz and 3.2kHz, and high mids sweepable from 500 Hz to 18kHz. All frequencies can be boosted or cut 15dB. A 75 Hz low cut filter can also be engaged independently of the EQ circuit. The EQ works especially well at attenuating some of that top end nastiness mentioned earlier. The ability to send entire mixes, or individual tracks direct to digital is easily done with the VTP-1. Doing this inexpensively, to most home studio owners, has become of paramount importance. At the commercial level, another choice for conversion is always welcome. The VTP-1 does a surprisingly good job in this area, and could be a solid (and cheap!) contender in your "collection."

The VTP-1 is perfectly matched with the VCS-1 Dual Vacuum Tube Dynamics Processor, providing two channels of gating, de-essing, limiting, and compression. The gate has standard threshold and attenuation controls, while the limiter has a simple, one-knob threshold control. For those sibilant vocal tracks, a handy de-esser can be activated to "duck" any frequencies above 4.5kHz. Each have yellow LEDs monitoring any activity. Tube Gain and Output knobs on the front control the overall level of the unit. This is where the fun starts! The delicate adjustment of these controls, gives great tonal flexibility immediately to you without any serious tweaking of the unit's other features. At unit gain (centre detented), the VCS-1 is very transparent and quiet.

Turning the Tube Gain up a couple of notches however, saturates the tube and pleasantly (and thankfully!) fattens the audio up without adding any unwanted noise. At hotter levels, the audio became somewhat smaller and crisper. Some of these abrasive side effects can be tamed easily enough with the VCS-1's onboard, solid state compressor.

The compressor handled just about everything thrown at it. The controls are pretty standard, having independent choices of attack and release time, hard or soft knee compression, threshold and ratio. A cool

manual/auto switch, when engaged, overrides the compressor's attack and release controls, reacting to the input signal as it sees fit, quickly establishing a workable starting point. Acoustic guitars and vocals sounded especially nice through the VCS-1, maintaining enough warmth and sizzle even at heavier compression settings, really keeping the audio present in the mix. Drums didn't inherit any annoying "swishiness" in the top end either, unless compressed to the extreme. Distorted guitar and bass were personal favourites! The compressor evened out any inconsistencies, while maintaining source tone. Pick and finger attack remained solid, with distorted tones staying smooth and slightly edgy. This definitely helped focus the track within a dense mix. However, adding big amounts of tube saturation from the VCS-1, to existing distorted tones sometimes brought out some of those same annoying highs encountered with the VTP-1. Again, sometimes usable, sometimes not. For even further tweaking, a stereo link option is also available. And for keeping an eye on the torture you're bound to put your signal through, the VU meters switch between input, output, and gain reduction modes. Luckily, every feature on the VCS-1, even the tube, can be bypassed via a front panel switch for each channel. This is an easy way of keeping you close to "homebase" as many options invite you to wander.

Lately, with the overwhelming presence of digital recorders, every company claims to have made a processor that will fool everybody into thinking you've recorded on the best, vintage gear available. I admit to being slightly pessimistic before plugging in. Much to their credit, Digitech hasn't claimed to have resolved the much debated question of digital vs. analog, as much as provide two flexible units that do what they intend to do, and do it well. With so many features available, the ability to pleasantly enhance any audio (or destroy it if necessary!) is at your fingertips. I personally enjoyed having that option. The VTP-1 and VCS-1 give home studio owners an inexpensive chance to jump into the tube game, and commercial studios yet another quality tube processing option.

For more information, contact: Erikson Music, 620 McCaffrey, St. Laurent, PQ, H4T 1N1 (514) 738-3000, (514) 737-5069, 75430.3357@compuserve.com.

JAGORI TANNA IS GUITARIST FOR I MOTHER EARTH.



## OZ AUDIO Q-MIX HM6 HEADPHONE MATRIX AMP



By JAGORI TANNA

For many, recording in the studio with headphones on is probably one of the most uncomfortable and unnatural processes there are. The time and effort put into tailoring a stubborn headphone mix could definitely be better spent. By the time everyone is comfortable and ready to track, some focus (and interest) has almost certainly been lost for the task at hand. So ask yourself, what could possibly help in this situation? How about quick, easy and personal control over your own headphone mixes. Sound good? Enter the OZ Audio Q-Mix HM-6 Headphone Matrix Amp.

The Q-Mix takes up to four mono signals and a stereo mix and blends them whichever way you choose. This will give you six entirely independent custom mixes. One effect can be added to any or all of the incoming signals via the mono effect send and stereo effect returns. All inputs on the mixer are thankfully 1/4" balanced. On each of the mixer's channels, there are level controls for: (top to bottom) A-D inject Level, Effect Return and Phones Level. To the right of these knobs are five Effect Send Level controls, for the incoming mono signals and L/R mix. That's about all there is to it. Very simple and straightforward.

Getting the Q-Mix fired up is also very easy. If you've just started basic tracking, you could send a stereo mix of the drums to all headphones via L/R inputs. A cool thing to do here is to send the kick drum to one of the mono inputs, so the drummer and bass player can really get it thumping without bothering anybody else. Now send guitar, bass and vocals to the remaining mono inputs. That's it! Some musicians are a little bit more comfortable tracking while hearing a little bit of effect, perhaps some reverb on vocals. No problem! Simply plug your effect into the loop provided and monitor accordingly. As with all other signals, everyone has a choice as to how much, if any, they want in their personal mix. You can configure the inputs to suit any of your monitoring needs, and of course, this is only one way the Q-Mix could be used. You could

try driving some powered monitor wedges for flexible mixes on stage, or even try it as an effects submixer in the studio. Flexibility is the key.

Regardless of how the Q-Mix is used, in the studio, everybody will have easy access to all instrument levels and won't annoy or be annoyed by anybody else, including the engineer.

I should add that this unit is built like a tank, so no worries about leaving it out in the tracking room with a bunch of frustrated musicians. You might even find that tracking could go a little smoother, at least not as stressful as it tends to get (for me anyhow!) when dealing with the horrible experience of having to wear headphones.

Oh yeah! I almost forgot, headphones! I plugged just about every pair I could find into the Q-Mix and they all sounded great. Just about all you could ask for in a headphone amp, loud and clear! It's got tons of headroom without adding any noise. In fact, if distributing stereo mix were all that the Q-Mix provided, it would still be a pretty solid purchase. A good question that ran through my mind was: What took so long to take the simple idea of 'hands-on' monitoring in the studio so long to become available to us? Some studios have attempted to give this option to their clients but at great effort and expense. The Q-Mix solves this problem with ease and at a fraction of the cost. Great job!

In trying to get musicians relaxed and primed to record, some studios tend to overlook various fundamental problems. While they keep fussing with 'mood' lighting and getting that 'inspirational' painting on the wall to sit just right, the limited headphone mixes are driving everybody crazy. The Q-Mix is all you need.

For more information, contact: ADI, PO Box 99030, 1748 Marie Victorin, Longueuil, PQ J4G 2S6 (514) 646-5781, FAX (514) 646-5181.

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## THE TASCAM 564 DIGITAL PORTASTUDIO



BY GRAHAM BREWER

Much like a six-year old on Christmas morning I carefully unpack the unit, sent to me for review, from its cardboard box, its bubble wrap, and its styrofoam corner guards. I think to myself, "NEW TOY! NEW TOY!" chuckling quietly in the front foyer of the Metalworks studios. After examining the device for a couple of minutes, while standing amidst its aforementioned packaging, I conclude that it is indeed some sort of 'hi-tech' four-track. Well, following in tradition, it seems us 'audio engineer types' love to get our hands on the latest equipment which aids in the making and recording of modern day music. In reviewing this equipment I get to examine how companies improve their products by integrating the ever so quickly changing world of technology into them.

Although four track analog cassette recorders has proved to be one of the most withstanding recording formats, they have more or less reached their apex in evolution. In order for these machines to continue to develop, manufacturers need to incorporate current technology into them in order to surpass the drastic limitations of the analog cassette. What better company to pioneer the way into the four track recorder/mixer's new era than the inventor of the Portastudio, TEAC's professional division, TASCAM. "So how did TASCAM overcome the problems associated with the analog cassette?" you ask. They made the evident move to a digital format. However, the digital format that TASCAM chose is unlike anything found in the larger Modular Digital Multi-tracks (MDMs) populating home studios today. This technology is known as the "MiniDisc" (MD), first introduced by Sony as a replacement for the computer floppy drive.

The MD is a small optical disk, which looks like a cross between a CD and a computer diskette. The actual disc is protected by a hard plastic shell with a sliding shutter and is approximately 2" square by 3/16" thick. MD comes in two formats, which bare slight differences in appearance. The first format is Audio and the second is Data. The easiest way to distinguish between the two types of MDs

is that the Data disc has a cut corner. The four track MD recorders utilize the Data disc not the Audio disc. You can play an Audio disc on these devices, however you will be unable to record on it.

MiniDiscs store compressed data in order to fit the maximum recording time on the small disk. By using what is known as second generation audio compression, the digital representation of the original signal is compressed using approximately sixteen per cent of the original data collected by the machine's analog-to-digital converters. With this in mind, we can see that the new MD four tracks are not out to compete with the MDMs. Their exclusive purpose is to give musicians and composers an affordable, all in one recorder and mixer — a system which produces recordings without the noise and the non-appearance of wow and flutter inherent in their analog cassette counterparts. The new TASCAM 564 Digital Portastudio does this and does it well.

The 564, is equipped with twelve inputs, four mono, four stereo, and two auxiliary sends, a three band EQ, and a digital output. Its MIDI features include external transport control utilizing MIDI Machine Control as well as it has the ability to generate MIDI Time Code in all frame rates. The 564 also allows you to send a MIDI clock signal via a programmable tempo map which can have up to 32 tempo changes.

Glancing quickly at the TASCAM 564 you may easily mistake it for an average Portastudio. However a closer examination reveals the lack of cassette transport and the addition of a jog/shuttle wheel. The MiniDisc is loaded into and ejected from the right hand side of the unit just as you would a computer diskette. The metering section for all four tracks and the stereo output is located where you would normally find the cassette transport. Directly underneath the metering for each track are the record ready lights, with the usual TASCAM record enable switches (Direct, Safe, and Buss L or R). Sounds like a regular Portastudio already doesn't it? Well let me tell

you, it operates like a regular Portastudio, minus a few little things you have to be aware of in the MD part of things. Anyone who has used a Portastudio can use this machine, and that is one factor which is going to make the 564 very popular.

A look at the back panel reveals the inputs and outputs of the 564. The addition of XLR inputs on the first four channels are a pleasant sight. However, for those of you who have condenser microphones, sorry, this unit is not equipped with phantom power. On a good note, though, all of inputs, including the 1/4" line in jacks are balanced. Another addition to the 564 are the 1/4" insert jacks on channels one and two, allowing the operator to use external equalization and compression.

The first four channels are assigned the mixer functions, with a mic/line input gain control and the input selection, Mic/Line or Disc. Disc has a further switch placement marked 'Disc' with 'Mic/Line Left' on channels one and three or 'Mic/Line Right' on channels two and four it. In this mode anything plugged into these channels gets panned hard left or right depending upon the channel with levels controlled by the input gain pot. These signals can be routed to the mix buss together with the disc track playback, expanding the mixer's capabilities to 16 channels for mix down.

The EQ section of the 564, in my opinion, has yet to be improved over past Portastudios. It still consists of a 10 kHz High Shelving EQ with +/- 10dB of gain, a sweepable mid-range EQ limited between 250 Hz and 5KHz with +/- 14dB of gain, and a Low Shelving EQ from 100Hz also with +/- 10 dB of gain.

Each of the four main channels has its own pan pot and fader and two aux. sends, standard on most Portastudios. Aux. sends are also available on stereo channels 5/6 and 7/8 as are channel assignments to the mix or cue sections. However, these channels only have the hi and low shelving EQ. Each pair has a single stereo fader and pan pot. If a 1/4" jack is plugged into the left side of these stereo inputs the signal will sum to mono. Inputs 9/10 and 11/12 are

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suitable for use as effects returns, as they only have a rotary level control. These however can still be assigned to the stereo buss, or cue section.

The 564 has a wonderful Auto Punch In/Out feature, great if you are the one both playing and recording, or just unsure about a difficult drop-in. A rehearse mode is also available so you can try things out first before committing to the punch. And yes due to this MD technology the 564 is equipped with Undo/Redo buttons which will take you to your last action just in case you blow it. As you would expect, you can cycle around two points in your song using the repeat function. Repeat can be used with the Auto Punch In/Out mode, to record up to five takes before committing yourself to one of them. However, you can't go out of this function and come back to the takes later, you have to decide before you exit.

When it comes down to editing, the 564 has a few limitations. Automatically copying a section more than once is not available yet, so repeating a section multiple times has to be done manually; selecting new destination index points each time. All tracks have to be copied, you can't copy single tracks. In order to see the beats and bars display, the tempo map function must be used. The tempo map which is used for MIDI clock synchronization, can prove to be very useful while editing. Another downfall in the editing function is that if you record three takes of a guitar solo using the auto punch/repeat function, and you like the front half of the first one and the back half of the third, there is no way of editing these two together.

The Jog/Shuttle wheel is a welcome addi-

tion to the 564. This enables the user to search through a song either at high or slow speeds. Alongside the Jog/Shuttle wheel are three function buttons whose primary purpose are to set, edit and delete location points on the MiniDisc. The 564 allows the user to insert up to 20 index points, which can be individually named using several of the factory preset names or edited to create a unique 12 character name.

The MiniDisc can hold up to 37 minutes of four track audio, which can be broken up into a maximum of five sections or "Songs". Now a little word of warning. The length of the initial time you record on a blank section of the MiniDisc, becomes the length of that song. For example: If I record a three minute drum track on the disc, my song length is three minutes. If I wanted to extend the song to four minutes, I am out of luck. If you plan ahead, you will be all right. One idea you can try is to pre-format your discs into five seven minute sections, therefore utilizing most of your disc space. One feature of the TASCAM 564 that I found really exciting is the Bounce Forward function. The ability to mix and then bounce forward your recordings onto an entirely new song position unchains the concept of four-track music recording. By bouncing forward you could have a copy of your overall stereo mix from song 1 and record it onto two tracks of song 2. You can now record starting on song 2 with your stereo mix from song 1 plus two more tracks to play with. Once you have finished recording the two new tracks, you can bounce forward again. Once again there is a limit of five songs, but each time you bounce forward, your original recording remains intact. So if you're

not happy with the result, you can redo the bounce. The bounce forward is not a 1:1 digital transfer, as the mixer section of the 564 is analog. In respect to this, I found very little signal degradation during this process. Whatever loss there maybe is worth the convenience of the Bounce Forward feature.

The digital output is always a welcome sight and is set to 44.1kHz. This output however is restricted to tracks one and two of the 564. If you want to make a 1:1 digital master from the TASCAM to a DAT recorder via this SPDIF output, you must save a position on the MiniDisc for your final mix. One thing that I would like to see on the 564 is a digital input for loading in material from an external digital source.

The TASCAM 564 Digital Portastudio is well worth its price tag, as it works very effectively and sounds better than any four track analog cassette recorder. It gives a chance for musicians to produce demos, arrange their material and spawn new musical ideas before they enter a professional studio. We all know, well at least most of us do, this is both a time saver and of monetary benefit to musicians and composers. After all there is nothing a studio owner loves more than to have people write their material in the studio...\$CHA CHING\$.

For more information, contact: TEAC Canada Ltd., 5939 Wallace St., Mississauga, ON L4Z 1Z8 (905) 890-8008, FAX (905) 890-9888.

*GRAHAM BREWER IS AN ENGINEER AT THE METALWORKS STUDIO IN MISSISSAUGA, ONTARIO.*

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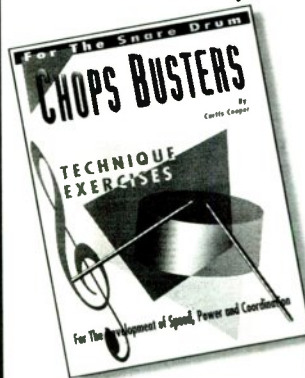
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BY PETER MURRAY

# AN INTERVIEW WITH JIM MARSHALL



**Did you have any idea where it would all lead, when you made your first amp in 1960?**

"Not really. I had no intention of becoming what we are today—all I wanted to do was satisfy the customers in my retail store, which included Pete Townshend, Richie Blackmore, and many other famous ones, because I taught all the drummers, you see.

That's how they all came to me. But with Pete Townshend it's slightly different, I used to play with his father in the big bands. So I've known Pete since he was... that high!"

**Why did you start making amps?**

"In response to the boys saying that nothing was made to suit their type of music. In those days, the Fender was my favourite amplifier, but it was too clean for them. It's okay for jazz or country and western, but for rock and roll, no. It's too clean a sound. They said what sound they wanted, and I could only surmise at the time that it was the driving of the tube. You see, if you drive the EL34 enough, you get harmonics. A lot of people call it distortion, but really it's the harmonics of the tube or valve. We knew what they were talking about, so I got together with two electronic engineers. I did all the exterior design work and all the metal work, because I'm an engineer by trade as well. And a lad called Dudley Craver, who was eighteen years of age, produced the first Marshall amplifier with the right sound."

**How involved were artists like Townshend and Hendrix?**

"They were not. Jimi Hendrix didn't come along until about 1965-66. Whereas I produced the first amplifier in 1962. The first amplifier was put in the store in September '62, the very first one. And there's this rubbish been written about Pete Townshend designing the stack! No way, I

did! First of all, I designed the 2x12 cabinet. And although we were only producing a 45W amplifier at the time, and these speakers were supposed to carry 25 watts each comfortably, we blew every one. Then the only thing I could think of was putting four 12" speakers in a cabinet. There was nothing smart about designing the cabinet, because all I looked at was the sort of transport the lads had, and I designed the cabinet as small as I possibly could to put four 12" speakers in it! And that's why it's that size—for no other reason. But I hit upon the right size!"

At some point Pete Townshend said he needed more power.

"Initially, he bought just the standard amplifiers we produced. But then in about '66, he said he wanted 100 watts instead of 50 watts. So we built him the first three 100W amps.

**Did he go on to destroy these amps, like he did so many?**

"He didn't destroy amplifiers. People thought that he destroyed a lot of guitars and speaker cabinets. No. He was too clever for that. As a matter of fact, his father and I thought the kid had gone stark-raving mad when he first started that. But it paid off, it was a new form of showmanship that his father and I did not understand. We thought it was stupid. But he was right in what he was doing. And his Rickenbackers, you see, he did destroy two, which he used to bring back to me and I used to glue them back together again, and they were the ones that he used to break—not the new ones! So he was not as destructive as everybody thought. Over the years he probably destroyed no more than two, when he got excited on stage and used the wrong one. But other than that, he just damaged the speaker frame, which we used to redo for him on a fairly regular basis, so he could do it all over again. But he never caused much damage to anything."

**Is there a specific point where you thought the amps were particularly good?**

"The 1987 50W, with an 8x10 cabinet, was the sound that I really liked. And the 8x10 cabinet never took off."

Ironic, considering your legacy has been with 12" speakers!

"That's right! The first people actually to copy the 8x10 cabinet I designed was Fender! And theirs didn't sell either!"

Do you have a preference in tubes?

"Oh yes. The ECC83 is the best one for pre-amp use, and the EL34 is definitely the best one for power amp. And the EL34 gives off harmonics at an earlier stage than the others, you see. The ones we're using now

are produced in Russia — they're the tubes that are still used in Russian fighter planes. The EL34s we get now are the best we've ever had, 'cause they're to military spec. But the ECC83 is also the best we've ever had, and they're only made in China, funnily enough. We've never had a great deal of problems with EL34s, but a hell of a lot of problems with ECC83s — they go microphonic. Or, they did. But since we've had them from China, we don't have to throw away so many. We used to throw thousands away."

**What do you personally think of rock and roll?**

"I will say that I prefer the '60s rock and roll. I must say that. Mind you, there's a lot of stuff I do like. I like the sounds that the boys get, especially Gary Moore, I think he's great, probably one of the greatest. Going back, of course, my old friend Les Paul — a great guitarist. And there's many great guitarists. A lot of people think that the modern guitarist is just a one-off thing in a group, but many of them are very, very good. Take for instance Slash. He is a really good guitarist! American jazz players will invite him to play with them. And they'll invite very few of the rock end to go up and actually play with them. So Slash is very good. And he's a very nice lad, very nice indeed."

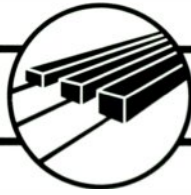
**Do you worry about damaging people's hearing?**

"I think the only damage that is done, actually, is from the P.A. speakers. Because people go out there and put their heads in the bins! That's asking for trouble! But with normal volumes that the people use, I don't think it would cause much damage to anybody's hearing."

**What's left to accomplish?**

"It's difficult to say really, because way back in about 1959, when rock and roll was just about breaking, two of my pupils got on to me, 'teach me this new rock and roll stuff!' I said, well, it's quite simple. Basically it's Latin American: even quavers. There's nothing new in it, just accentuating the second and fourth beats; as we always did in music, but not in dotted quavers that you use in jazz or dance music. And I said, no problem at all. But I'll tell you what, this rock and roll will only last about six months! I'm so glad I was wrong—I've never been so wrong about anything! On the other hand, I ended up being right!"

*PETER MURRAY IS A BASS TEACHER, SESSION PLAYER PRODUCER, AND IS THE AUTHOR OF ESSENTIAL BASS TECHNIQUE. HIS BAND, SURRENDER DOROTHY, HAS INKED A WORLD-WIDE DEAL WITH UNIVERSAL RECORDS, AND HAVE COMPLETED A LENGTHY EUROPEAN TOUR TO SUPPORT THEIR DEBUT ALBUM, SERUM.*



BY BERT KONOWITZ

# EVERYONE CAN IMPROVISE



## Creating New Melodies with the C Blues Scale & Rhythmic Imitation

1 Rhythmic imitation of the motif  
2 Rhythmic imitation RH & a.

1 Rhythmic imitation of the motif  
2 Rhythmic imitation RH & a.

D. C. al Fine

## Improvising Syncopation ("How to create a jazz feel")

### Good Night, Brazil

Bright

Dm7 G7 B C Dm G7 B7 Cmaj7

mp

repeat 3 times

## Rearranging the Rhythmic Order of a Motif

CLAP motif rearrangement #1 rearrangement #2 ending

PLAY motif ending

IMPROVISE motif rearrangement #1 rearrangement #2 ending

IMPROVISE MEASURE: Measures 2 & 3: Improv by rearranging the rhythmic order of the motif using the given notes.

## Improv using rhythmic retrograde

CLAP motif #1 rhythmic retrograde motif #2 rhythmic retrograde

PLAY motif #1 rhythmic retrograde motif #2 rhythmic retrograde

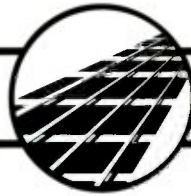
IMPROVISE motif #1 rhythmic retrograde motif #2 rhythmic retrograde

IMPROVISE MEASURE: Measures 2 & 4: Improv rhythmic retrograde of preceding measure using given notes. Write in appropriate rhythms in measures 2 & 4 as indicated by directions.

A music teacher recently attending my jazz improv workshop in Taipei, Taiwan, shyly suggested that "improvisers are born, not made, no?" NO! Through the years, I have repeatedly heard this suggestion wherever I have travelled, presenting improv sessions around the world. Let's get it straight right away — Improvising is a skill that is developed through slow, sequential practice. If you haven't improvised before, or you are like the army of players who rush around from one approach to another without success, then stop and consider that learning how to improv depends on beginning with musical tasks that are easy to achieve and understand. I know how difficult it is to delay the desire to blow through a complicated set of changes, "just like Monk, Jarrett or Chick," but your success will depend on your patience and commitment to practising improvisational techniques. Naturally, you will want to continue listening to the great players, but direct your listening for those specific skills to which you are being introduced. It will take patience to start learning how to improvise, but thousands of my students around the world have learned how to improvise by practising the concepts of how rhythms, melodies and chords function in a structured way. When you understand how to use rhythmic, melodic and harmonic variation techniques, then it will be much easier to jam on a lead sheet, blow through blues scales and expand the musical ideas that you hear in your head. Here are some basic musical concepts that you can begin to practice:

DR BERT KONOWITZ IS A PROFESSOR OF MUSIC AT TEACHERS COLLEGE, COLUMBIA UNIVERSITY WHERE HE TEACHES COURSES IN JAZZ IMPROVISATION. HE CREATED THE ALFRED JAZZ/ROCK COURSE, IMPROVISATION AND PERFORMANCE TEXTS CD'S, TAPE CASSETTES AND GENERAL MIDI DISKS. HE IS THE COMPOSER OF THE RECENT TEACH YOURSELF HOW TO PLAY BLUES, TEACH YOURSELF HOW TO IMPROVISE, TEACH YOURSELF HOW TO PLAY JAZZ AND TEACH YOURSELF HOW TO PLAY GREAT JAZZ CHORDS AND PROGRESSIONS.

All examples excerpted from **Teach Yourself to Improvise** by Bert Konowitz



BY JIM CREGGAN

# OUT OF BASS EXPERIENCE

In group situations the roll of the bass is mostly supportive. The bass player is in charge of giving the melodic instrument a strong harmonic and rhythmic foundation to stand on. As a bassist, I find this job thoroughly satisfying; however, melody has always been an alluring mystery.

Imagine the sense of freedom a horn player feels holding a choice note over a grooving band. Imagine the fullness of sound the piano puts out, the melody dancing in the right hand while the chords ring out from the left. I have attempted to simulate these two "out of bass" experiences on the bass. Hopefully these exercises will set up situations where the bass player can develop a greater sense of melody.

I will be using the mode of D dorian (see example 1) for the following exercises. D dorian is derived from the key of C major. Like C major it has no sharps or flats. D dorian stems from the second degree of the C major scale "D" (see example 2). It has a minor sound due to the minor third of the "F" natural above the "D" root. The distinguishing quality of the D dorian mode is that all the notes in the mode are strong resting points over a D minor chord.

The first exercise simulates the feeling a horn player gets when playing over a rhythm section. It requires the player to create a minor sounding bass line that loops over and over again like a broken record (see example 3). As the bass line is repeated begin singing long notes from the D dorian mode over top of it. Because all the notes of D dorian rest comfortably over a D minor chord they will float easily above the looped bass line.

Try grouping the sung notes in long phrases. See if you can let the phrases develop naturally from one to the other. By simultaneously playing the part of the melodic soloist and the rhythm section it is possible to feel how the two can compliment each other within yourself.

The second exercise allows the bassist to play melody over a chord like a piano player. It entails setting the bass up like a sitar. The sitar is an instrument from India that has the ability to drone while the melody is played. A drone is a sustained chord that consistently rings giving the melody a tonal background to play off of. For this exercise the bass must then be set up to accommodate a drone. Tune the E string down to a low D, and locate the fifth fret harmonics on the A and D strings (see example 4). Play the low D and let it sustain as you move through the D dorian mode on the top three strings. Once in a while give yourself a break where you can give the harmonics a strum. This will help mark the chord and space out your playing.

There is a style of composition called Theme and Variation.

The form of this style introduces this theme at the beginning. The theme is then altered and varied in the main body of the piece, and then reinstated at the end. I would like to introduce the Theme and Variation approach into the previous exercise. Using the well known bass theme from the Miles Davis tune "So What," on the album *Kinda Blue* (see example 5). Play the theme through enough times to become familiar with it. Then try imitating its shape starting on different notes in the D dorian mode (see example 6). Take small sections of the theme and repeat them up or down the mode as ways of getting to a resting note of your choice. (see example 7). This method of using the theme gives a context to one's playing. Begin playing this exercise in a free time feel and then try it with a metronome.

With a stronger sense of melody the bass player opens a broader musical spectrum for themselves. It can aid in soloing, creating more melodic parts, or in understanding how to better support the melody. I hope these exercises are helpful.

Example 1 dorian



Example 2 dorian - stemming from the second degree of C major scale



Example 3 Sample Bass Line



Example 4



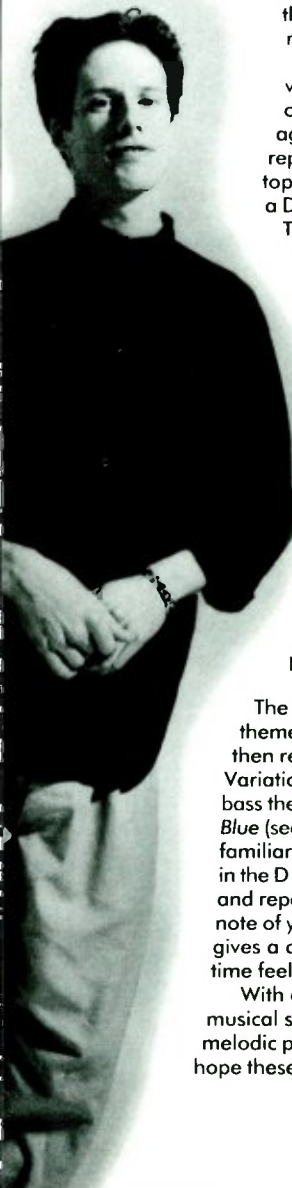
Example 5 Theme from "So What"



Example 6 Imitating shape starting on E



Example 7 Smaller section carried up the mode



JIM CREGGAN IS THE BASSIST FOR BURNING LADIES.



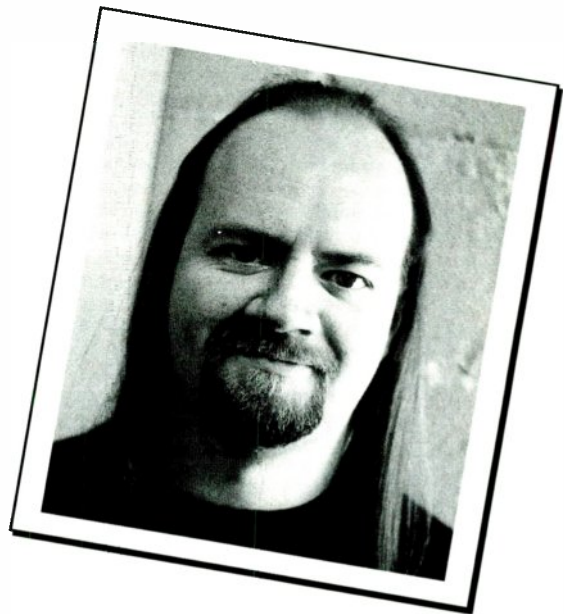
BY NEAL BUSBY

# Time, For A Change

**T** Invariably, though not as often as it should, during the course of my teaching the subject turns to timekeeping. How to improve, ways to practise, etc. My first statement is although sometimes construed as being "smart ass" is nonetheless a philosophy I strongly stand by. That is that "you cannot keep time if you are never on time." Time is not another four letter word that could be abused. Time is something that to a certain degree is something you can control and hey, maybe time could be "on your side."

It might be just a coincidence, but I find that my best students are always at the studio ready for the lesson every week at their specified time. Through their enthusiasm for drumming they have already displayed great timekeeping skills. Students from the opposite end of the spectrum waste a lot of effort in their inability to stick to even the most basic of schedules, the half hour a week drum lesson. In other words, they fail to see the importance of showing up consistently, and how this affects their rhythm of learning. Usually this is also reflected in their practice sessions and specifically working on metre.

Students that ask about timekeeping, generally have already been playing with bands for a while. Their inability to lay down tempos, being brought to their attention by bandmates (usually lead singers grrrrr). To answer their question I start by asking a few of my own:



- 1) "Do you have difficulty making all of your day-to-day commitments (school, job, doctors)?"
- 2) "Do you find it difficult to estimate how long it will take you to get somewhere (using different modes of transportation)?"
- 3) "Is it a chore for you to adhere to a routine, and once a routine is established, equally difficult to slightly deviate?"

If they answer "yes" to all these questions, I believe they are always going to have a tough time working on their drumset timekeeping skills.

Essentially, the act of making music is just like keeping schedules. Certain elements of time are out of your hands. All songs are of a predetermined length. When you play the tune you have to play all the parts as written every time. You now have two goals:

- 1) To play all the parts in the song consistently and in the correct order, and
- 2) To count in the song at the correct tempo in order to maintain the original flow and feel of the music.

A song written at a specific tempo that is four minutes long, unless it is being arranged for a different feel, should probably remain at that tempo. You now have a commitment to that song. Essentially you are telling it and yourself that "yes, I will pick you up at 10:00 and will return you at 12:00 every night." Sticking to your song "schedule" will breed familiarity. So when you go to play that song the next time, and it feels as if you picked it up at 9:45 and returned it at 11:30, you have a basis in judging that it may have been played too quickly.

Relaxation also has a big part in keeping good time. Are you one of those people who are always in a rush? You know the type: don't stop at stop signs, try to jump lines at the checkout, are halfway across the intersection before the light turns green, tailgate because you do stop at stop signs. (Yes, I do have a great dislike for moronic dangerous drivers.) If you said yes to any of the above forget about it. You are going to have huge problems laying down a ballad at 50 B.P.M. on a metronome. If you adhere to any of the personal hates of mine, then playing something at the correct tempo would seem preposterous. "Why would I want to play at 50 B.P.M.s when I can do it at 60 and end it quicker". So the next time you wake up late, frantically pack your drums, drive through red lights, stop signs, speeding all the way to get to your gig, don't come to me the next lesson and wonder why you had metre problems at your last show.

Moreso than any other musician, timing is our business. All the other bandmates rely on us to provide them with a solid basis in timekeeping. Remember that they have so much more to be thinking about during the course of a song, and for us to let our focus wander from our prime objective would be irresponsible.

*NEAL BUSBY IS A TORONTO-BASED DRUMMER AND TEACHER.*

BY TOM PLSEK

# A NEW APPROACH TO AN OLD ISSUE

Many (maybe even most?) of the problems of brass students, who come to Berklee, have their roots in a lack of some basic technique(s). Even though I may run the risk of boring some readers with "old" and "worn-out" issues, I'm going to offer an approach to dealing with basics. These form the basis for my own teaching and playing. I take responsibility for them; but add that they are the result of years of learning from a lot of master teachers.

I identify four basic techniques in brass playing. By techniques I mean using a particular set of muscles to achieve a desired result. The four are: 1. Breathing 2. Embouchure 3. Articulation (i.e. tonguing) 4. Slide/valve control

To be sure, these are all interconnected, but we can focus on each of them separately. Since we are going to develop control over a set of muscles, it's a good idea to consider for a bit how one goes about doing that. The first step is to relax the muscle(s). Overworking tense, tight muscles can only lead to problems; ask any competitive runner or swimmer. The next step is to go through an adding tension/relaxing cycle in graduated amounts; this is where we learn control. Only after doing these two things are we ready for the final step of strengthening the muscle(s) to build endurance.

The principles I use to guide the above can be summarized as follows: 1. Use muscles in the most natural way. 2. Be consistent (relatively) in exercises done over relatively long time periods. This is important for finding out what you can do and therefore for seeing progress being made. 3. Focus on one thing at a time, as much as possible. Add others one at a time. 4. Make control of the basics above as subconscious as possible, i.e. you don't want to have to think about them when making music. 5. Do simple things as perfectly as possible.

In the interest of brevity, I am going to focus on the second of the basic techniques, embouchure, in this article. (For a wonderful discussion of the breathing process see "The Science of Breath" by Yogi Ramacharaka.) Play the lowest note normally played, i.e. the second harmonic (not the pedal tone), of your instrument in its shortest length. Do a lip slur up (make it a good "mf") to the next note a fifth above and then back down (on trombone Bb2 up to F3 and back; on trumpet C4 up to G4, etc. ), taking one whole breath to accomplish this. (See example 1)

Example 1:



Listen intently! Concentrate! But don't get manic! Was the tone steady? Was it the best possible sound you can get? Was the interval in tune? Are the ends of the notes in control? Was the change from note to note as clean as it could be? Did the notes seem to come out of the horn on their own volition or did you feel that you were forcing them out? These are some of the things to listen for and be aware of. Don't force things to happen but rather LET them happen. In this simple exercise you can really focus on breathing and embouchure (while keeping articulation and slide/valve control out of involvement for the most part). The ultimate goal with these is to make all of this as subconscious as possible; you don't want to be thinking about these issues when you are making music!

Now do it a half step lower; continue to go down in half steps until the full length of the horn is being used. How's your air control, sound, ease at which the notes come out now? It's a lot harder the lower you go!

Now add the next note above (to Bb3 on trombone, C5 on trumpet) still taking one breath to complete the exercise. (See example 2.)



Example 2:



Ask yourself the same questions above. Also continue to the full length of the horn.

Keep adding notes above without using too much force or tension. Remember that the tongue is part of the embouchure, too and that your sound quality is determined in the oral cavity first and foremost. In general, the tongue is raised as the pitch range goes up. Experiment to find what works best for you. A good first goal is to develop the ability to do these through two octaves. Always be aware of what you are playing. You can't continue to the full length of the horn (unless you're doing these on trombone) because you run into some tuning problems. On a valved instrument you can pretty much go through the 1-2 valve combination without creating a horrendous intonation problem. God gave us trombone players a slide so we don't have any excuse for playing out of tune. (By the way, the concept of "in tune" is a discussion for a later time!) Always listen to and be aware what you are doing. Don't do these mindlessly! (See example 3.)

Example 3:



(Add each note one at a time. The G4 in the above example can be replaced with an Ab4 when not in 1st position, but be sure to correct for intonation!)

After you have done these preliminary exercises and are now loosened up, you can start to work on the endurance factor. A first exercise to do here could be to go to the 5th & 6th harmonics as before (D4 & F5 on trombone; E5 & G5 on trumpet) but insert a lip slur in tempo starting with four beats of quarter notes, followed by four beats of eighths, followed by four beats of 16ths; then go back down to the initial note. One could also do a long tone on the top note, perhaps adding some crescendo. I know, you're asking yourself where you are supposed to take a breath. Since it takes less air volume to play the higher notes and you have been expanding your air capacity through the previous exercises, you should be able to do this all in one breath (Tuba might be an exception.). You can, of course, increase the range of this by using higher pairs of harmonics (For you acoustics experts out there, I know that these are not strictly "harmonics," but I think they are close enough for us to use the term.)

I strongly suggest that you make this the first part of your daily warm up/exercise routine. They should take on an almost meditative yoga-like quality; you know, becoming one with your horn, etc. If you do them regularly and consistently, I almost guarantee that you will see an improvement in your sound, control, range, and endurance. Good luck and don't give up!

Feel free to contact me via e-mail at [tplsek@berklee.edu](mailto:tplsek@berklee.edu) if you have any questions and/or comments.

COMPOSER/PERFORMER TOM PLSEK IS CHAIRMAN OF THE BRASS DEPARTMENT AT BERKLEE COLLEGE OF MUSIC.



BY BILL MCBIRNIE

# THE ROLE OF A TEACHER

Teachers in any discipline have a formative and lasting impact on the development of one's outlook and values — an impact that is equaled only by the influence of mates, very close friends and family. Although teachers are usually associated with "classroom" contexts, they can be found in other contexts as well. (Indeed, the most influential teachers are often found amongst mates, very close friends and family!) In any case, the very best teachers leave deep and lasting impressions and, as a consequence, a strong allegiance usually develops from those relationships, even where they are of limited duration.

Honesty and candor are perhaps the most important qualities in a good teacher. These qualities in a teacher will ensure that you are completely in touch with, and conscious of, all of your strengths and weaknesses as a performer because you yourself must listen and ultimately hear what it is that you are doing and where it is likely to take you musically.

I learned the importance of this from one of my first flute teachers. He stopped me once in a lesson and told me pointedly to "Stop playing those birdies!" I asked what "birdies" were and he said they were stray over-tones that were becoming apparent in my playing. Foolishly, I denied that I was guilty of playing any "birdies". He insisted, "Yes, you are. Just play that passage again." I did and he said, "There, you see? You did it again!" I suddenly heard exactly what he had been hearing all along. I was pretty annoyed with myself because, ironically, that had been precisely the way I had practiced the passage — complete with the birdies! I hadn't even noticed the stray over-tones that were so obvious to him and therefore should have been very obvious to me.

Just that one experience caused me to begin examining every aspect of my playing in minute detail with a view — not just to listening to what I was doing but also — to hearing precisely what I was doing at all times.

A good teacher is inevitably aware of a lot of angles and tricks which he or she can convey to the student at appropriate times, taking into account the stage of his or her development and the specific difficulties he or she is experiencing. For flute players reading this article, I will offer one useful example.

As some of you have no doubt experienced, it is particularly difficult to get the bottom end of the instrument to speak immediately when a line commences in the low register. I know how enormously frustrating this can be. However, the difficulty can be overcome by tapping a key shut and getting the tube to vibrate ever so slightly just before you introduce wind into the instrument. This

gesture has to be timed carefully — so that you don't end up with a "birdie". You will find that, to achieve an immediate start to the tone, you don't have to smash the key down — you just have to tap it down gently. The best key to use for this purpose is the G key (i.e., the third finger in the left hand) because it lies in the middle of the flute and is common to the fingering of all of the tones at the bottom end of the instrument which give rise to this problem.

For those flute players who are unaware of this device, it will be the answer to all of your prayers in relation to what is a very common and fundamental problem that even advanced flute players face.

The two teachers who have had the most profound impact on me musically were Frank Falco (with whom I studied improvisation) and Robert Aitken (with whom I studied flute).

## FRANK FALCO

In Frank's case, it was not so much what he taught me specifically so much as his very high standard as a player generally that had the biggest impact on me.

Frank also had an unusual ability to demystify just about any musical phenomenon. He fully recognized the role of "craftsmanship" in what might appear to be strictly a product of "inspiration." He could dissect the most striking musical result with the understanding that such a result was not necessarily the consequence of mere chance or (for want of a better expression) "emotional gushing" by the performer. Frank always looked for that identifiable element — that aspect of craft — which made the ostensibly inspired result actually happen. He would inevitably find that what he identified as being most responsible for the "inspired" result usually rested on the application of a very basic and, often, quite simple musical principle — and, from that principle, Frank could then proceed to generalize.

Ultimately, Frank's approach helped to bring some of the most ostensibly unattainable and "inspired" improvised results somewhere within the realm of my understanding and, hopefully, somewhere within the scope of my grasp.

## ROBERT AITKEN

Before I began to study with Robert at age 15, I had become frustrated and disappointed with all of my previous flute teachers because all of them seemed to be fixated on the matter of "execution." Intuitively, I felt that, if this preoccupation was not in fact wrong, then it was certainly beside the point. Why? Because, even as I became more and more technically



proficient, addressing their fixation with "execution" was not really making me sound any better. Something was clearly missing.

Although Robert taught me a good deal about fundamental things (i.e., he changed my physical approach to the instrument dramatically), he ultimately spent a lot of time examining what I will refer to as the "contour of the line". He taught me that "although every note had to be played, every note was not equally important." For that reason, it was essential to identify those notes within the contour of the line that were vital to the effect sought by the composer — and then to give those notes special treatment. [Note: Special treatment did not necessarily mean emphasis.]

Such an approach to classical music was a complete and utter revelation to me, and a radical departure from anything I had learned from my previous flute teachers.

All of this was much more in keeping with what I had been looking for musically at the time (although I was too young to articulate it, let alone strive for it). Robert finally provided me with the direction and insight that I was looking for at a point in my studies when I needed it — and I was, essentially, ready for it.

In conclusion, that key precept in Robert's teaching (i.e., understanding the contour of the line and finding a way to bring out its emotional content) is what has remained with me for many, many years. In fact, that precept has served me in every musical context, classical or non-classical, that I have found myself performing in ever since.

*BILL MCBIRNIE HAS PERFORMED WITH HERBIE MANN, ART BLAKEY, DIZZY GILLESPIE AND RECORDED WITH MEMO ACEVEDO, THE JUNIOR MANCE QUINTETT AND DA*



BY ALISTER SUTHERLAND

# COMPUTERS AND MUSIC

## A SURVIVAL GUIDE

Most of us work with computers these days, whether it's our job, hobby, passion, necessity. We always want them to work right away and have come to expect them, willy-nilly, to perform any task we instruct them to. This glorified appliance has inserted itself in our lives in such a way that it now seems not only ubiquitous, but indispensable. Nowhere is this more true than in the world of making and recording music. The fact is, like it or not, we live in a digital world.

It is interesting to note that when it comes to multimedia, that is to say the marriage of several media using a computer as the conduit and focal delivery point, music makers are among the first to have actually used it, and in the process made it useable in a really useful way. MIDI, sequencers, and later digital recording with computers and attendant outboard gear were the first widely used multimedia applications for computers. Video games didn't become multimedia computer games until much later, with the advent of things like Sound Blaster cards and, of course, more powerful computers with capable operating and graphic delivery systems. Which brings me to a point I want to discuss.

When it comes to many things in our work as musicians/producers/writers, we are prepared to spend the time, effort, money (oh, you know, take a lien on the car, that third mortgage on the house if you're lucky enough to have one), whatever it takes to make it work right and sound good. But when it comes to the computer that is going to be our multitrack digital workstation, sequencer, page layout and graphic design engine, heck — internet toaster, we expect to squeeze this little machine that's chugging along with barely enough resources for an operating system to operate to deliver the mix, effects and all, without complaint. We see it at best as an unnecessary expense.

Never mind the fact that we are willing to spend two or three grand on synths, rack effects, a new instrument. What about maintenance on a tape deck? We tend to skimp on the computer wherever we can, and view it as a pain and a drain. Rather like a car, especially when it ain't runnin' right. And that's the point. You have to feed these things if you expect them to keep performing. They need fuel and oil to run. As we throw ever greater demands at these machines, we need more power. And power costs money. Pretty soon that three-year-old-twenty-five-hundred-dollar-smokin'-machine is looking pretty slow, and expensive.

The problem lies with the inescapable feeling that when it comes to computers, it

always seems like you're getting a bad deal. No matter what you do, the price for any component you bought will be cheaper next week. And the newer one that's cheaper still will be better, faster, more powerful than the one you got. Then you have to worry about compatibility and upgrades. It seems like a never ending sinkhole for time and money. But perhaps we should stop and think for a minute about what it is that this appliance is actually doing for us.

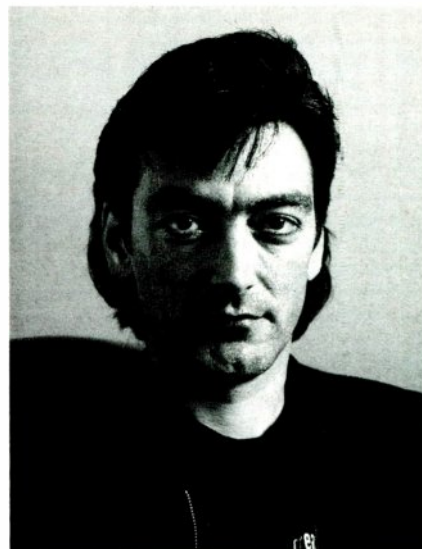
Today, for about twenty five hundred bucks you can get a computer that will record up to 16 tracks at a time and play back that many and more, run your sequencer, write your CDs and give you unparalleled editing capability. It can also be everything described earlier and more. Soon that very same machine will be able to simulate any synthesizer ever made, automate anything in any studio, recreate any effect ever created. But will it do all of this all at the same time? No. But it will do much of it. And without very much hassle at all. You will have to make a commitment, however. The key is knowing what you want it to do and getting one to do that thing well. As music makers, we are putting special demands on a computer. We want it to be a recording machine, sequencer and signal processor and throughput all this without interruption.

There are several things you can do to optimize your ability to work with a computer to make music. Number one is always go for processor speed and RAM first. Get the fastest and most you can. There are always plentiful supplies of cheap storage, and hard drives don't come with anything less than a gigabyte these days. Video cards are fast, cheap and plentiful. Get a good one but don't blow the farm on one if your business isn't graphics.

Here's a basic survival guide for buying and using computers for music:

1. Buy new and plan to sell your computer in three years. You are buying a fast machine by today's standards. It is of value to someone who isn't putting it to the kind of use you are. You should get about one third its new price. If it cost \$2500, you'll net around \$800 to \$1000. This is really important. After more than three years its value will seriously plummet. Unless you plan to keep it around for your kids or as an office machine, sell it.

2. Make sure that what you buy is compatible with the most important things you want it to do. If you want it to run a multitrack recording package, check with the recording package manufacturer to ensure optimum performance and minimum hassle.



3. Commit to SCSI. That way you can easily migrate your hard drives, CD writer (you will own one) and other peripherals to your next machine. And they hold their value better when you want to sell them. It does cost more up front, but SCSI drives also perform better and have longer warranties.

4. Accept that unless you are only doing MIDI sequencing it will cost you around \$50 to \$100 a month, amortized, to play, depending on what you can afford and your needs. If you can't do this, you are going to be frustrated. But keep in mind the use you're getting out of it. After all, that breaks down to between \$1.65 and \$3.30 a day.

5. Learn how to use it! Get to know your machine. We spend all kinds of time learning a mixer or synth, but when it comes to our computer we expect to never open the manual. You don't have to become a programmer to be able to work one of these well. It will only help you do the things you want it for anyway.

6. Take heart in the fact that we are reaching a plateau in the technology cycle, and your investment will pay off. You won't have to trade up or upgrade so often in about five years because your machine as a music making and recording platform will be adequate. In the meantime, you'll be satisfied because you have performance, which frankly, is the name of the game.

*ALISTER SUTHERLAND IS A TORONTO-BASED MUSICIAN, PRODUCER, ENTREPRENEUR AND EDUCATOR. A PARTNER IN CREMWARE US INC., A COMPANY THAT DESIGNS AND MANUFACTURES COMPUTER-BASED DIGITAL AUDIO WORKSTATIONS, HE IS AN EXPERT WITH COMPUTERS, MUSIC AND TECHNOLOGIES.*

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Filling the room with the sweet decay of ecstasy, "Psychopomp" blasts out of the Auratone speakers at Studio Morin Heights, a chalet-styled recording facility in the quaint Quebec ski resort town of Morin Heights, 45-minutes outside Montreal. Unshaven and dressed all in black, The Tea Party's Jeff Martin sits on a caster-based chair, scooting from one side of the mixing console to the other, checking the levels, pushing buttons and bringing up the faders accordingly.

"There's so much going on, it's a matter of balancing things out," explains the singer-guitarist of the song which layers a slowed hi-hat sample, acoustic guitar, distorted Mellotron and plinking piano in amongst mounting aggressive rock. "I'll Give You Something More" Martin's voice threatens in the lyrics, as the orchestral power of the chorus attacks the senses from all angles. "I just wanted a landslide of melancholy" Martin explains.

Martin is working on deadline.

The mastering date has been set for the new album, *Transmission* (interestingly, *Joy Division*, of whom Martin has been a long-time fan and often injects a passage of "Love Will Tears Us Apart" into "Save Me", has a song of the same name), but Martin still has a handful more songs to remix.

Bassist/keyboardist Stuart Chatwood and drummer Jeff Burrows "J.B.", who are staying at the studio's nearby residence, appear an hour later to lend their ears to the session.

"Essentially, what I've done is there's no EQ," Martin tells them, as they all listen intently to the final mix of "Psychopomp". The song is an adaptation of a riff from the decade-old "Something More", written when the childhood friends played together in their old high school band.

"I'm just trying to have foresight into the mastering," Chatwood comments.

Except for the odd suggestion, Chatwood and Burrows leave the mixing to Martin, who produced and recorded the entire album in his loft studio at home in old Montreal.

"We place our trust in Jeff for the bulk of time, and sometimes he'll invite Jeff Burrows and myself to give objective opinions," explains Chatwood, who kills some time in the next room by working out the intricacies of an antiquated Mini-Moog (donated to the studio by Rush), as well as hammering out Deep Purple bits on a Hammond B3.

"We have an in-joke where we laugh whenever Stu plays Deep Purple," says

Martin, as he prepares to mix a second track, "Emerald". A breathtaking, pained, and soul-stealing song, it alternates a gorgeous acoustic passage (bordering on new age) with a commanding rock chorus.

"Hey, Jeff, for the drums, can you put a reverse on the first snare?" asks Burrows. "It will be really cool and make it more dramatic."

"I'll have the song mixed in an hour," jokes Martin, knowing he'll be running through "Emerald" at least a more hundred times, adjusting this and that.

The original mixing session was done in North Hollywood's NRG studios with Adam Kasper (Soundgarden), who bowed out of the

project after six or seven mixes.

"We would start mixing at 11 a.m. and Adam would arrive late afternoon to slot in the vocal," recalls Chatwood of the two-and-a-half week period.

"That was the part of the song that Jeff really had a difficult time with because he sang the vocals. But as we progressed, Jeff became more and more comfortable and it became apparent to Adam first, then to the rest of us, that he wasn't really necessary."

"I'd never mixed a record before by myself, especially working on SSL consoles and the Neve console with Flying Faders," says Martin, explaining why he didn't go it alone from the outset. "I was going for (Adam's) expertise and I learned a lot in a relatively short time. I wanted to make sure the depth and mystery were present in the songs."

With a week off before the mastering date, The Tea Party took up residency at Studio Morin Heights to try another room and compare results, says Chatwood. "It wasn't a case of not being happy. Some of the mixes worked out." (On the album, Kasper ends up with a co-credit on "Army Ants", "Release" and "Psychopomp").

Martin has adopted the word "chemurgy" (a chemistry term meaning the use of organic materials in industrial processes) to describe The Tea Party's

hybrid of rock, electronica and Middle Eastern melodies on the new EMI opus, *Transmission*. While the trio's four previous releases — 1991's eponymously-titled indie album, 1993's EMI debut, *Splendor Solis*, 1995's *The Edges of Twilight* and 1996's enhanced CD EP, *Alhambra* — harmoniously integrated ethnic sounds in a rock setting, *Transmission* uses them like oil and water, as organic and mechanic foils.

In many ways, the album makes a statement not unlike Godfrey Reggio's *Koyaanisqatsi* (*Life Out Of Balance*) and *Powaqqatsi* (*Life In Transformation*), films which contrast the natural world with the artificial world and indigenous cultures with technological progress.

"Essentially, the whole record is in one way or another about the human condition, the pre-millennium tension before the clock turns over," says Martin, who grew equally fascinated and repulsed by the pace, commerce and progress of modern cities like Sydney, Los Angeles, New York, London and Paris while on tour.

"I just don't understand how countries can be so wealthy and have the poverty that exists there — and not just poverty materially but the poverty of the soul."

A psychopomp: the figure which beckons the dead to enter the tunnel to the spiritual or turn back to the physical world. *Transmission* was, and is, Martin's psychopomp. The album, the song, the very first loop he sampled from some Lebanese funeral music, drew the disillusioned artist back from the underworld into a creative space.

It was November of '95, and *The Edges of Twilight* was closing in on double-platinum in Canada, in spite of the minimal touring activity the band had done at home that year. Driven on cracking the U.S. market, The Tea Party says it received scant support from its U.S. label, Chrysalis. The album had been out five months when the guys wound up in Texas, booked by their manager on

Our music has always been a reflection of what we are and what we listen to and what we enjoy.

by Karen Bliss

THE TEA



photographs by Mark John Maryanovich

an "inappropriate" bill with blues-rock guitarist Ian Moore. Miserable and frustrated, they cut short the tour and headed home.

"I felt with certain moments of *The Edges of Twilight*, it deserved the proper attention and it wasn't dealt with in that way," reflects Martin. "The music speaks for itself. 'Sister Awake' and 'The Bazaar', those are very important songs, meant to be heard. It was just the most disappointing thing and I was at wit's end, to the point where I was thinking of packing it in. I was doing a lot of drugs. I was drinking a shitload. I was craving oblivion."

Sequestered at home for a month, getting so fucked up he didn't know if he would wake up the next day, Martin snapped out of it long enough to realise, "you gotta channel this somehow."

Sick of rock music, he forced himself to get re-inspired by filtering through the enormous collection of music he had amassed on his travels from obscure world music to electronic pioneers Tricky, Chemical Brothers, Transglobal Underground and Moby.

He dug out the the Emulator II+ sampler his friend, English folk musician Roy Harper, had given him to lay down "strings" on *The Edges of Twilight* demos and began messing around with a loop sampled from a Lebanese funeral march. "It was the first loop I ever did," Martin recalls, amused by the irony that it was lifted from a "nice jolly" funeral piece, considering his self-destructive state at the time.

The loop grew into "this monster" overnight, he relates. "For a mid-'80s sampler, the Emulator II+ can produce a unique crunchy sound. I had done a few other little passes too, these

very Eno-esque treatments, and was getting very excited. I can start with a loop, a little guitar demo, and can see months ahead where the song's going to go."

With the skeleton to the song "Transmission" completed (no drums, no guitars, no bass, no vocals), Martin played the "electronic mush" constantly for a week and a half. When a meeting was scheduled at EMI Music Canada headquarters in Toronto to discuss plans for the *Alhambra* CD-ROM, Martin didn't want to hear about it.

"I just wanted to make this record," he confesses.

Excitedly, he stuck his new creation in the DAT machine in the boardroom of EMI, playing it for the first time for both his bandmates and the A&R VP. "They must have thought I'd lost my mind," Martin muses. "It was basically the song 'Transmission' without guitar, drums, bass, vocals (laughs) and I had it playing at 10."

No one uttered a word of praise afterwards, he admits. "I was just excited by the essence of it all. But to listen to it sonically, that loud, was so abrasive, so fucking shit, but I knew what was inside of it. I knew how it was going to develop."

Burrows also laughs when reminded of that sitting. "That was a weird time," notes the drummer. "There were so many negatives going on — we all felt gypped — that when I heard the music, it was difficult to understand where Jeff was going."

By the time Christmas rolled around, the future had brightened. While still at the mercy of his vices, Martin says, "the one healing aspect of it all was once those guys (Stu and J.B.) came to Montreal. The excitement of writing with them took over and

# PARTY

they slowly dragged more out of my own little world."

The Tea Party had acquired new management, Toronto-based heavyweights SRO (Rush, Van Halen), and a new U.S. deal with Atlantic (for America and Japan, while remaining on EMI for the rest of the world).

Besides "Transmission", the song which immediately staked its claim as the album title, Martin had assembled the skeletons (loops, electronic treatments and guitars) to another five songs: "Psychopomp", "Army Ants", "Gyroscope", "Pulse" and "Temptation".

"These six songs formed the matrix of what the record became," says Martin, who had purchased a Tascam 88 DAT recorder, to add to the 16-track Fostex he had used to demo the last album, *The Edges Of Twilight*; essentially demoing *Transmission* on 24 tracks.

"And these skeletons that we had as demos, the three of us had about a month to brood over. 'How are we going to put a rock band on this? How are we going to put us on this very artificial but inspiring entity?'"

Adding the heart of a rock band to the electronic side began in February of '96. Martin resides in a stunning 300-year old building with stone walls, hardwood floors and wood beams across the ceiling, his studio in a small room in the loft.

"The whole thing about the vibe of that house is an article for *Architectural Digest*," Martin comments.

Besides its ideal acoustic properties, of which the singer-guitarist was unaware when he moved in, it has character and spirit; its decor like that of a sultan's tent with antique furniture and Middle Eastern artifacts. It's Martin personified, and the most comfortable environment in which The Tea Party could ever have hoped to record.

On the floor below, Martin discovered a room possessed of the same "perfect" acoustic properties, where Burrows could record his drums.

"You put Jeff Burrows' drum kit in there, as powerful a drummer as he is, and the type of drums that he has (a custom-made Gretsch kit by LA "drum doctor" Ross Garfield; live, he

plays a customised DW), and it's all over," beams Martin. "Recording studios pay millions of dollars to get a drum room to

sound like this. Essentially, the one thing that keeps the cohesiveness of this record intact is Jeff Burrows' drum sound."

At his leisure, Burrows worked out his drum parts at his home in Windsor, ON, enabling him to knock off his bed tracks in two days when he returned to the little room in Montreal. Unlike working in a proper commercial studio facility, "It was strictly a headphone to microphone relationship," Burrows says. "I enjoyed the isolation, of not being watched. I could actually breathe."

More integral to the songwriting process than ever, Burrows says many of the songs were drawn around a rhythm. "It's great to actually hear Jeff sit down and try and follow a time signature or a pattern that I've come up with and write something out of it."

Both ultra heavy songs, "Army Ants" grew around three different drum patterns and "Pulse" used backwards drumming. "We actually sped the tape up to get a fat drum sound," reveals Burrows, "so I think the song's tempo is around 80, but the drums were recorded at around 140, which meant that I was playing to the radio, listening to Green Day, and it was coming out sounding like a Black Sabbath song."

While Burrows normally plays Sabian HHs cymbals exclusively, he decided to experiment with much thinner cymbals (AAXs) for *Transmission*. "It was a nice texturing device, more lush-sounding and less abrasive, and if you wanted them more abrasive, it's easier to bring that out in the mix."

On tracks like "Psychopomp", "Transmission", "Temptation", "Army Ants" and "Babylon", Burrows' playing is reinforced by a drum loop, or vice-versa. And because The Tea Party was making the album as it went along, writing then recording almost immediately, the drummer was able to express ideas about guitar and keyboard sounds as well, as opposed to coming in and knocking off his bed tracks in one shot and waiting for his bandmates to build the song.

Chatwood, who lives down the street from Martin, added his "shadings" to the songs, sampling along with Martin for the album. A guitarist before The Tea Party formed in 1990, he had made the transition easily to bass and picked up a Kurzweil K2000 a few years ago, on which he taught himself to play for *The Edges of Twilight*. Now, for *Transmission*, Chatwood plays more keyboards than bass.

Since soaking up the techno sound of Windsor's neighboring Detroit when he was a teenager, Chatwood has become well-versed in electronic music. "There's a lot more world music influence in electronic music than in rock," he points out. "Basically, electronic music, for us, was one of the last frontiers in a rock context."

Sometimes, Martin and Chatwood would simply sample The Tea Party's own licks and grooves; other times they'd lift something "really obscure" from another source and manipulate it beyond recognition.

"I think a song like 'Transmission' illustrates the greatest use of sampling," says Chatwood. "It's a bridging between the old record, *Edges...*, with putting the world music influences within the samples themselves. The fact that they're samples is something that's evolutionary for us."

"'Gyroscope' was an interesting song," Chatwood illustrates, "because it started off as just this Eastern-styled riff on a *saz* (a Turkish lute), and that is what the bass line became. So it started with an *Edges of Twilight* feel, but we completely reversed the beat and added a lot of electronics and it took on a whole new form. We actually did an eastern version of the song without words."

By the time The Tea Party returned to Australia for a tour in March, "Transmission" and "Psychopomp" were demoed with vocals, and "Temptation" and "Gyroscope" without the vocals. The other two songs, "Army Ants" (which began as an Aphex Twin loop) and "Pulse" were done instrumentally. "I just had to write the lyrics," says Martin. "I had six songs, musically, and

what was so interwoven was the emotion that I felt came though even without words."

The words to "Transmission" came first. Juxtaposing old-world and new-world, with its Lebanese sample, Middle Eastern percussion and plodding sense of doom, the lyrics set the tone for the entire album. Written while Martin was in San Francisco back in 1995, he recalls, "I took this really great acid and all of this anxiety that had built up in me, 'we fear what we see in the distance...' and I didn't stop. Ten minutes later, I had the complete poem."

Another early lyric, "Psychopomp", was inspired by the Jean Cocteau film, *Orpheus*, while the title was taken from Carl Jung's findings in patients who had near-death experiences and reported seeing a 'psychopomp'. Musically, the inviting epic reflects this chilling invitation, this beckoning to the beyond.



Many of the other lyrics for the already demoed songs were culled from Martin's "little black book of anger or frustration," in which he been documenting his existence in Montreal. Compelled by more "hedonistic activity", Martin says he also wrote some of the lyrics in Australia.

In "Temptation", an aggressive rock song with pulsing beat and sparking short-wave samples, the words match the music's sense of dangerous enticement. It's about the time Martin spent "lost" in Montreal and his inability to cope: "driven by restrained desire/I want what I need/shaking as her sex takes hold."

"Army Ants", an aggressive, raging warning of conformity, refers to the sick, automaton nature of modern man. "You know the word, 'fornicating'? — human beings crawling around like mindless senseless ants," Martin explains.

The lyric was inspired by Montreal's La Theatre Deusiem du Realite's adaptation of Russian author Eugene Zamyatin's novel, *We*. "It was the first novel warning of the infatuation with utopian ideals," says Martin.

The aggressive "Gyroscope", a fiercely-sung, gushing open-wound, was inspired by a collection of aphorisms about the human condition called *The Secular Grail*, by Toronto poet/philosopher Christopher Dewdney.

"On one page, he equates the psychic equilibrium of a human being to the rate of spin to a gyroscope, and how opposing forces such as flattery or criticism can cause a processional wobble," Martin relates.

Martin, often targeted by the media for his deep voice and dark, handsome features and spiritual leanings, applied it to his own career, and "all the bullshit that was going on with the (Jim) Morrison stuff." He calls the song a "backlash at me: 'Martin, wake up man, you're doing what you do. You're doing it right.'"

After the Australian tour, The Tea Party organized another demoing session at Martin's place where the three came up with songs which dug even deeper into electronic experimentation, veering at times into ambient territory. "Release" — inspired by a CNN report about the status of women's rights and the practice of genitalia mutilation in some Middle Eastern countries — has a more orchestral-sounding base and Martin's voice is gentle, unhurried and sincere. It's Martin's "apology" to womenkind on behalf of all mankind.

"Alarum" — built around a 10/4 time signature that came out of a rehearsal during the *Alhambra* tour — has a mercurial, Jamaican dub feel with an intense rock chorus. Martin's vocals are recorded backwards with normal reverb when he mixed it.

The song, which means 'loud warning' in Old English, was inspired by an art book of 19th-century etcher Giovanni Piranesi

who went mad and began drawing staircases leading to hell.

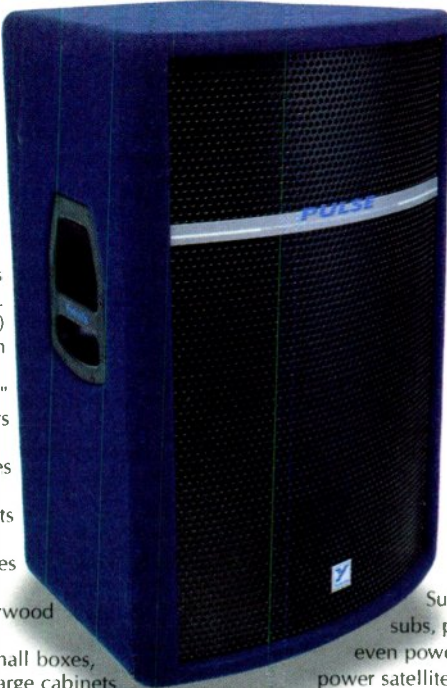
"I had a week of dreams about these staircases leading down to wherever and getting lost. So 'Alarum' is essentially about that, the darker side of things that I went through in the last year and a half," says Martin.

The final song written for *Transmission* was "Aftermath", a literal comment on evolution ("godless and stained/glimpses of hope exist") and the most ambielectronic of all the tracks, with its blanket of synth, drums, short-wave radio and assorted blips and cranks. It was finished in December of '96, a little over a year after Martin's musical ambitions were re-instituted by the Lebanese funeral sample.

Throughout January and most of February this year, The Tea Party "redid everything". Renting the Otari MTR 90, compressors and microphones from Studio Morin Heights (some compressors and pre-amps came from Vancouver's Reely-Unique), in-house engineer Don Hachey helped Martin set up the gear in his loft, and was a mere phone call away if technical problems arose.

The singer-guitarist had a fair amount of production experience — he self-produced The Tea Party's indie album and *Splendor Solis* (with engineer Glen Robinson) and co-produced *The Edges Of Twilight* with Ed Stasium — but never a recording of this scope and magnitude, and with such a high importance from a career standpoint.

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With the other albums, Martin would comb his record collection, searching for the ideal production sound, but for *Transmission*, he says, "The most challenging thing for me on this record, as a producer, is I don't have anything to reference it to. It doesn't sound like anything else."

Favouring the AKG C24 microphone, a vintage tube stereo microphone, to capture the drum room, Martin also tried some Audio Technica 4033s. "That was my concern with the whole tracking of the record, making sure I had the proper microphones in order to reproduce his performances and capture the characteristics of the room," he explains.

"As far as everything else — the guitars, keyboards and whatnot — I did some miking of my amplifiers but that was pret-

ty minimal. I did most of my guitar sounds going direct into the (Allen & Heath GS3V) console, and in the middle of the change of going from the guitar into the console, I just used a series of different compressors. I'm a fan of very old compressors like LA2As, LA3As."

On a basic level, *Transmission* is "primarily an exercise in electric guitar again" says Martin, who ran various combinations of Les Paul guitars through different compressors and limiters.

Sticking mainly to electronic tools to add texture and depth to the new songs, the band dug out only a handful of the two dozen ethnic acoustic instruments introduced on *The Edges of Twilight*. "Transmission" employs a saz in the intro; the bridge of "Gyroscope" contains

dumbek (a ceramic drum); in the chorus of "Army Ants", there's *darabouka* (a metal *dumbek* with a tambourine inside) and pod shakers and a not-so-exotic lead pipe appear in "Alarum."

Some of the songs, which appear to use the familiar Middle Eastern and North African percussive and stringed instruments from *The Edges of Twilight* and *Alhambra*, are actually synthetic reproductions, reveals Chatwood. As well, there's a synthesized *kyoto* (Japanese table harp) in the first part of the chorus on "Pulse." "Maybe, we'll get into some of the Far East instruments at some point in our career," Chatwood remarks. The Tea Party also uses mellotron in "Army Ants", "Psychomp" and "Pulse", as it had first used on *The Edges of Twilight's* "Fire In The Head."

"Our music has always been a reflection of what we are and what we listen to and what we enjoy," says Chatwood. "As we were growing up, we were purists, we

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- No Name 1960's Tube 25w Amp
- Urei 1176 Leveling Amp
- Teletronix LA-2A Leveling Amp

### BASS

- 1972 Fender Telecaster

### DRUMS

- DW Drums
- 26" Bass Drum
- 12/14/18" Toms
- Dumbek
- Darabouka
- Djembe

### KEYBOARDS

- Emulator II+
- Kurzweil K2000
- Akai 2800
- Korg Prophecy

believed in the human being playing the strings, putting in the full emotion, but I've heard over the years a number of electronic pieces with emotion. And we're very comfortable expressing ourselves through it.

"That's the beauty of this new album," Chatwood surmises. "We're coming from a history of rock which included this world element, so we're trying to bring that with us, as we evolve, and hopefully arrive at

something new. I really think that's the future of music, forms of hybrids, creating a new thing out of two or three old things."

The band completed the recording of *Transmission* on February 24th, leaving the following day for North Hollywood NRG studios to start mixing for a couple of weeks. With distance came perspective.

Although *Transmission* was thought to be finished this late in the game, the ambitious, compulsive trio became newly inspired to lay down another two songs at Morin Heights.

One, a short ambient track with the working title "Embryo" sounds like a heartbeat and slowed siren set to piano. "We might put something down onto that but I like it the way it is," says Burrows.

The other, an insane electronic composition, mixes mouth harp-sounding blips, dirgy metallic riffs and a mechanical, industrial beat. "Babylon", as it is later christened, is a "mock-jungle" piece Chatwood and Martin demoed in Montreal. "It was something really cool and very fast and very heavy," says Martin.

A psychopomp: the figure which beckons the dead to enter the tunnel to the spiritual or turn back to the physical world. *Transmission* was, and is, Martin's psychopomp. The album, the song, the very first loop he sampled from some Lebanese funeral music, drew the disillusioned artist back from the underworld into a creative space.

"I'm going to be laying down real drums over a jungle loop that is already down," adds Burrows.

Martin still hasn't laid down the vocals for it. Instead, he sings the lyrics live on the spot: "I've waited so long/I've waited so long/I've waited/I've waited..so..."

"Here, I'm just screaming," he points out, unable, without a microphone, to rise above the harsh cacophony booming from the speakers. "This is like Prodigy meets Led Zeppelin." (On the final version of the album, "Embryo" appears untitled, tacked immediately on the end of "Babylon", the second single).

The Tea Party's exciting evolution from blues-rock to Moroccan-roll to its current

hybrid of industrial-acoustic-soul has been sealed with *Transmission*.

As the day's mixing session raps up well past midnight, Martin dims the lights in the control room, pours some red wine and cranks up a crazy acoustic version of *Splendor Solis's* "Save Me". And, save them, *Transmission* has.

*Flash Forward:* Since *Transmission's* release in late June, the album SoundScanned gold in Canada and has shipped well beyond platinum. The single "Temptation" was remixed for radio by Tom Lord-Alge (Live, Hanson, Wallflowers) and reached No. 7 at rock radio. The companion video, directed by Tryan George (Econoline Crush, I Mother Earth, Moist), is in heavy rotation at MuchMusic and MusiquePlus.

After performing a few warm-up shows in clubs and exploding on the giant stage at several Edgefest east dates, The Tea Party spent a couple of weeks touring Australia where *Transmission* debuted at No. 5 in the charts and remains in the top 20. The band returned to Canada for the Edgefest west tour and to shoot the video for the second single "Babylon". The next plan of attack is America, as if for the very first time.

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Karen Bliss is a Toronto-based freelance writer.

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Winter 1975. While icy winds rip up the streets of Halifax, a seven-year-old girl opens a gift that will change her life. Most kids might not appreciate the musical opportunities inherent in the ukulele, but for Sarah McLachlan, the gift was a symbol of her calling, the water in which she would submerge herself, exploring the world and surfacing, triumphant. Luckily for music fans — except, perhaps, aficionados of the uke — she took up the piano at age 11, then studied voice at Nova Scotia's Royal Conservatory of Music and continued her exploration of classical music while a student at Dalhousie University. Who knows? If Mark Jowett of Nettwerk Records hadn't discovered the 17-year-old McLachlan performing at her first-ever gig (opening for punkmeisters Moev), this article could be focusing on the Beethoven of the 20th century. Instead, we're talking about the hottest songwriter to emerge from Canada since Joni Mitchell.

### Gestation

Canada has watched Sarah McLachlan grow up. Her darkly disturbing 1988 debut, *Touch*, included "Out of the Shadows," the first non-classical song she ever wrote. With her sophomore *Solace*, McLachlan dove deeper into her inner self. The Nova Scotian's third full-length release, 1995's *Fumbling Towards Ecstasy*, revealed that the angelic-voiced singer wasn't all slit-your-wrists. That album's subsequent success — it sold 2.5 million copies worldwide — and touring filled her wanderlust. With her fourth complete work, *Surfacing* — which is more than complete, most would say — McLachlan emerges as a grown woman, dealing with the complexities of life and the responsibilities of adulthood. Gone are the post-adolescent anxieties; in their place are soul-tugging insights.

The music is celestial; the woman is down-to-earth, neither taking nor giving any bullshit. She wears her heart on her vocal cords. But the process of coaxing it there is not as easy for her as it might appear.

### Labour pains

McLachlan is the type of songwriter that makes other songwriters want to quit. Her talents seem so pure, so given, that one might get the mistaken impression the songs simply flow effortlessly from her soul. Early on, she acknowledged that writing was painful — as is any pursuit in which one ruthlessly explores one's darker side. Now, emerging (or rather, surfacing) from that exploration, McLachlan is reluctant to discuss her process. And with good reason. After *Fumbling Towards Ecstasy*, Sarah wondered if she had peaked. *Maybe I shouldn't*

okay that I wasn't writing, I had to trust myself and let go. It seems so fundamental, but it was the hardest thing to do"

So how does Canada's current songwriting darling develop her platinum tracks? "It comes all different ways," is about as deep as she wants to get into the topic. Not surprisingly, she prefers solitude and "a nice-sounding room." "Most often, I'll be playing, piano or guitar, and a chord structure will emerge." Scrutinizing the process is something she clearly views as a jinx. "It's not something I analyze. I work on it and work on it until it's right, I feel the message is there, or the message is clear enough — and the message might be completely unclear to the fans [note the heated discussions on her fans' e-mail list], but to me, I've made sense of it." That, she feels, signifies that a song is ready. Like many songwriters, Sarah says what her songs mean to individual fans is important, that she may write a song with her own experiences in mind, but however a listener perceives that song is just as valid to that person.

It's pointed out that this "writing from the gut" approach makes sense, because her music works on such a visceral level. She agrees. "I live my life that way. It's the only way I know how to do it. And it's served me well so far."

Indeed, it has served her well in her personal life as well as her professional one: last February, Sarah eloped with her drummer, Ashwin Sood. Not even the Nettwerk folks knew about the wedding until the deed was done.

### Delivery

*Surfacing* was recorded at producer/engineer/recording god Pierre Marchand's Ciel Sauvage Studios in Montreal. Marchand has been at the helm of Sarah's last three albums, and she credits him with shaping her entire musical style. "With Pierre, it's a complete partnership," she explains. "When I go in there with a song, it might be a very simple thing on piano or guitar, and we'll take it from there. He plays a huge role in shaping the record, the song. If I had a different producer, my albums would sound very, very different." Her sound is "branded," as they say in advertising. Only one woman has that ethereal voice. Only one woman can evoke such deep despair and profound joy simultaneously. Only one woman is Sarah McLachlan.

McLachlan's relationship with Marchand goes beyond producer. In her producer, she found a collaborator who was a musician first. "He's totally gut-driven," she reveals. "He can't explain why he does things certain ways, he just does them. And I trust him greatly." She recently purchased the Montreal native's 110-year-old Steinway concert grand piano, which

# SARAH M

write any more, she thought. *Maybe this is as good as I'm gonna get.* What followed was an eight-month writer's block from hell, during which she was haunted by a recurring inner voice that told her, *I'm never going to write another song. I'm not meant to.* "It was myself who put all that pressure on me," she admits. "The reason [I blocked was that] I thought I should be writing, and I was beating myself up instead of letting myself say, 'I don't want to be writing right now, and that's okay.'" While friends and associates reassured McLachlan that her

by sarah chauncey

muse would indeed re-emerge, the singer struggled — as do all writers — to find a cure. The answer was deceptively simple. "I just lived my life. I stopped worrying and being neurotic about what I should have accomplished, and I told myself that it was

now shares her often-empty residence in Vancouver with a brand new Steinway grand. The old and the new. The wise and the innocent. The painful and the joyous.

McLachlan has a record deal which allows her to stay with Nettwerk, her mother label in Canada, while being distributed by Arista, a BMG subsidiary in the United States. She balks at the focus on singles given by major labels, saying she asked Arista "just [to] let us make a record, and then you can tell us if you like it." The label agreed. And they liked it. So have half a million North Americans, whose immediate purchase of *Surfacing* — including an almost instantaneous sell-out of a limited-edition 2-CD set featuring nearly four hours of CD-ROM interviews and videos — allowed it to debut at #2 on the *Billboard* charts. Talking on the phone from the portable Lilith





PHOTOGRAPHS BY JEFF MACKAY

# CLACHLAN

Fair production office in New York, McLachlan sounds fairly grounded about the experience. "It's okay," she says modestly, "It's slightly more tangible than an award, because awards are just popularity contests." This from the woman who has been nominated for five Juno awards.

## *Ova-Palooza*

One of the fringe benefits of McLachlan's success is that she realized her ability to provide other women artists with a showcase for their talents.

The first inklings towards Lilith Fair emerged several years ago, when McLachlan wanted her friend Paula Cole to open for her on an American tour. Several promoters objected, claiming that a two-woman bill would never sell. Of course,

Cole did tour with McLachlan — very successfully — but the not-so-subtle lesson about sexism in the industry was well-noted. "Last year, I was looking at Lollapalooza's lineup, and it was all men," McLachlan recalls. "And all my friends were saying, 'God, there's no women. There's so many great, talented women musicians out right now, and they're not being represented in the summer festivals.' And I thought, well, wouldn't it be fun...why don't we do one of those things ourselves?" She talked with manager Terry McBride who "seemed to think it was a viable idea." Viable indeed. As of this writing, Lilith Fair, which will ultimately cover 35 North American cities, has drawn an average attendance of 20,000 at each stop.

Buffy Childerhouse, a friend of Sarah's and a Montreal songwriter, came up with the idea to call the tour Lilith, after

# BUILDING A HISTORY

Yes, you're thinking, this is all very nice, but what does she play? McLachlan prefers vintage instruments, or at least ones that have a history: "I really like older instruments, because they keep so much energy in them, and the more they get played, and the more love they're given, the more that's channeled through them, the more dignity they have." But a full collection of vintage instruments is not only expensive, but impractical as well. So for the Lilith Fair tour, Sarah is accompanied by:

Gibson J45 guitar  
Morgan 12-string acoustic guitar  
MI Korg  
Morgan Cutaway guitar  
Morgan Full Body guitar  
Barney Kessell electric guitar  
Dan Electro guitar  
K-Yairi Classical guitar  
26-string folk harp  
CP80 keyboard  
CF Martin acoustic guitar  
Barney Kessel electric jazz guitar  
Dan Electro 6-string bass

"The Morgans are great live, because they're really clean-sounding and crisp," Sarah explains. "I don't use

them for recording, because I prefer a warmer sound, and they don't have that history to them. I'm giving them a history — I've been playing them about a year, so in probably 15-20 years, they're going to sound great." There is one exception, one guitar she feels is "album-ready." "I have a vintage Martin acoustic, a gift from Arista, that I use predominantly on albums." The gift was presented by Arista president Clive Davis. "It was a glorious present, the nicest present I've ever gotten in my life. Very expensive guitar, and — it sings. It's fantastic."

And for those of you contemplating in-ear monitoring, here's a strange twist: while Sarah does use the in-ear method, she doesn't use the custom-made traditional monitors, preferring to go with Sony ER565 Walkman headphones. "They aren't as isolating as the regular kind," explains her live sound engineer, Gary Stokes. "She can hear some ambient noise, as opposed to being completely cut off from the band and her audience. But it's a constant experiment to find the right balance."

the Biblical Adam's first wife, who refused to be subservient to her husband. Although McLachlan didn't know about the feminist connotations, she had always loved the name Lilith, ever since hearing the Genesis song, "Lily White Lilith," and she realized the history (or her-story) of the name was all the more significant. "I added 'fair' to balance out some of the negative connotations that some people may perceive Lilith as having, Sarah adds. "Fair as in being beautiful, fair as in being equal, and fair as in... a fair."

But Lilith Fair isn't just a "chick thing." During a recent *Intimate & Interactive* on MuchMusic, McLachlan revealed that several men have suggested that the festival would be a good place to meet women. "I never even thought of that," she said, admittedly feeling a bit naïve, "Well, yes, it is."

## Do what you have to do

In preparation for Lilith, McLachlan and company spent between four and six hours a night in rehearsal. "And," she points out, "that was just for what, ten songs?" When the crew returns to Vancouver in September, she anticipates an equally rigorous rehearsal schedule — on the same material — for the entire "month off."

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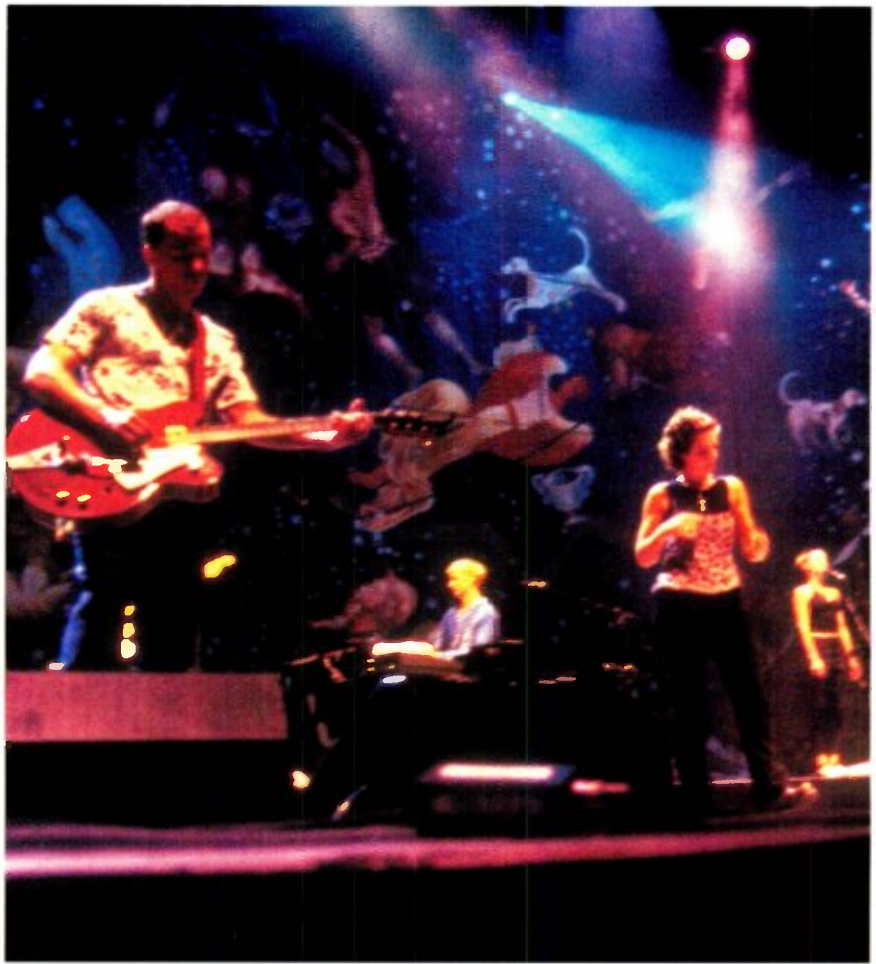


## Next stop, Venus

Fans and musicians alike will say that McLachlan's music succeeds because on every level, she communicates experiences with intense personal empathy. And nothing has increased global communication like the Internet. But ironically, the woman with over a dozen fan-based web sites in her name credits scientific advancement as one of the reasons for her music's popularity. "The world is sort of pulling us apart in this technological age," she asserts, adding that she sees her role as creating "a sense of connection, [reinforcing] the notion that we're not alone." A pause, and then, in true fashion, the earthy cuts through the ethereal. "Someone else has gone through the bullshit."

So what's next for one of the planet's most popular craftswomen? Other than an almost guaranteed multi-platinum album and those "popularity contests" called the Junos and Grammys? "I want to continue keeping an open heart and an open mind." She refers back to one of her earliest influences. "To quote Cat Stevens, I want to 'let my music take me where my heart wants to go.'" Aware of the socio-political repercussions of quoting such an . . . er. . . easy listening artist, she quickly adds, "That's so corny, but it's so true." And truth, more than anything else, is what Sarah McLachlan is all about.

*Sarah Channey is a Toronto-based freelance writer.*



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# PAUL BRANDT

## THE STORM CONTINUES

You know how they say cream always rises to the top? Well, no one is more frothing at the moment than Paul Brandt!

Only 25, he has the world in the palm of his hands — even though he'd probably be the last to admit it. Blessed with a subterranean baritone that can smoothly slide up a couple of octaves to Tenortown; a Midas touch for writing instant country classics; and an endearing personality that's as polite and engaging as they come, the Calgary born, bred and based singer and songwriter is Canada's latest country music sensation to cast aside the barricades of Fort Nashville and win the acceptance of their normally stoic music industry.

In the whirlwind year and a half since the launch of his debut album *Calm Before The Storm*, Brandt has firmly entrenched himself in the hearts of Canadian country music lovers with the romantically smitten toe-tapper as "My Heart Has A History," "I Do," the wedding anthem destined to launch thousands of relationships; and the forlorn "Calm Before The Storm." Two hundred thousand copies later, *Calm Before The Storm* has already earned the 6'-2" former nurse a Canadian Country Music Award for SOCAN Song Of The Year ("Heart"), a Juno Award for Country Male Vocalist Of The Year, and a sweep at this year's Big Country Awards. Like Shania Twain and Terri Clark before him, Paul Brandt is a legitimate star for whom staying power seems a likely legacy; a first-rate ambassador plowing his own future on the field of dreams.

South of the border, Brandt is also a Cinderella story in the making. *Calm Before The*

*Storm* is gold, which in United States human currency translates into over 500,000 bewitched country fans touched by his unabashed romanticism and sensitive melodic prose.

Completing this first chapter of the fairytale is Brandt's own personal happiness. The former Paul Belobersycky married the former Elizabeth Peterson earlier this year in the very church where they were hit by Cupid's arrows during Christmas '95. Separated for a good portion of their courtship by Brandt's rigorous road-and-recording schedule, the happy couple are now bunking together in tour buses and singing on stage every night as they divide their time between Nashville and Calgary.

In August Brandt launched his sophomore album *Outside The Frame*, on Warner Reprise Nashville. It's a fine fun-loving follow-up to *Calm Before The Storm*, with Brandt wisely avoiding the pitfalls of repeating the formula that first brought him success.

From the lighthearted rapture of "Chain Reaction" and the entertaining wordplay of "A Little In Love," through the tender inside of the title track, *Outside The Frame* is the confident, cultivated second statement that many a Music City rookie wish they would have made before Xeroxing their career into oblivion.

For those of you waiting for the Paul Brandt chariot to turn into a pumpkin, don't hold your breath. It ain't gonna happen.

Perhaps the most intriguing aspect of Paul Brandt's career is its evolution. A true CCMA overnight success story, Brandt's rags-to-riches windfall happened with very little prompting and not much sacrifice. Prior to signing with Reprise in 1994, Brandt had no band, no tour-

ing experience and had basically limited himself to entering contests, including The Bud Country Talent Search that eventually brought him to the attention of Warner Music Canada A&R chief Kim Cooke and vice-president of marketing and promotion Randy Stark at Hamilton's Tivoli Theatre. He was earning his pay cheque as a pediatric nurse at the Alberta Children's Hospital when the life-changing call came from Paige Levy, A&R director of Warner Reprise Nashville.

"That contest really kind of sparked everything for me," Brandt agrees. "It proved to be the catalyst that got me into the business. I had never really thought about the music business or becoming an entertainer. But it found me. I really wasn't searching for it at all."

So come and read the tale of a man named Paul, whose sudden fame and rapid-fire success has surprised 'em all: Paul Brandt in his own words, exclusively for *Canadian Musician*.

### PAUL BRANDT: THE BEGINNING

"When I was growing up, we didn't listen to music on the radio. We didn't even have a TV until I was 13. My parents listened to Sandi Patti and The Gaithers, Larnelle Harris and others, as well as the traditional gospel standards that everyone remembers from their childhood church repertoire — "Rock Of Ages" and "Amazing Grace."

"I loved singing around the house, and my mother really encouraged me to get up and sing in front of people. I hated it. I remember that when I picked up the guitar the first time and started playing it, every time someone would come over to our place, she would ask me to

play something and sing for people. I would just crawl down to my room and not want to come out. I just hated being in front of people.”

“I first picked up guitar when I joined general music class in the ninth grade at Crescent City Heights in Calgary. We had these terrible old classical guitars. They were beat up, and I think the strings were about an inch away from the frets. It was just agony to try and chord anything. The teacher would show us a chord progression, and for half an hour we’d just strum through this progression. Then he’d start teaching songs like “Down In The Valley,” “Beautiful Brown Eyes,” and “Streets Of Laredo” — all these old country standards.

“I brought a guitar home one day to practice. I sat in the kitchen and Mom comes in and gets this look in her eye. That was the moment it was all over: I was getting lessons, and that’s all there was to it. I went through a number of different instructors. I hated it. It was classical music.

“One fella would show me how something was played. Once I heard it and saw it, I would pick it up. I don’t know if that’s cheating, but that’s how I’ve picked up a lot of my guitar playing. I’ve always enjoyed watching others play. I’m nowhere near what I’d call a guitarist. I have my own style, but I’m not sure it’s anything anyone would want to copy. But I really enjoy playing, and it’s constantly a battle to try to find something new to challenge myself and become a better player.”

### PAUL BRANDT: THE SONGWRITER

“I started writing when I was 14, and the music that came out started sounding more country than anything else. I really enjoyed seeing the response I could get when I’d write a song and see people smile. Slowly but surely, I started to get over the shyness, joined the choir in high school and started enjoying vocal jazz.”

For Brandt, songwriting has always been more prose than con.

“I’ve always really enjoyed poetry. English has been a big love of mine right from the first moment I walked into an English class. There’s something about being able to relate stories and poems and feelings in a confined piece of time. That’s really what songwriting is about for me. It’s like writing a play: you’ve got three minutes to accomplish everything.

“I remember the first poems I wrote to the music that I was beginning to learn on guitar. I started off with love songs. One of the first was an overly dramatic love ballad that I wrote for music class. I got a pretty good grade on it, so that encouraged me to keep going. I was breaking up with a girlfriend in high school, and we were sitting in the car at the time. I looked in the rear view mirror and that sign “Objects In The Mirror Are Closer Than They Appear” inspired me to write a song around it.”

Brandt points to his gospel music upbringing as a direct influence in his writing style.

“The soulfulness and the heart of that music definitely influenced my country music sound. I believe that it comes through the music that I write, and it really influenced the way I looked at it — both in the passion and the formula.

“Some of those songs are so structured, and that’s reflected in some of my earlier stuff. There was a real pattern to the way I was writ-



PHOTOGRAPHS COURTESY OF WARNER MUSIC CANADA

ing songs. But that’s changed since I’ve been thrown into the Nashville music scene.”

Brandt credits producer Josh Leo — whose other Canadian credit includes Prairie Oyster’s *Only One Moon* — with expanding his compositional vocabulary.

“He approaches music from such a separate way. He’s a guitar player and really sticks to melody lines. He will write an entire song melodically, then throw the idea to a friend of his — me or one of his other writers — and work on the lyrics completely separately. So that has introduced me to a completely different way of looking at songs. But it was gospel that influenced me at the start.”

Brandt’s songwriting habits vary, especially with the time constraints of a busy career and a new marriage.

“Writing has been really difficult for me lately, just because of time,” he admits. “I haven’t had time to sit down and get into the mindset. But I think to be a good songwriter, you just have to be a really good observer of life. You have to be able to sense what’s going on around you, then either embellish it or deduct from it to make it believable, and do it in a way that people can connect at a heart level.

“People respond to country music because it deals with everyday issues: life and death and love and hate. For me, a song idea sometimes

starts with a melody that gets stuck in my head while I’m singing in the shower and won’t go away. If I can’t remember it by the end of the day, then it probably wasn’t worth remembering.

“Lyrically, it’s a catchphrase. I’ll write it down and come back to it later. Sometimes it happens at three o’clock in the morning, which can be a pain. But it’s really exciting and rewarding for me to see that final product.

“Some of it is autobiographical, but it’s fun to have a fantasy life through your songwriting as well, as long as you’re entertaining.”

### PAUL BRANDT: THE FIRST MILESTONES

Stage fright and shyness are two of the more debilitating obstacles a performer has to deal with. Brandt broke the fear barrier during a very public ordeal — his high school graduation.

“We were at the Jubilee Auditorium in Calgary, because it was a pretty big graduating class of 3,000 people. I had been chosen to sing “Amazing Grace” a cappella. I was wearing the dorky blue gown, and they called my name and I walked onto this huge stage. The microphone was on the opposite side, and the crowd was silent. My back was tightening up with every step across that stage, and my mouth was as dry as cotton. I took a deep breath and started singing.



"After I got over the spotlight shining in my eyes, I looked down and saw someone wiping a tear away. I didn't realize I had the ability to make people feel through my singing, and when I saw that, my terror and fright suddenly disappeared. I felt that I was home."

"I really think that's the moment I got the performing bug. Every time I see someone in the audience react that way, I'm really excited. It's definitely self-perpetuating. You want to get up there the next day and the next day and keep doing it."

Brandt said he had a sense of *deja vu* when he opened last year's CCMA Awards telecast with his rendition of "My Heart Has A History."

"I was quite nervous that day," he recalls. "I still get butterflies, but it's more of an excited feeling now. But it was exciting to be able to open the show and represent Canada in that way as well as Calgary, to be recognized by my peers and fans."

"I remember performing that song "Objects In A Mirror" in a talent contest the first time I was at the Calgary Exhibition's Talent Showdown, and I placed in the top ten. I had never been in a band before, but I played with the contest band and got a chance to be on TV. It's hilarious. I still have the tape. I didn't have any clue as to who I was or where I was going musically. While it looked awkward, it's neat to look back and see there were certain things I was doing at that time that have stuck with me through the years."

"One of the prizes in winning the Bud Country Talent Search was the opportunity to record a song at a professional studio, and the song would be included on a compilation CD with a bunch of MCA recording artists. So the first time I ever saw my song was on a CD with Trisha Yearwood and George Jones. There were all these huge names, and at the bottom: Paul Brandt — contest winner."

"I recorded the original version of "Calm Before The Storm," and they started playing it locally in Calgary, then right across Canada. I was driving home on the Trans-Canada highway when I heard it start up on the radio. I got so excited I started driving faster and zipped home, so I could listen to the rest of it! It was a neat feeling to realize that there were potentially millions of people hearing that song."

There was another bonus from all the airplay: Paul Brandt's first SOCAN cheque.

"I think I ended up making about \$500 from "Calm Before The Storm" from the airplay I got the first time, which wasn't too bad. It's always been amazing to me that you can work hard writing a song, but when it's done, it's done. You put it to bed, and then it starts getting

played on the radio and you make that mailbox money. It's really cool that a copyright gives you a chance to make money while you sleep."

### PAUL BRANDT: ON COPYRIGHT

"The money you make as a songwriter can be very substantial and rewarding," says Brandt. "There are some serious issues going on with copyright law in regards to the Internet, and one where restaurants are lobbying to use music in their establishments for free. It infuriates me that there are business people who are gaining an advantage by using something that I have created, making money off it, and then bringing in the argument that music is free and it should be for everybody."



"I would never expect to walk into a restaurant and get a free meal. People don't seem to realize that the music business is a business. As much as fame, fortune and glamour are components, when you're starting off as a musician there's a lot of investment."

"You pay for a band. You pay for a bus. You pay for equipment. Much of the time when you're getting things started and making a name for yourself, you're playing for free and living on a lot of Kraft Dinner. Those days are fortunately starting to disappear for me. I feel very fortunate for the chance to do what I do. But in the United States or in Canada, I don't think anyone should have something taken away that they created and used for someone else's benefit. I don't think it's right, and I feel it's a very important issue. It's only fair that songwriters be compensated for their work."

### PAUL BRANDT: THE ENTERTAINER

Ladies and gentlemen, The Paul Brandt band. Drum roll, please!

"We've got Steve Rosen, our keyboard player and our band leader. The first time I saw him play I was at a Dwight Yoakam concert and Suzy Bogguss opened for him at the Saddle-dome. There was this dark-haired young man up there hashing at the keyboards, and I'd never thought anything else of it until I bumped into him in Nashville one day and it was like, 'Hey, aren't you that guy?' We've become really close friends."

"Chris Moore is our utility man. He plays acoustic and mandolin and electric guitar and just about anything I'll ask him to play. We've got Jeff Wamble on the steel guitar and slide guitar. Chuck Fields is a real gifted drummer, and he's complemented by Jay Lowder on bass and Brian Franklin on lead guitar. Brian's played with Alan Jackson, and you might recognize his name because his brother is Paul Franklin, one of the best steel players in the world."

"We use Shure microphones and wireless units right now, and I have a couple of Epiphone electric guitars. One of them is the Riviera model and the other is the Casino model and they're just so much fun to play. They're the last guitar styles The Beatles used on their last tour, and I'm a huge Beatles fan. So is Josh Leo, by the way, and you've probably noticed that on these last couple of albums, because we steal quite a few Beatles ideas and put them into our stuff. But I get to pretend I'm a Beatle with the Epiphone."

"For acoustic guitars we used Takamine guitars. They're built like battleships. These things are great for the road, and they're electronic sound is awesome. They're real comfortable to play. The ones I

play have a thinner neck so I can wrap my awkward fingers around them. They look good, sound good and perform well."

"For recording, I've got a Roland VS880 right now, and it's a great little home studio. I'm still trying to figure how everything works. I haven't had a chance to sit down and tinker, but I've done some of my demos here at home, and it's a great songwriting tool."

### PAUL BRANDT: OUTSIDE THE FRAME

"Looking back at *Calm Before The Storm*, it's almost like looking at an old photo album. You see the plaid shirt and the butterfly collar, and you think that might not have been a good idea but the pants were really cool. You take the old themes and try to improve on them a bit, which is what I think we did on this album. I played a little bit of electric on the song "Yeah!," co-written with my keyboard player and band leader

Steve Rosen at a wedding reception. Steve's a great songwriter who co-wrote "She Thinks His Name is John" for Reba McEntire.

"I think *Outside The Frame* takes a few steps forward. As an artist, you try to use the new tools you learn to allow you to express yourself better. On the next album, you'll be able to see just a little bit more of Paul Brandt, because I'll have accumulated even more tools. That's what the creative process is all about."

Produced by Josh Leo, engineered by Steve Marcantonio with overdubs engineered by Ben Fowler, *Outside The Frame* was recorded at Nashville's Emerald Studios, the same location that begat *Calm Before The Storm*. Brandt wrote seven of the ten songs on *Outside The Frame*, but one of the most personal is "We Are The One."

"I wrote it one night when I was feeling very lonely and missing Liz. It just talks about two people who really were meant to be together right from the beginning of time. That's really the way I feel about Liz, my best friend. It's a real head-over-heels passionate love song I've dedicated to her in the liner notes: "This album is dedicated to my Lizzie for your love and support. We Are The One." It kind of sums up our relationship. The two of us have come together and become one person. Kathy Mattea was gracious enough to come in and sing background vocals."

Brandt co-wrote "Chain Reaction," "A Little In Love" and "Dry Eye" with producer Josh Leo and songwriter Rick Bowles.

"Rick always shows up with a litre of Sun Drop, a Mountain Dew type of drink full of caffeine. By the end of the day he's bouncing off the walls, but we always have a great time. "Chain Reaction" is a fun, up tempo song based around this really cool Josh Leo guitar lick. "A Little In Love" was pitched to three or four other artists, but no one snagged it. As soon as I heard it, I wanted to cut it. "Dry Eye" is about a guy who can't stop crying over a lost relationship. I had this girlfriend when I was in high school that was a long distance relationship. We had written for almost a year, and finally I got a chance to go and visit with her. Things were going great for a while, and then all of a sudden it was over, and I was left with this box full of letters. Josh got this twinkle in his eye, intrigued by this box of letters. So the song starts off, "Pull down the old cardboard box from the attic. The one with the letters from you." and then it goes on to say, "Put on those old records, the ones that we fell in love to." The guy in the song is absorbing himself in this memory.

Brandt co-wrote "One" with his "I Meant To Do That" collaborators Lynn Gillespie Chater and Kerry Chater, and "Start Forever Over Again" with the legendary Max D. Barnes, but one of the most unusual compositional birthplaces was the wedding reception for the song "Yeah!"

"I wrote this one with Steve Rosen. He came up with this really cool little guitar riff — it's almost a James Bond/Secret Agent Man riff. I had been listening to radio down here in Nashville, and one of the people this morning team imitates is George Jones. They always have him coming on and saying, "Yeah!" So I picked it up and started saying it to the point where the band guys were getting sick of it.

Finally Steve said, "We should really write a song called "Yeah!"

"We wrote the chorus out at his parents' place for their wedding reception in Eugene, Oregon, and he called me up at home a couple weeks later, and said, 'I've got the tune for the rest of the song.' He hummed it to me over the phone and said, 'I'm here by myself at my place. Be here in 20 minutes and I want you to have the song done.' So I came over, and I had the song done. He was kidding, but I finished it."

### PAUL BRANDT: SURVIVAL TIPS

"When you hit a convenience store, get something good to eat because you probably won't see another one for a long time," he laughs. "I think the main thing to do is keep your chin up and do it because it's what you love doing. People have asked me about what it takes to be

a musician. I really don't have any answers. I did it because I loved it. I didn't do it because I wanted to make millions of dollars or be in the spotlight. The rest of it took care of itself. I think that's a real important thing to remember."

### PAUL BRANDT: A PERSPECTIVE

"There's been all this talk of the "Canadian Invasion." I just hope that when they look back at the record books of country music, the name Paul Brandt is one that stands out, and that people remember some of the music." **CM**

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no need for remote supplies	Stereo/mono aux monitoring	✓
for desk, flightcase or rack mount	Lo-cut filters on all channels	✓
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no fussy external pack	Channel peak leds	✓
no fiddly concentrics	MSP signal path	✓
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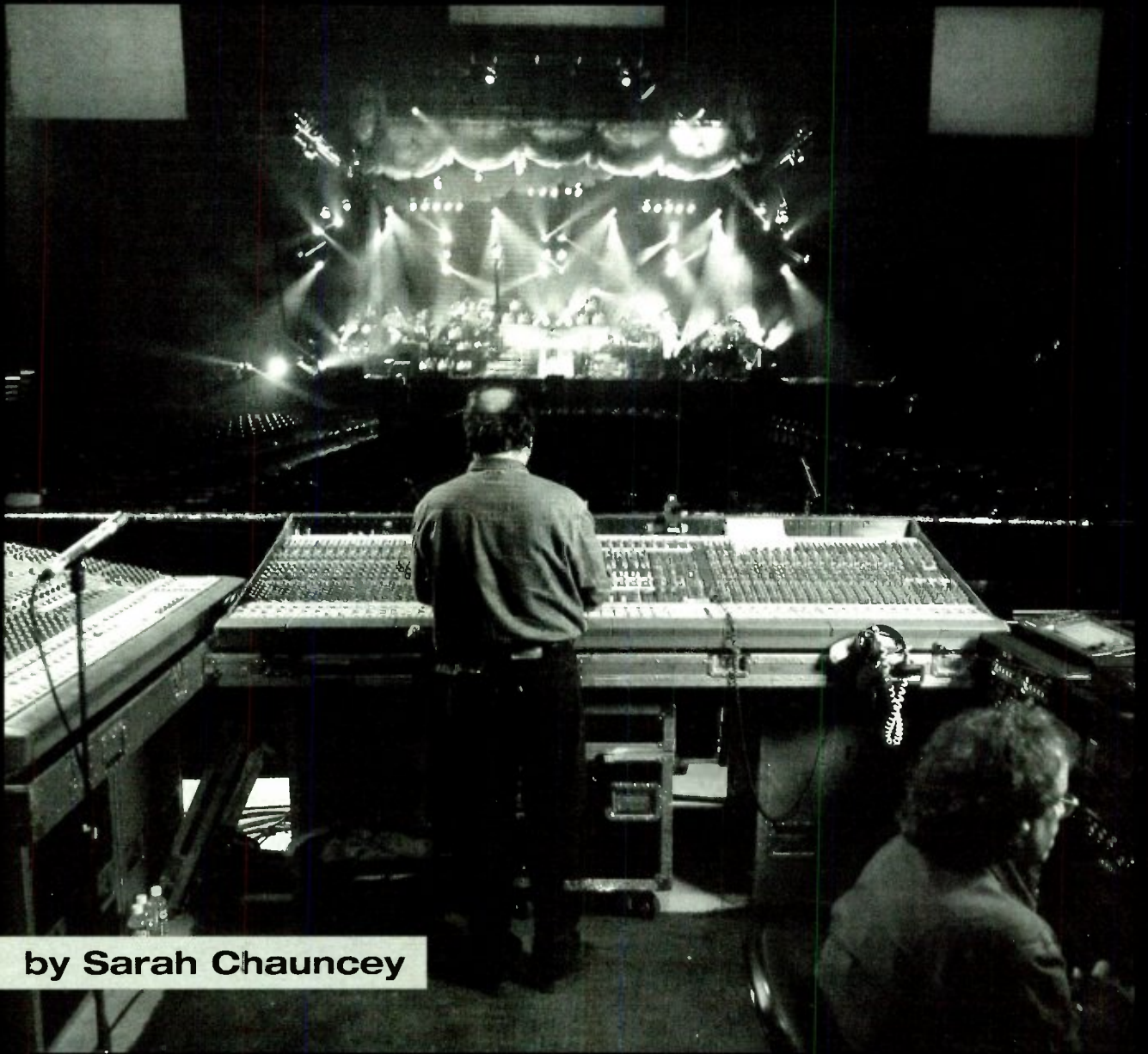
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# Live Sound: **BUILDING THE IDEAL SYSTEM**



by Sarah Chauncey

**“As you move up in this business, you start to take out the inconsistencies in your live performance. The first thing is, you rehearse a lot so your songs sound the same every night. The second one is, your gear is your own. The next point is, if I get a sound man, and I’m going to a different room every night, at least the person out front knows what we sound like. You eventually get to a point above and beyond that where not only is the sound man the same every night, but you start bringing all your own microphones. Or the sound man brings his own outboard equipment. Eventually, when you’re at a stadium level, it’s the same PA, the same crew, every night. So the only inconsistency is the people who are watching you and the venue.”**

**—Sean Richards, live sound engineer for treble charger.**



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**V**irtually every band in virtually every venue needs sound amplification. Whether you're playing cover tunes at the Bingo Hall or packing them in at Molson Amphitheatre in Toronto, it doesn't matter how poignant your lyrics are, or how carefully crafted your harmonies are — if the audience can't hear it, you might as well have stayed home. At each stage of your career, your sound needs — and financial ability to accommodate those needs — will be different. So how do you know the time is right to buy a PA system, or even components? How do you know you're getting good-quality equipment, and items appropriate to your needs? Once you make the decision, how can you be certain you're getting the most bang for your tax-deductible buck? We lined up several live sound engineers to give their advice on how to choose the best possible system for your needs.

## Timing

When you're just starting out, playing twice a month at cover bars, you might want to just use the house system. Once you start playing regularly, you'll need to think about whether to purchase a full PA, purchase components, rent a PA or just take whatever the clubs have to offer. As you gain popularity and finan-

Eagles, among others, says "There are some things a PA can't do. It can't make you a better musician." On the positive side, though, he adds, "It can build on good tone. If there's a good, solid tone coming from your drums, your guitar amp, your acoustic DI, your keyboards, a sound engineer can definitely shape those."

## Renting vs. Buying

Any piece of equipment is going to be a sizable investment for a musician, so how do you know you're buying the right thing? First, go to as many shows as possible and make note of what equipment sounds good to you. Keep track of the clubs you play and what house equipment works well for you. Then, before you buy, rent. According to Darin McConnell, sound engineer for acid-jazz band One Step Beyond, "Renting is good, in a way, because you get to try out things, and if you don't like it, you can always rent something else and try it out." But, he cautions, once you know what you want, don't waste any more money on rentals. "The good thing about owning your own equipment is that you get to know it inside and out. If anything goes wrong with it, you can find out what it is and fix it."

Another advantage to purchasing a full system is that you can rent out your

**"There are some things a PA can't do. It can't make you a better musician."**

cial stability, you can think about purchasing higher-quality equipment or requiring a certain standard of equipment in your rider.

Although plenty of bands have had full careers playing with house systems, many choose to purchase either full or partial PAs at various points in their careers. Having the same equipment night after night means improving your consistency. You want to show off the best you've got at every gig, and if you have your own equipment, that's one less variable to worry about. Chances are, you won't wake up one day and say "gee, let's spend a hundred grand on a PA system." And guaranteed, any time you need to make an investment, it will be a struggle to part with the money. But "investment" is the key word, and you are investing in your career, so some choices have to be made. Remember, all this is tax-deductible, so go for the highest quality equipment you can possibly afford — it will last you longer and serve you better.

It's important to remember that there are limitations to sound systems. Michael Gonzales, who has engineered for Crowded House, Cypress Hill and the

PA system. Specifically, you can make extra money by renting it to clubs that would otherwise hire out a sound company. If you're playing a club that doesn't have a house system, they're going to have to spend money on a PA one way or another. Why not have the money come back to you — and in the deal, you get equipment you're familiar and comfortable with. If you purchase a PA, add a rider to your contract that says you will provide your own sound system for an additional fee.

Not everybody thinks purchasing is the way to go, however. Gonzales cautions, "I believe if a band is going to go into the PA business, they've got to think of it as that. Not as just 'we are a band, and we need a PA.' Once you purchase a PA, you're pretty much in the sound business." And that, he warns, can take your energy away from being a musician. "If you need anything more than acoustic or vocal amplification, hire someone. [See page 51.] Hire a sound guy and use his equipment, or use club equipment. Stay a musician — that's the fun part."

*continued on page 52*

# FINDING AND KEEPING A SOUND PERSON

**W**hen you're working towards consistency in your live performance, a sound engineer can be your biggest asset or your biggest drawback. You will never get to watch and listen to your sound person mix your band, so you'd better trust the person you hire. How and when do you find someone, find the right person, then make sure they stay with you?

## When To Take The Leap

"You have to ask yourself, 'when can I afford it?' and usually, the answer is 'never,'" says Sean Richards, who has engineered for such diverse bands as Shonen Knife and Ron Sexsmith. "So then you ask, 'when can I justify adding that to my expenses?'" The answer, according to most of the people interviewed, is "as soon as humanly possible."

Richards stresses that bands must make choices about where they put their money. Currently, he is touring with treble charger and points to them as a band who made the decision very early on. "They found somebody early on that they liked and trusted — when they played the Cabana Room, they had a sound man — and they paid him whatever they could, long before they could afford to pay him, because they decided that having a good sound guy was more important than having beer."

Those in the field also stress the importance of hiring someone good. It sounds simple, but often, bands will go for buddies who work for free. A best friend can be a great sound engineer, if he knows what he's doing, but if your best friend happens to be a graphic artist who will work for free, you might wind up sounding worse than ever. Sound reinforcement and engineering is a service. Explains Odds' tour manager/live sound engineer Andrew White, "The sound person doesn't have the same stake in the music as the artist does, so plain and simple, it's going to cost you money." On the other hand, you pay for the service, and you should get your money's worth. Richards adds, "What you're paying for, what you should be paying for, is a service. You should be paying to have that consistency." If

you've hired someone and you don't have that, then you've hired the wrong person.

## Someone Who Is Cool

According to White, "The best way to find a sound guy is to steal him from another band." But, he says, "If you're young and starting out, find a sound guy who's young and starting out. Talk to the recording schools, see who wants to get some practical live experience. You can often form a bond with someone who's in the same situation you are, struggling to make a name for themselves." In addition, go to as many shows as you can, especially ones that are your style of music. Make note of the engineers whose work you like. Listen for exactly what it is you like about their work.

It's not all about technical stuff, either,

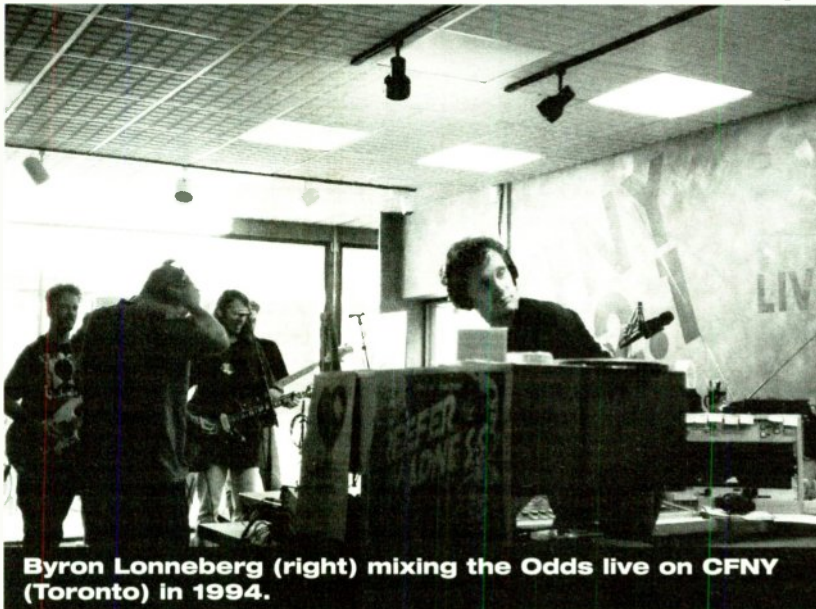
important. If someone goes, "It sounds like shit," or "I can't hear myself," there are more articulate ways to express that. Being on stage, people have to have an understanding of technically what's going on up there. Having mature communication is really the biggest thing." McConnell adds, "It boils down to bedside manner. If you're a cool person, and you treat everyone with respect, and understand that everything's not always going to be perfect. You try to find someone who's going to make it as close to perfect as much of the time as possible."

Have consideration for your sound person's physical and emotional well-being. If he's still setting up, don't launch into a song rehearsal while his ear is two inches from the speaker. If he's struggling to troubleshoot a monitor problem, don't bitch that there's no vodka in the dressing room. Artists who appreciate the effort put forth by their sound person are much more likely to keep that person in their employ.

## Don't Diva

The biggest complaint of sound engineers is diva behaviour. Remember that you are part of a team, not a marquee star with a supporting cast. Nothing gets around the music industry faster than bad reputations, and they take a long, long time to heal. Even if you're only playing small clubs locally, treat everyone with the respect you'd have them give you... or you may regret it years down the road. Even "baby bands" get bad names based on behaviour, and the "diva" tag may be what stands between them and larger success. Almost every crew member has a blacklist of artists they refuse to work with, and those lists are shared, so your best bet is to avoid being tagged.

Remember, your sound and your career are in the hands of this person. If you've chosen the right person, they can make you sound amazing. But if you treat them poorly, they can make you sound just awful. Sean Richards sums it up perfectly: "The bands that survive in Canada are the ones that are the nicest people."



Byron Lonneberg (right) mixing the Odds live on CFNY (Toronto) in 1994.

points out Richards. "99% of the time, it's a combination of personalities." If you're touring, remember that you're going to be stuck with this person for however many weeks. Make sure you like him or her. If you're only taking one person on the road with you, it's a good idea to hire someone who can also tour manage... and drive.

## The Caring And Feeding...

Not surprisingly, "feeding" is quite literal. Sound engineers, especially those who are doubling as tour managers, rarely get paid what they are worth. Make sure your sound person gets dinner. Make sure he gets a beer after the show. Treat him with respect. "Be a good person" was reiterated by every single engineer. Beyond that, each has different ideals. For Richards, "Articulation is so



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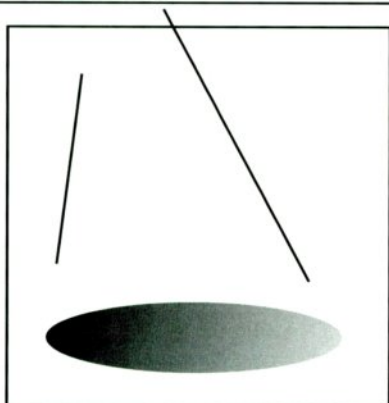
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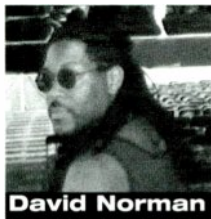
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## Vocal Microphones

Almost all the sound engineers interviewed for this piece said that vocal mics should be the first investment for an emerging band. "A good quality vocal mic is one that reproduces your voice the way you hear it," says Byron Lonneberg, live audio technician for GM Place and former sound man/tour manager for Vancouver's Odds. "That



David Norman

can be an SM-57, or any kind of mic, as long as the vocal reproduction works for you." Also, he says, choose a mic with high feedback protection. Andrew White, who has toured with artists including the Tea Party, 13 Engines, The Pursuit of Happiness and now Odds, adds, "Look for something that is durable and can take a drop." To that end, he suggests looking for dynamic, rather than the more expensive and more fragile cardioid mics. "The Shure SM-58 and beta-58 are the industry standard, and they're only a couple hundred dollars. And they work after you drop them." But don't make a habit of trashing your mics, he adds. "If you want the gear to last, treat it responsibly, like you treat your guitar." You don't need to spend a mint on the mics, but Lonneberg cautions, "If the vocal is the most important thing in your mix, you should at least give it a \$300 microphone."

Why not just go with club mics? Although many clubs have decent mics, they're designed to take wear and tear,

few mics as possible, because the fewer open mics you have on stage, the fewer problems you have. You can get more output with less chance of feedback." For drums, McConnell suggests miking just the kick and snare, with maybe a condenser mic on the hi-hat and two overhead mics. "For things like the kick drum and bass, you want something that can make the low end articulate." Don't worry if you can't afford state-of-the-art equipment, though. "If you know what you're doing, you can make it sound good," he says reassuringly.

## Consoles

Even if you can't afford separate front-of-house and monitor boards, several sound people mentioned consoles as an essential component in maintaining consistency of your sound night to night. Sean Richards, tour manager and sound man for treble charger, recommends a minimum of 24 channels and four auxiliaries, with at least three to four bands of EQ. As with other equipment, boards can affect your sound widely. Adds Lonneberg, "Look for a tone that sounds good to the person who's using it. It can sound digital and clean and crisp, or it can sound warm and old and fuzzy, like an old couch or something. It's subtle, but it can drive you nuts if you don't like the way it sounds and you have to use it for a ten-week tour." Finally, the ideal board should have lots of patching capabilities on the back of the console, with multiple master outlets and inserts.

David Norman, whose clients have included Arrested Development, the Neville Brothers and They Might Be

**"When you sing into a mic,  
you're inhaling the leftovers of  
everyone who's ever been in  
contact with that mic before."**

not to reproduce your fabulous voice as God intended. And then there's the sanitary issue. When you sing into a mic, you're inhaling the leftovers of everyone who's ever been in contact with that mic before. When you think about the number of people whose hands, mouths, breath and germs envelop each vocal mic each night — well, yecch. Besides the gross-out factor, if you're on tour, the last thing you want is some other singer's flu weighing you down. Carrying your own mics is not only a good investment in your music; it's also a good investment in your health.

## Instrument Mics

If vocals aren't your primary thing, as is the case with One Step Beyond, you need to look at miking the rest of your equipment. But don't go mic-crazy. McConnell, a self-described audio minimalist, says, "I personally try to use as

Giants, was one of the few engineers who dissented from the "must have vocal mics" view. "I would have to say [the most important element is] the console, because even if you have really bad microphones, if you have on-board EQ, you can mess around with it enough to make it sound half-decent." What boards would he recommend? "I grew up on the Yamaha 3000/4000 console," he explains. "The reason I really like those, I really like the EQ. It has eight different stereo matrixes on it, so I can record DAI, cassette, reel-to-reel, do a broadcast mix for a truck. I can subgroup all the group out, all my guitars down to one group. It just makes mixing so much easier. Plus, it comes in a lot of different configurations. 40- 48- 56-channel."

Something to keep in mind, if you have one person mixing you consistently, is that person's height. The 5'8" Norman prefers Yamahas, because he

can reach the top row of EQs and mic inputs without standing on a step. "My other console of choice would be the Gamble EX-56. I think out of any console that's on the market, that has the best EQ. But it's big and heavy. It's built tall, whereas all the Yamaha stuff is built short."

## Power Amps

The toy of every rock band, power amps, quite simply, get you heard. As with all equipment, the price and size range is enormous. And no, bigger doesn't mean louder. "Carvers are the smallest ones on the market," says Norman. "People have told me that they're some of the better-sounding ones, too." Compact power amps are good because they're easy to carry and you can fit more into a rack. But again, smaller ones are constructed with greater detail, so they're probably the most expensive. For a good, relatively inexpensive power amp — or any PA equipment, for that matter — Andrew White suggests Yorkville, based in Toronto. "They make an incredibly great budget line of power amps, crossover networks, speakers, electronic processor controlled sound systems," he says. "Probably the most reasonably priced of anybody who makes that stuff, and they keep upgrading their quality." What makes them the best? "Good sound, without spending a whole lot of extra dough on bells and whistles. They give you just exactly what's needed. They're definitely the way to go for someone on a budget in Canada."

In terms of quality control, Norman suggests, "Look for the company's reputation." Every engineer has horror stories about dropping a power amp from six feet up, being certain it was ruined, then plugging it in and, like an audio Timex, it keeps on ticking. The ones with the best reputations currently are Crown, Carver, QSC and Crest.

## Monitors

Several sound engineers suggested monitors as the second line of must-own equipment. According to Lonnerberg, "If you have your monitor rig at every gig, you get that consistency every time. It's a quicker setup; sound checks take less time." Besides which, he says, "If you have a monitor system, you don't need to rent one for rehearsal."

What makes a good monitor? One that you can hear. One that sounds good to you. One that has a high Sound Pressure Level (SPL), so it can be cranked without blowing. And quality construction: well-built speaker cabinets with strong protective grills on the front. Make sure the grills don't rattle or vibrate. Lonnerberg adds, "Your monitor should feel really solid and be as compact as possible. Vocal monitors should have single or double 12" drivers, which are better than 15s." But, he points out, monitors are a very subjective thing. "Different singers like different monitors for different reasons." Most stores have several monitors set up that you can try out, so go for it.

Once you get to a level where you can afford more refined equipment, you'll want to look for certain qualities not widely available in your average music store. According to Gonzales, the best material for speaker and monitor enclosures is Finland



## From The Stage: A Musician's Perspective

Steven Drake, of Vancouver's Odds, has extensive live and studio experience, both as a performer and as a producer. Here he offers some technical insights into making the most of your performance:

- The secret to maximizing your live show: The key is having a good sound person. If you don't have someone out there, then you have no idea what you're going to get.
- How to find a sound person: You want to look for someone who — you might go hear someone and think, 'this guy does good sound; he could work for our band.' Also, I don't know how many really great sound technicians started out as being somebody's buddy, mixing the band. Don't rule out that there might be somebody around who has what it takes and is at the same level as you are. Which means they'll come do gigs for free. Just because you hire someone who costs you \$150 per night doesn't mean you'll sound any better, necessarily, than with someone who knows you real well. And don't rule out having a sound woman
- What to look for: It depends — it's a combination of their skill and how good they are to work with. And a lot of times being good to work with goes further than skill.
- Monitors: "I live with the theory that using only one monitor directly in front of you sounds better than having two or five. I find with a single-point reference, it may not be as loud volume-wise, but clarity-wise, I can always hear what I'm doing if I have only one. If there's two, my head moves around and there's these phase relationships between the two horns, and it just confuses the overall sound."
- Mics: Choosing a decent mic for your voice that really works, then using that mic at every gig, will give you a more consistent sound.
- Effects: Unless you have a specific reason to use effects on the voice or the band, then don't use effects. Unless it's some particular artistic thing. But don't think 'oh, geez, it's too dry or it sounds too something; we've got to put an effect on everything.' Musicians are always the ones who want to hear lots of echo and reverb on their voices. People who listen to music, regular folks, they don't like to hear all those effects on the voice. They just like to hear the music. Musicians, we just tend to want to cover up what we might perceive as mistakes or inconsistencies, whereas regular listeners, they don't hear it that way. They want to hear all the inconsistencies."
- The final word: "The key to having a good sound is to have a good sound without a PA."

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### Speakers

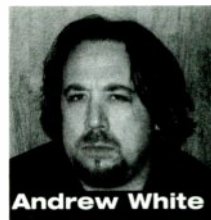
Obviously, your speaker needs will change with venue size. But also, different bands need to specify different speaker configurations. "Cypress Hill is a hip-hop act," says Gonzales, "So we're very, very low-end dependent. And many suppliers don't understand that." He attributes the industry ignorance to the fact that true hip-hop has only recently come into the mainstream and offers a suggestion for low-end bands. "Normal sound configuration is one sub cabinet for two top boxes, and we go on a one-to-one basis." He points out that the different ratio creates a few problems: One, because there's more equipment, it's more expensive. Two, because there's more equipment, you need more van space. And three, because there's more equipment, you need more space in the venue. Cypress Hill has handled that problem by having very, very compact cabinets. But again, those are more expensive.

For bands less reliant on low-end, David Norman says, "I'm a huge fan of

want or how much the gate will open and close — as well as accurate and easy-to-read metering.

Both Norman and White stress the importance of having input and outputs on your compressors, but White says to make sure you don't stop there. "Some compressors save money by not giving you a threshold control; they just give you input and output gain. They think it makes them redundant, but it doesn't." Another important feature worth spending the extra bucks on: "Attack and release controls. That way you're able to set how fast the compressor approaches the input signal and how fast it lets it go after it's compressed it, which is very important, especially if you're using very tight compression. If you have control over the attack and release, you can stop it from pumping, or breathing."

If you're on a tight budget, you might also want to check out ART Systems. They make a digital noise gate that fits eight digital noise gates in two rack spaces. In addition, they do away with the scribbling-each-channel-on-a-piece-of-tape labeling system. You can pro-



Andrew White

## "The bands that survive in Canada are the ones that are the nicest people."

EAWs, the KF series, the 850s and 650s. And a huge fan of Meyer." He also highly recommends a new company called Z-Dosc; however, their equipment is likely to be extremely expensive.

### Compressors/ Noise Gates

Both White and Norman soundly recommend dbx for less expensive compressors and noise gates. For those willing to spend a bit more money, Norman also points to BSS as one of his favourite lines. "When you turn a dial, you can actually hear it, and you don't have to mess around with them so much. They're just laid out really, really well. When they're sitting in a rack, it's easy to see where everything is. It's not like you have to bend down and search — you can also do it by feel, which is really nice." Regardless of brand, Norman also points to good threshold and ratio points — meaning you can set how much compression you

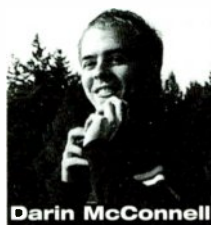
gram the name for each channel, and it will appear on a red LED readout beneath each column.

### Effects/Reverb

For those who want wacky, kooky things that aren't natural to your naked voice, a good reverb unit is the musician's version of a vocal (or instrumental) candy store. Here, too, White and Norman are in agreement. Both suggest purchasing a Yamaha SPX-90 or SPX-900, and both suggest buying used. Says White, "There are so many used units available. Unless somebody dropped it or has thrown it, the only wear on a digital unit is cosmetic."

Higher-end units include the respected Lexicon line. If cost is no object, Norman suggests you go with the LXP-224 or LXP-380 reverb units. Another great playtoy, he adds, is TC Electronic's M-2000 and M-5000, which are, in his words, "killer awesome."

As for delay units, Norman recommends Rolands. In addition to being fairly financially accessible, the SBF-3000 is "a nice-looking unit, it's only a single rack space, and it has a feature where, if you have a pedal, you can tap in the tempo of the song, so you can set



Darin McConnell

your delay in time with the music." He doesn't mix a show without it.

### Common Sense

If you're limited in what you can purchase or carry with you, focus on things that house systems are not likely to have, White says: "You want to bring things that will work into that situation. The sound man should be carrying some out-board gear that is used specifically for the band's idiosyncratic needs, like effects units." And, he adds, "Most places don't have a lot of compressors or noise gates, so those are important." And don't forget a simple but essential component, White continues. "If you're bringing things that you want to hook up to existing production, you have to make sure that you provide the cable, so you have to be ready for every kind of potential interface."

It may not exactly seem like a piece of sound equipment, but a drum carpet will make your life much easier. Says Richards, "There are so many venues out there with wooden or concrete floors, and bands are there trying to gaff tape their drum kits to the ground. But if you grab a rubberized rug, tape spike marks down, it makes everyone's job much easier." If another band's guitar tech stumbles into your kit, you can get things back in place quickly. If you're playing multi-band gigs, this will make the changeover go much faster. And when you get to the point where you can afford to have someone set up equipment for you, you'll know the setup is consistent every time. Not to mention that most stages have warped or angled floors and, according to Richards, "One out of every ten gigs, your kit will go sprinting across the floor every time you kick the kick drum." A rug will help to prevent that awkward (not to mention embarrassing) situation.

### The Final Word

Regardless of all the specs, Gonzales says, "The key to any system is the ease of setup, tear down and maintenance. How much you spend on a sound system is going to determine pretty much what its capability is. But it's really worthless if it's not easy to set up, it's not very small and you're always fixing it."

Of course, there are infinite items you can purchase to make your sound more and more consistent, but these are the basics. If you're still unsure about what to buy, consult with a musician who's been through the process, or take a sound engineer with you to several stores to compare elements. Ultimately, though, audio beauty is in the ear of the beholder, and you're the one who has to be happy with the equipment. **PS**

**Sarah Chauncey is a Toronto-based freelance writer with an extensive background as a producer and production coordinator for television and theatrical stage manager.**

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By Rick Rose

# How To Sell Your Songs in Nashville

**W**ell, aspiring songwriters, here we go, put your seatbelts on. When I met my manager for the first time about eight years ago in New York City he made me understand this business. Dee Anthony, who represented such acts as: Peter Frampton, Tony Bennett, Joe Cocker, Emerson, Lake and Palmer, Jethro Tull, Gary Wright and many other very successful bands educated me quickly.

**PERSERVERANCE, TENACITY AND RESILIENCE**, is what he said. You have to be committed and stick to it, it's not a hobby, pastime or fantasy, it's reality and it's your life. You have to ask yourself is this what I want to do for the rest of my life? If you think you can run a Dry Cleaning Place and write a song every once in a while, it's the wrong business for you. There's also going to be a great deal of knowledge to grasp and hold on to — remember, it's a people's business and you will have to understand that your talent and life will be under scrutiny and always under a huge microscope. Always look at it like you are training for the Olympics and your gonna have to know how to bounce back in the roughest of times. There will be times when family and friends might think you're crazy chasing a dream but stay focused.

**NASHVILLE IS KNOWN AS THE LAND OF A MILLION SONGS.** The songwriters circle is great, they're like neighbours, very honest and extremely humble and there's never a lull in conversation — remember, it's story town. At first it was one of the scariest things in my life that I did. I went to unknwon turf to see what I'm made of. After a few weeks I made the rounds to the songwriters clubs and eventually got signed to Sony Tree Publishing after I did a six-song audition for Country Hall of Fame songwriter Bobby Bradock at the Sony Studios.

The **CREATIVE PROCESS** requires you to be organized and very self motivated. You have to be prepared when you walk into a writing session, if you're having trouble paying the hydro bill that month, figure a way not to bring it into the session. I recommend to write every idea down, read books, watch movies, travel, listen closely when people speak and just be very alert. Write all titles, story lines and phrases down and keep music ideas on an organized tape that's labelled so you know where everything is.

**NETWORKING** is extremely important, when you meet writers and producers in Nashville remember that this is their life, not



a hobby, so in conversations make sure you stay focused on what you came there for. I've been fortunate to converse and work with some of the greats such as Desmond Child, Barbara Mandrell and Bobby Bradock and they all say the same thing, you've got to stay focused and keep learning. Never think you have enough ideas, just keep writing and re-writing.

Inside the **PUBLISHING WORLD** it's a different animal altogether, my job as a staff writer is to write songs that will make it onto big stars' CDs and hopefully sell millions of copies and chart high. It's business they're into to make money for the company. I'm assigned a personal song plugger and he or she will work closely on building my catalogue and steer me in the direction that I should be writing. When I turn a work tape in I will be informed who it's pitchable to and then do a strong demo to convince the artist that this is "their" song. There might be two or three re-writes and even other songwriters brought in to help finish the song. It's an open concept and you have to be willing and able to deal with guidance all the way through.

Nashville is a town of **LOYALTY AND INTEGRITY**, so if you think you have to change your style to fit into the club, don't — it's a quick way to be asked out of town. Don't dare be phoney, it won't last long. What you are is what your are. I come from the Mellancamp/Springsteen school of writing and it's excepted by Music Row's way of thinking 'cause it's rural enough. I write

with a lot of the great writers over at Sony Tree and the beauty of collaborating is when I amalgamate my style with some of the hard core country writers or the gospel/pop and Music Shoals guys. We come up with very interesting commercial songs. Develop friendships — remember it's a lifestyle down there, you live it. I'm still on the road a fair amount and I just finished some dates with Sawyer Brown and Barbara Mandrell. But when I'm off the road, I'm there in Music Row taking meetings, writing sessions, recording and performing in the songwriter clubs. My last major cut was for the Orion film *Rude Awakening*. I wrote the theme songs for the movie with Paul A. Rothchild and Jim Steinman and sung by Bill Medley. That opened a lot of doors and made me realize I love the songwriting world.

**SOCIETY AND TECHNOLOGY** are rapidly growing. But there's one thing the computer will never figure out how to do. So we as songwriters still have one of the only human element professions left and that is why we try to reach people with words and music.

*CANADIAN SONGWRITER/ARTIST RICK ROSE IS A STAFF WRITER FOR SONY TREE, NASHVILLE AND HAS TOURED WITH SAWYER BROWN AND BARBARA MANDRELL AND SCORED THE MOVIE THEME SONG FOR THE ORION RELEASE "RUDE AWAKENING".*



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money to get home.



Photo: Jay Overier

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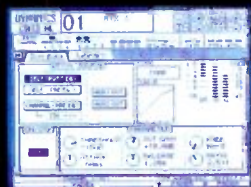
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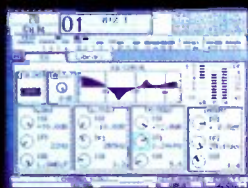


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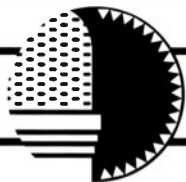


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BY TERESA MYERS

# Singing For Money - You Bet!

**I**t's music to your ears. You love to sing. It fills a void like nothing else can. You sing every chance you can and time after time you think to yourself, "If only I could sing for a living!" That's the Dream... to do what you love to do ...for money!

When you set out on your journey to singing stardom, friends will invite you to sing at their weddings, teachers will steer you toward classes in music. You may spend years doing some things right, like taking voice lessons and working on repertoire, but you may not know where all this will take you. Most of us take this arbitrary route thinking one day we'll just happen to "be in the right place at the right time." Don't do it! Take control of your destiny.

While it's true that few of us have a rich uncle in the business, don't go about your singing career hoping you'll get "discovered." Rich uncle or not, being in the right place at the right time takes planning.

Knowing what steps to take is the key. Where do you start? How do you prepare? What kinds of things should you do? What resources are available? These are important questions, but a real problem for singers has been finding the answers! You can spend a lifetime collecting bits of information, but you must have a plan in order to put those bits of information into perspective. So, the next question is, "What are the basic steps of the plan?" In my search for helpful knowledge to bring a singer up out of the trenches of amateurland and into the limelight, I stumbled across an audio program entitled "Singing For Money," penned by record producer, Scott Seely, who spent years in Hollywood grooming singers for studio recording work and for personal appearances in clubs and concerts. Scott talks about the difference between a Personality Singer and a Studio Singer. I learned the 4 Principles every successful singer uses. Within these Principles are eight Tools and several Resources a singer can use in order to take control of their destiny. It is simple and straightforward.

The first Principle is setting goals. Scott says, "Without definite goals and plans you will find yourself going in

directions that will lead you nowhere!" To most of us that's no big revelation. But, the secret word here is not goals, but "plans." We know our goal is to become a professional singer. But, to make plans to reach our goal, we have to know how and where to start and what to do next!

The second principle is preparation. After all, competition is intense in the music business. To make top dollars as a singer, it is essential that you prepare yourself with the 8 basic requirements: timing & rhythm, tone quality & range, breath control, Intonation, diction & projection, phrasing & styling, consistency, and reading music. Many talented amateurs think it will take too long to get these down. But a singer must have these skills to be competitive! It won't take long if you apply yourself. You can still work on repertoire, audition, even perform while you're working on them. Remember, other singers have these down! If you don't have access to a voice teacher or coach, you must look for resources to prepare your voice for your career ahead

Luck is when preparation meets with opportunity. You can be one of the lucky ones if you prepare yourself. Once prepared, create a plan to make that preparation pay off. Look for resources which will help you achieve your goals.

How many times have we seen featured singers who are mediocre at best, yet they make money because of their willingness to invest in their career and to do what it takes to sing professionally?

It's your career. Give it your best shot. You can sing for a living if you prepare yourself and make plans to reach your goals.

TERESA MYERS IS AN EDITOR FOR CALIFORNIA BASED INFO FOR SUCCESS AND AUTHOR OF THE *VOICE BUILDER* AUDIO TAPE.



*While it's true  
that few of us  
have a rich uncle  
in the business,  
don't go about  
your singing career  
hoping you'll  
get "discovered."*

BY STEVE PARTON

# MICROPHONE APPLICATIONS - PART 3

This column is continued from the June '97 issue and is the last article on instrument requirements. So far, we've miked the drums and all of the guitars.



## PERCUSSION

When miking two congas, it is best to position the two mics away from each other rather than facing each other. This way the rear, least sensitive area of each mic is facing the other conga, and we will have gained better separation between the mics. One microphone, placed between two congas or bongos, will pick up both pieces well enough, although there will be no stereo effect.

The percussionist in my band has more percussion pieces than are found in an African tribe, and so some sound techs can get worried. Pierre is very proficient at bringing his hand-held objects up to the mic(s), rather than having a mic for each item.



## KEYBOARDS

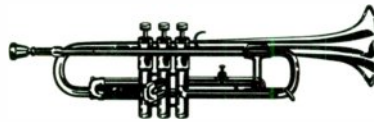
Some of the P.A.s I set up have a quad-direct box for the keyboards. This will accommodate two stereo keyboards, or four mono keyboards. Most keyboardists arriving with several keyboards will have their own sub-mixer. You can just hook the mixer's stereo XLR outputs into the snake, unless the outputs are 1/4" line-level, in which case you can use two DIs — for the right and left outputs.

If the P.A. system is in mono, you may need to point this out to the keyboardist, as he or she will insist on your accommodating the keyboards' stereo outputs. The same applies to guitarists playing through a stereo effects rack or a stereo amp. Perhaps point out the mono outputs on the back of the keyboard, effects processor or amplifier.

The proper (ie: studio\*\*) way to mic a Leslie speaker is to use at least three mics: two for the upper ports (for stereo), and one (or two) for the lower ports (for the low end). I have survived on just two mics, however.

Many accordion players have clip-on mics, one for each side. I have met some players who only use one side, so you may want to check before miking both sides of the accordion. I use the SM57. The accordion player for the Mahones (for whom I used to

do FOH), use to just tape an SM58 to the side of his instrument.



## BRASS

Most of the horn players that I have worked with have preferred the Sennheiser 421 over the SM57. Regardless of the microphone, most horn players don't really enjoy sharing a mic, anymore than the drummer likes to have only two mics for the whole drum kit. In really large ensembles (where the players may have already accepted the sharing of mics), I will put a couple of mics in front of four or five pieces and let the soloist(s) take turns stepping forward to a mic when necessary.

Some players double-up on instruments, and occasionally you will find a musician who plays saxophone and trumpet, for example. Ideally, you should put one mic face-level for the trumpet and a second mic facing down (at the belly-button) for the sax. Or, the player can make do by adjusting the boom of the stand himself or herself.

There are clip-on mics meant to attach to the bell of the instrument. These will usually need phantom power from your console.



## FLUTE

As any Jethro Tull fan will know, a flute is miked at the mouthpiece, rather than at the end. Ian Anderson endorses the Shure SM57, but I also use the '58 with good results. Flutes can also use a clip-on mic, requiring phantom power. You'll find that mic attached to the end of the flute.



## VOCALS

The Shure SM58 has been the vocal mic of choice for many years, and with very good reason, but there are many others to try; too many to list. Shure also makes the Beta 58, which has a wider frequency response than the SM58. It is also a supercardioid, where the SM58 is a cardioid.



For the bigger shows, I will keep an extra vocal mic mounted on a stand, off in the wings, in case the lead vocal mic (or its channel) goes down. In such an instance, the lead singer will need a replacement immediately, so this mic is patched right into the snake and given a place on the console.

Garth Brooks and Madonna have established headset microphone trends in their respective markets. What many people often don't realize, is that Garth and Madonna use compressors. When using a mic mounted on a stand or held in your hand, you can vary the distance from your mouth to the mic as required for dynamics (volume), frequency response (see "proximity effect" - June issue) or for effect. This is not possible when the mic is suspended a fixed distance from your mouth at all times. A good compressor (when used properly) will ensure a usable volume is maintained, bringing up quiet low notes, and compressing loud high notes.



## WIRELESS MICS

Although wireless microphones could take up an entire article, I'll just mention a few points: Try to avoid any system with a receiver that has only one antenna. If your reception isn't great with the receiver at the console, put it (the receiver) side-stage. Also, the higher the operating frequency, the better the reception. The UHF systems that cost \$2000+ are worth it, if you want a wireless system that never, ever cuts out. Lastly, the cheaper systems do not have protective circuitry that prevents your P.A. from going SNAP! if the singer turns the power off on the mic while the volume is still up. Be careful.

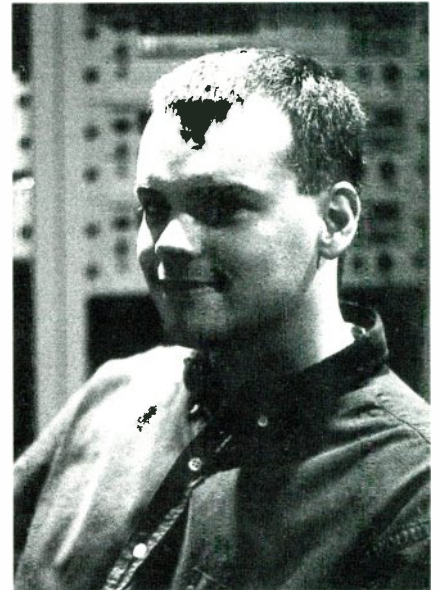
Any questions or comments? E-mail me - parton@island.net

STEVE PARTON IS A SOUND TECH NOW BASED OUT OF VANCOUVER ISLAND.



BY RON SKINNER

# Recording 4 Broadcast



Over the past few years I have had the pleasure of being involved in several recording sessions that are destined for radio broadcast. I know, you're probably thinking, well my recordings are destined for broadcast; in fact my next record is going to be a smash hit. Yes, that may be true, most recordings are destined for radio broadcast. More often than not your music will be recorded for people that will purchase your record and listen to it in more ideal environments. What I would like to point out are some of the differences between recording your new hit record and recording music that is intended for radio broadcast only. In broadcasting, most of your time is spent recording music that will be put to air once, maybe twice. This music generally comes in the form of a session that will highlight the music of a particular band or artist or it may be incidental music for a Drama, Documentary or a Theme for a new Program.

I've noticed several differences in the approach to recording for broadcast as compared to recording for commercial release — the main difference being time. The end result in a broadcast recording is, of course, to be of the same calibre as a recording for retail sale but these results must come under very tough time restraints. In the broadcast world, time is always of the essence. With today's recording technology forever becoming less expensive, a musician could work at home for days on a guitar solo or vocal overdub. In the case of a broadcast recording, this situation is much different. A typical studio session for radio could be anywhere from a few

hours to a week, depending on the complexity of the session, the importance the music will play in the program and, most importantly, the budget. These time restraints can put a great deal of pressure on the musician being recorded. In this type of session it is generally one take. No time for a quick fix up or punch-in let alone hours of labour to get that all important "Doo Wa" in the third chorus.

The total production time for a fairly high-budget popular music session for radio might be three eight-hour days. In these three days the artist might be hired to record as many as five songs. Seems simple enough, three days and only five songs. The problem is that these three days will consist of everything, including setup of the studio, recording the bed tracks, overdubs, tear down, the final mix and, of course, you also have to take some time to eat. With a total schedule of about 21 hours of recording time the task of producing these five songs can become somewhat overwhelming. For a band, that doesn't have the songs well rehearsed this is a potential nightmare. The key to a great recording for broadcast is to have your material well rehearsed and to manage your time as efficiently as possible. With a limited amount of time to record and mix, an emphasis should always be put on pre-production. The object should be rehearse, rehearse, rehearse and when you think you have the material all worked out that is the best time to set up another rehearsal, just to make sure. It is also best to be in close contact with the producer and engineers that will be working on your session. In most cases,

the recording engineer is just as concerned about the session as you are. He or she is up against the same time pressure you are and will most likely be the person that you will be working with the closest. Developing a plan of action before the session and making a schedule with this engineer will speed up the process. This added preparedness could easily save you enough time to spend a few extra minutes on that guitar solo you have been rehearsing for the past week.

One can only hope that all of this preparation does not stall your creative spark. It is very important that the music that you are recording has some magic moments. This magic in a recording session for your next hit record might come as a spontaneous performance. In the broadcast recording, the hope is that the tension of the clock will result in a different kind of spontaneity. So, when that radio producer calls and has an idea that you record some of your material for a radio program, just remember this is not your average recording session. You will be expected to be well prepared and still give them the same magic they heard when they received your new CD.

*RON SKINNER IS THE HOUSE ENGINEER FOR CBC RADIO'S MUSIC RECORDING STUDIOS IN TORONTO. HE ALSO WORKS AS A FREELANCE RECORDING ENGINEER/PRODUCER. RON CAN BE REACHED BY E-MAIL AT: RSKINNER@TORONTO.CBC.CA*

**CM**



# PUBLISHING AGREEMENTS - PART II

In the last issue of *Canadian Musician* we briefly reviewed the 4 main sources of publishing income: 1) Mechanical Royalties; 2) Performance Royalties; 3) Synchronisation Licenses; and 4) Print and other income. In this article we will examine how this income is split up amongst songwriters and publishers under a typical music publishing agreement.

## Different Deals

Publishing agreements come in many different shapes and sizes. A songwriter may sign with a publisher for a single song, a period of time, for a whole catalogue of songs, or an agreement could be coterminous with the term of a recording contract. The songwriter will need to determine what deal is best suited based on obtaining skilled advice and the facts of each situation.

A single song agreement offers one song commitment and often low advances but leaves the songwriter free to work with whomever they please thereafter. The sale of the catalogue of songs may offer a sizeable advance but the songwriter may find that some of the tunes get lost in "the shuffle" and not properly "worked" to obtain licenses and earn income. Finally, a deal which is coterminous with a recording contract may also offer sizeable advances but it is dependent on the songwriter's success as a recording artist.

## Advances

Advances are the cornerstone of most publishing agreements. A sizeable advance may provide a sufficient financial basis for the artist to survive in the early stages of a burgeoning career. A publisher who merely sits back and collects money for you is probably not what you're looking for unless you're in desperate need of advance monies.

Advances range widely and may hinge on a major release for the artist within a particular period or certain success levels thereafter. In Canada, a typical advance with a major publisher (although no two deals are ever the same) of \$75,000 would break down as follows: \$25,000 for signing the contract with the publisher, \$25,000 upon signing of a recording agreement with a major record label, \$25,000 upon the formal release of the record. In the U.S. it is not unusual to see advance rates at many times those listed above.

The advances are recouped against money earned from the songs.

## Term

Publishing agreements can be for the life of the copyright of the songs, which is generally life of author plus 50 years, or the rights to songs may revert to the author after a prescribed period. A publishing agreement

for all songs written by a particular songwriter will normally be for an initial period of one year plus four or five option periods (for a total commitment of six to seven years). These options, as under the typical recording agreement for the record company, will be possessed by the publishing company. This means that at the end of the first year it is the publishing company's option to exercise their option and continue to claim rights to your songwriting output for a particular period. Normally, upon exercising an option further advances will be paid by the publisher.

## Royalties

The money from songwriting is generally paid out as follows: 50% to songwriter, 50% to publisher. If the songwriter is her own publisher she keeps 100% of the publishing royalty. If the songwriter enters into a publishing agreement with a publishing company the publisher will normally take 1/2 of the publishing share and the songwriter will retain 1/2 of the publishing share and all of the writer's share. Essentially, under a typical publishing agreement the songwriter ends up with 75% of the income from the songs, that is all of the songwriter's share plus 50% of the publisher's share which is the co-publisher's share, while the publisher ends up with 25% of all the income from the copyright. It is important to stress that although this is the most typical breakdown, the percentages can be divided up any way the parties see fit.

## Reversion — Performance Obligations

Normally the publishing company will bargain to maintain rights to the songs delivered during the term of the contract for the life of the copyright. This means if you signed a publishing contract which granted the publishing company rights to your songs for the life of the copyright the publishing company would continue to make money off your songs for the rest of your life and beyond. However, it is important to recognize that the publishing company runs the risk of never recouping on its initial advance outlay to the songwriter despite the lifelong interest in the copyright.

It is a point of negotiation to have the copyrights in the songs revert to the songwriter after a period of time, i.e. 10 years or 7 years, especially if the copyrights have not been exploited for a period of time. An artist might be able to negotiate this type of clause with a smaller publisher that is not providing a substantial advance or where the songwriter is a sought after commodity. An artist should obviously be on guard against giving away his publishing "forever" where songs may end up doing nothing after five or six years. When an artist requires copyrights to revert to his full possession after a period of time after the

publisher is given a fair chance to exploit the copyrights, the artist can shop the songs to other parties who may show more enthusiasm about exploiting the songs or exploit them him or herself.

## Rights to Alter Songs

The publishing company will want to be able to fully exploit the songs the songwriter has provided under the terms of the agreement and in doing so seek to alter the song. For example, the publisher may want to use the songs in television commercials, as part of a political campaign, or in movies. The publisher may want to alter some of the words slightly to make the song more marketable in certain territories or may want to translate the song into a different language altogether.

Negotiation on this issue will vary depending on the different philosophies of the parties involved and their relative bargaining power. Artists who take a strong stance on the publishers' freedom in this area may find themselves without a deal. More often than not, the publisher will agree to limitations on its freedom in respect to the use of the songs for political purposes or in X-rated films, for example. Finally, parties may agree as a part of negotiation on a higher degree of freedom on the publisher's part where the artist is in an unrecovered position. When the income derived from the songs has eclipsed advances provided to the artist then the artist may be granted with a right of pre-approval prior to the use of the songs in situations which might be disagreeable to the artist.

## Conclusion

The songwriter/publisher relationship can be a fantastic relationship when the publisher has a strong belief in the material being written by the songwriter and actively seeks out income by exploiting the songs. If the publisher is merely sitting back and collecting the songwriters' money the parties should consider an administrative deal rather than a publishing agreement. An administrative deal involves the publisher merely collecting the songwriting income for a fee which is much less than what an active publisher takes for its services.

*CHRIS IS THE FORMER LEAD VOCALIST FOR THE JUNO-NOMINATED ACT, ONE. HE HAS FUNCTIONED AS AN ARTIST MANAGER, BOOKING AGENT, SONGWRITER, CONSULTANT, PUBLICIST, BOOKKEEPER, JOURNALIST AND TOUR MANAGER OVER THE PAST 15 YEARS. HE IS CURRENTLY PRACTISING LAW WITH THE TORONTO LAW FIRM OF PAUL, SANDERSON & ASSOCIATES. HE WILL SOON RELEASE HIS FIRST BOOK TITLED, "AN INTRODUCTION TO THE MUSIC BUSINESS: AS TOLD BY THE PEOPLE WHO LIVE IT", SCHEDULED TO APPEAR ON BOOKSHELVES IN THE FALL OF '97.*

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For more information contact: Fender Musical Instruments, 7975 N. Hayden Rd., Ste. C-100, Scottsdale, AZ 85258 (602) 596-9690, <http://www.fender.com>



## MEINL CYMBALS

Meinl Cymbals has released the new XL Cymbals. This new line is included in the Classics and Raker Series in 14", 15", 16" and 17" XL Crashes as well as a 20" Ride. For more information contact: Direct Music Supply, PO Box 341, 4500 Queen St., Niagara Falls, ON L2E 6T8 (800) 828-1601, FAX (716) 285-8760.

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Amada Guitars have released classical nylon string guitars in five sizes ranging from one-quarter to full, in scale dimensions from 17 to 25.5 inches. Variations in the size of hands and arm-length give each student different needs. These guitars feature a Rosewood fingerboard with optional Mahogany or Oak backs and sides. Hand crafted in the Czech Republic, Amada guitars are designed to encourage the musical development of students. For more information contact: Geneva International Corporation at 1-800-520-9970, 29 East Hintz Rd., Wheeling, IL 60090 (847) 520-9970, FAX (847) 520-9593.





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- S/O Domenic Troiano, Prism, Irish Rovers, Moe Koffman, Keyboards
- N/D Anne Murray, Max Webster, Minglewood Band, Maynard Ferguson, The Nylons, Arranging, Guitar Collections

## 1980

- J/F Trooper, Segarini, Ronnie Prophet, Andrew Davis, Managers
- J/A Dan Hill, FM, Powder Blues, Morgan Davis, Show Playing for Guitar, Radio Airplay
- S/O David Clayton-Thomas, Downchild, Nash the Slash, Hearing Loss

## 1981

- M/A Ronnie Hawkins, Rough Trade, Liona Boyd, Brian Harris, Building a Mini Practice Amp, Building a P.A. Mixer

## 1982

- J/F Toronto, Goddo, Lenny Breau, Marek Norman, Spotlight on Halifax
- M/A Saga, David McLey, B-Girls, Pat LaBarbera, Battery
- M/J Chilliwack, Shari Ulrich, Daniel Lavoie, Performing Rights
- S/O Diane Tell, David Wilcox, Doug Bennett, Linda Manzer, Anvil
- N/D Loverboy, Andrew Hermant, Wayne Rostad, V.E.J.I.

## 1983

- J/F Payola\$, Kate & Anna McGarrigle, Figgy Duff, Mary-Lu Zahalan
- M/A Rough Trade, Rob McConnell and The Boss Brass, Dick Damron, Terry Crawford, Sam Moon
- M/J Liona Boyd, The Spoons, Raffi, Rational Youth, Do It Yourself Percussion
- J/A Headpins, Carroll Baker, John Kay, Luba, Garrison Brothers, Resonator Guitars
- N/D Oscar Peterson, The Lincolns, Jarvis Benoit Quartet, Wildroot Orchestra, Image - Part II

## 1984

- J/F Bryan Adams, Messenjah, Ocean Limited, Spotlight on Montreal - Part I
- M/A Men Without Hats, Geoff Edmunds, Tommy Banks, Spotlight on Montreal - Part II
- M/J Sylvia Tyson, Teenage Head, Anne Mortifee, Peter Chipman, Sonic Fundamentals for Musicians
- S/O Saga, Darkroom, MIDI, Making a Video, MuchMusic - Video Airplay

## 1985

- M/A The Spoons, Jane Siberry, David Foster, Computers and Music II
- May Kim Mitchell, The Box, Recording Live to Stereo, Computer Music Software
- Jun. Corey Hart, Murray McLauchlan, L'Etranger, Electronic Drum Jungle - Part I, Lighting Guide - Part I
- J/A Honeymoon Suite, Leonard Cohen, Johnny MacLeod, Terry Clarke, Electronic Drum Jungle - Part II, Lighting Guide - Part II
- S/O M+M, Spotlight on Vancouver, Lighting Guide - Part III, Electronic Percussion Accessories

## 1986

- J/F Joni Mitchell, Loverboy, Music Publicity, New Music, Pro Keyboards - Part I
- J/A Luba, 54\*40, Musicians' Money, Cover Bands, Computer Music

## 1987

- J/F Glass Tiger, Liona Boyd, Gold Radio, Percussion
- M/J Bruce Cockburn, Rock & Hyde, Music Sponsorship, MIDI
- S/O Platinum Blonde, Chalk Circle, Rock Critics, Guitar
- N/D Loverboy, Haywire, Rock Fashion, Sound on Sound

## 1988

- M/J Honeymoon Suite, The Tragically Hip, Downchild, Michael Breen, MIDI
- J/A Glass Tiger, Neil Young, Home Recording, Spotlight on Montreal
- S/O Red Rider, Jeff Healey, Art Bergmann, State of the Guitar

## 1989

- N/D David Wilcox, 54\*40, Cutting Crew, Avoid Getting Ripped Off, Putting a Sound System Together

## 1990

- J/F Jane Siberry, Daniel Lanois, The Scramblers, A&R Directors, Music Education
- M/J Alannah Myles, The Box, Paul Janz, Are You Ready for Management?
- S/O Jeff Healey, Celine Dion, Northern Pikes, Getting Legal Advice - Part I, Home Recording
- N/D Blue Rodeo, Seventh Son, Patricia Conroy, Getting Legal Advice - Part II

## 1991

- J/F Alias, Sneaky James, Bob's Your Uncle, Making Your Own Video, Music Education
- M/A The Tragically Hip, Barney Bentall, Keyboards, Spotlight on Vancouver
- M/J Neil Young, Annihilator, Bootsauce, Home Recording
- J/A Sue Medley, Roch Voisine, Wild T & The Spirit, Vintage Guitar Collecting, Canadian Guitarists
- N/D Grapes of Wrath, Lee Aaron, Chrissy Steele, Darby Mills, Brighton Rock, Percussion

## 1992

- J/F Robbie Robertson, Crash Test Dummies, Rita Chiarelli, Music Education, Build Your Own Tube Di
- J/A Kim Mitchell, Brian MacLeod, Monkeywalk, Home Recording, Compilation CDs
- S/O Bryan Adams, Prairie Oyster, Bourne & MacLeod, Live Sound
- N/D Jeff Healey Band, Sloan, Leslie Spit Trio, Future Beat

## 1993

- J/F Triumph, Paul Janz, Making it in L.A., Music 101
- M/J The Pursuit of Happiness, Pure, Guitarmania, Montreal Jazz
- J/A 54\*40, Moxy Frúvous, Wild T & The Spirit, Live Sound & Touring
- S/O Holly Cole Trio, Cassandra Vasik, The Boomers, Home Recording
- N/D Bruce Cockburn, Doughboys, Charlie Major, Percussion

## 1994

- M/A 15th Anniversary Issue, 15 Years of Great Music
- M/J Loreena McKennitt, Maestro Fresh-Wes, West Coast Music, Guitarmania
- J/A Barenaked Ladies, The Celine Dion Band, Ben Mink, Bass
- S/O Rheostatics, Creative Recording, The Musicians' Guide to Nashville, Industrial Music

## 1995

- J/F The Tragically Hip, Dream Warriors, One Horse Blue, Careers
- J/A Devin Townsend, Bourbon Tabernacle Choir, The Care and Feeding of Your Manager, Music Software
- N/D Jane Siberry, Bass Is Base, Alannah Myles, Drum Explosion '95

## 1996

- J/F Junkhouse, Alex Lifeson, Ashley MacIsaac, Music Education
- M/A Blue Rodeo, Cowboy Junkies, Jazz in Canada, Bass Solos '96
- M/J The Alanis Morissette Band, The Sattalites, Megan Metcalfe, Guitarmania
- J/A Bryan Adams, Son, Brian Hughes, Special Effects
- S/O Moist, Blackie & The Rodeo Kings, Sloan, Amplification
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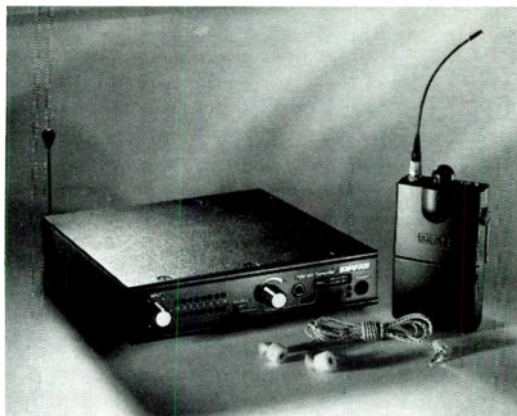
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# SHURE PSM600 SERIES PERSONAL STEREO MONITOR SYSTEMS



Shure's new PSM600 Personal Stereo Monitor Systems are available in both UHF wireless and hard-wired versions that are expressly for stage use. Capable of delivering consistent, high-quality audio through new proprietary EI Earpieces, each system incorporates body-pack functions which afford the performer direct control over volume, balance, and Shures's exclusive MixMode feature.

By eliminating the need for traditional floor wedge monitors, performers using PSM600 systems enjoy lower stage volumes with increased intelligibility. For singers, this means less vocal strain. In addition, the reduction in on-stage volume increases fidelity in the house mix while reducing the chances of feedback. Used properly, a Shure

PSM600 Personal Stereo Monitor System can also serve as a safeguard against high sound pressure levels that can damage hearing.

On an operational level, the PSM600 wireless unit operates in the 626-662 MHz range of the UHF band. There are a total of 10 frequencies available, each of which is fully compatible with all other Shure UHF and VHF systems. Equipped with two selectable frequencies to provide touring artists with protection from interference, the system also features tone key squelch to help eliminate reception of spurious signals. The P6T Transmitter includes stereo input level LED strings, mono-stereo source select, and headphone monitor output with volume control, all in half of a rack space.

The personal body-packs of both the hard-wired and wireless PSM600 systems share many professional features, including stereo operation, a defeatable fixed-threshold peak limiter, volume and balance controls, dual-mode EQ switch, and MixMode operation.

Exclusive to Shure PSM600 systems, the MixMode feature provides users with the option to send and receive a pair of mono mixes rather than just a single stereo mix. In this mode, the balance control adjusts between the two mono mixes. This enables each musician to adjust his own volume relative to the rest of the mix.

For more information contact: A.C. Simmonds & Sons Limited, 580 Granite Court, Pickering, ON L1W 3Z4 (905) 839-8041, FAX (905) 839-2667.



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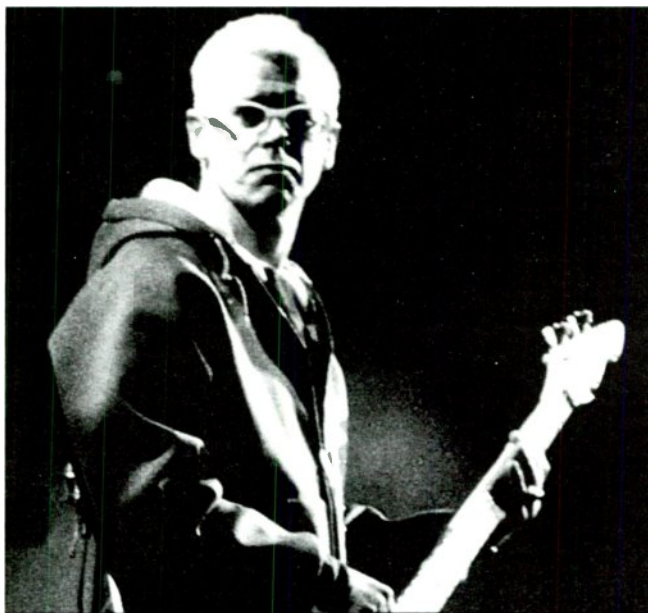
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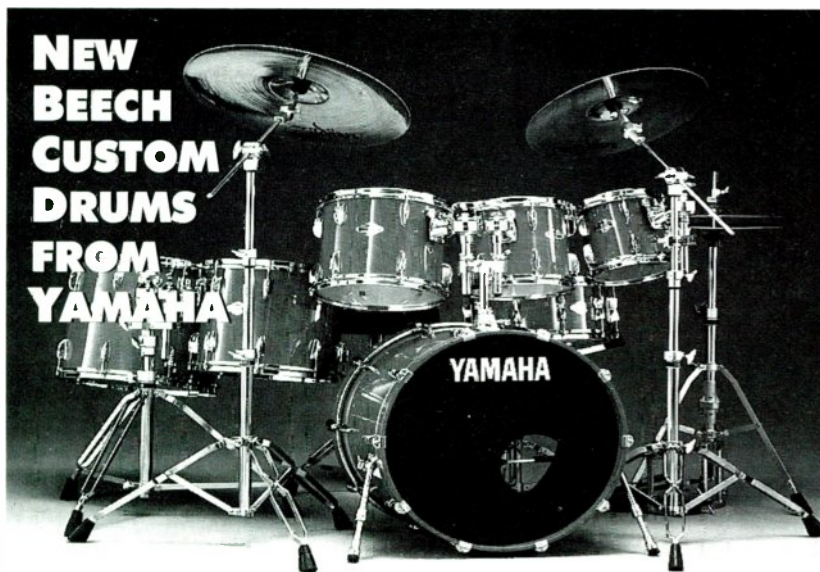
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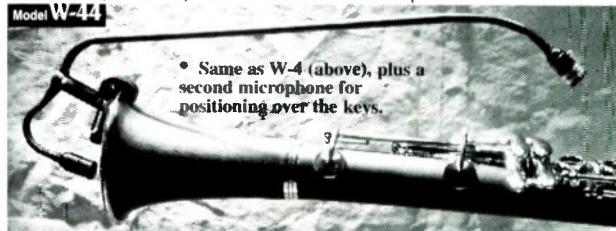
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- Same as W-4 (above), plus a second microphone for positioning over the keys.

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The Fender Passport Self-Contained Portable P.A. System has a wide array of applications — from night club acts to business seminars, traveling DJs to aerobics classes, and anything else imaginable.

Passport has the look and weight of a medium-sized suitcase, and is just as comfortable to carry. This sleek package

opens up to reveal a complete P.A. system, including two full-range cabinets, a self-powered mixer, two dynamic microphones, and all necessary cables. Setting it up is no more than a five minute process, even for the novice; but its inherent ease-of-use and portability does not end there.

Breakthrough technology allows it to be hooked up anywhere in the world, and also adjusts load requirements to eliminate the potential for damaged speakers due to low or intermittent power conditions.

With the Passport's "one-finger" touch controls, it's simple to dial in the sound and change it on the fly. A simple and reliable digital reverb provides a variety of rich effects at the touch of a button. Passport users will appreciate the sensible V.I.P. (Vocal Input Priority) feature: it automatically reduces the background music level when someone begins to speak, then restores it when the person stops speaking.

With the versatility to cover almost any situation, Passport's four channel eight input (4 line, 4 mic) mixer features two additional stereo channels for audio playback from CD and cassette players.

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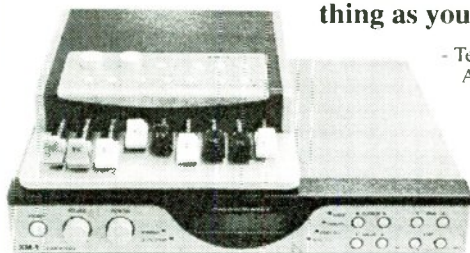
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Operation is through a fully labelled and intuitive 7-button membrane keypad. Since recording is digital on non-volatile flash memory, each recording is stored separately and easily found. Each can be individually deleted which consolidates remaining recording capacity. Recordings do not risk malfunction or mechanical damage which can occur with tape cassettes. Stereo input and output 3.5mm jacks allow connection to other essentials. Musician's Pocket Memo connects to headphones, external mikes and speakers, studio equipment, PCs and directly or through mixers to electronic instruments. For example, electric guitars need only a simple \$2 mechanical jack adapter. Electronic keyboards and other high power equipment can connect through a mixer.

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Electro-Voice is introducing the T221M biampable, 12-inch, two-way floor monitor, the first floor monitor in the T-Series line. With 400-watt long-term power handling and 100-20,000 Hz frequency response (+3 dB), the T221M is truly a professional-grade, tour-ready floor monitor. Touring professionals will notice flatter, broader frequency response and clearer, more articulate vocals. Built with renowned Electro-Voice components, the T221M includes the DH2T compression driver with two-inch, titanium diaphragm, and high-power, cast-frame, 12-inch woofer with 1,600 watts peak power handling capacity. EV's exclusive Resonant Drive technology smoothes the high frequencies producing surprisingly flat response which reduces the potential for feedback.

The unusual cabinet shape is unique to most floor monitors. Made from curved, 3/4-inch, 12-ply plywood with a textured black finish, the T221M has a very professional, low-profile look for those who want very high performance from a nearly invisible wedge.

The new Electro-Voice T221M also features biamped or full-range operation, and EV's proprietary PRO circuitry which protects the compression driver from accidental overload. For more information contact: EVI Audio Canada Inc., 345 Herbert St., Gananoque, ON K7G 3V1 (613) 382-2141, FAX (613) 382-7466.

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## **SENNHEISER 1081/1083 MIKROPORT SYSTEMS NOW AVAILABLE IN VHF**

Sennheiser announce the replacements for the 1051/1053 VHF radiomicrophone systems. Now with six switchable frequencies, better RF filters making for improved suitability for multi-channel systems, improved interference rejection and a longer operating range due to higher receiver sensitivity.

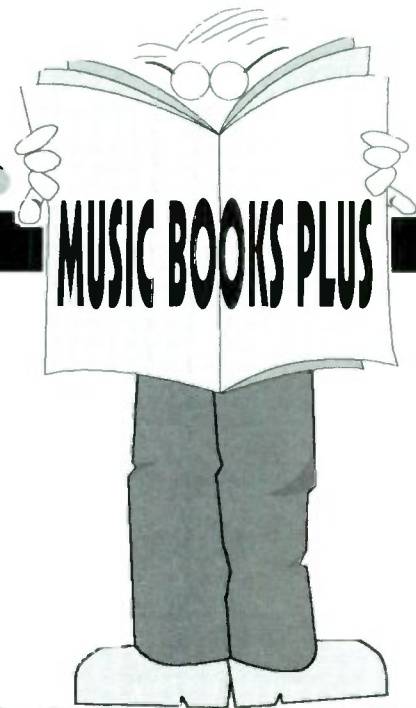
Both VHF systems are supplied complete with all necessary accessories—ready for immediate use. A system consists of a true diversity receiver, with either a hand-held transmitter (System 1081-V) or a pocket transmitter with clip-on microphone (System 1083-V). Within a switching bandwidth of 7 MHz the user can choose between six frequencies, which accounts for the high flexibility of the system. The true diversity receiver is fitted with all the features that are essential for professional RF transmission: state-of-the-art PLL circuitry, “HiDyn plus” noise suppression system for superb audio quality, and an Advanced Mute Function for muting the receiver in the case of interference. Another professional feature: two receivers can easily be slotted together and fitted in 1U of 19” of rack space without any additional adaptors being required.

Both transmitters of the new VHF systems have excellent audio quality, switchable sensitivity, and an operating time of up to eight hours — which is ample even for long performances and presentations. The 1081-V system contains a hand-held transmitter with a super-cardioid dynamic microphone head and an RF output of approximately 20 mW (this may be reduced in certain countries due to local radio-communications regulations). The antenna has been integrated into the body of the transmitter which sits comfortably in the hand due to its ergonomic design and a weight of only 250 g including battery. The 1083-V system comes with a small but powerful pocket transmitter and an MKE 2 miniature condenser clip-on microphone which is ideal for any application where an unobtrusive microphone is required. For more information contact: Sennheiser Canada Inc., 221 Labrosse, Pointe-Claire, PQ H9R 1A3 (514) 426-3013, FAX (514) 3953.

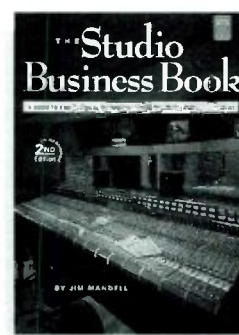
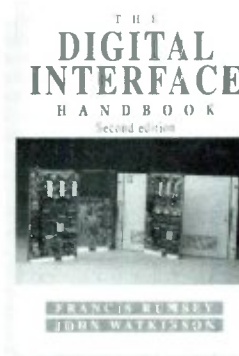
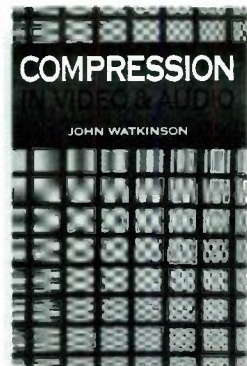
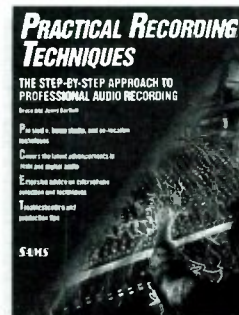


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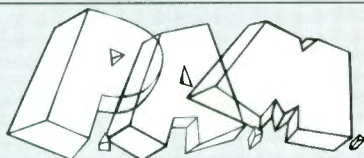


QSC Audio Products has announced the addition of the Powerlight 1.6 to their Powerlight Series of amplifiers. The Powerlight 1.6 has been tailored for biamp applications, providing a low distortion class AB output circuit for the high frequency channel and a powerful high-efficiency 2-step linear output circuit for the low-frequency channel. A special high-voltage power supply and output circuit optimizes power at 8 and 4 ohms, delivering 500 watts on the high-frequency channel, and 1,100 watts per channel at 4 ohms on the low-frequency channel.

Weighing 18 lbs. (8.2 kg) and only two rack spaces high, the amplifier is ideal for touring sound applications such as bi-amped main speakers, stage monitors, keyboard, and bass guitar systems. Audio circuits are based on proven QSC linear output circuit topology to insure legendary QSC sonic performance and reliability.

Other standard features include independently defeatable clip limiters, detented calibrated gain controls, Neutrik "combo" connectors with both XLR and 1/4" inputs, LED meters that indicate signal level and amplifier status, and a stereo/parallel/bridge switch. An HD15 "data port" connector allows an interface to QSC's CM16 MultiSignal Processor, which provides remote signal processing and amplifier monitoring and control by computer over an Ethernet network. A pair of contacts on the rear panel for remote power supply control allows the user to set one or more PowerLight amplifiers in "standby" mode, which eliminates inrush current when switching the amp on.

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



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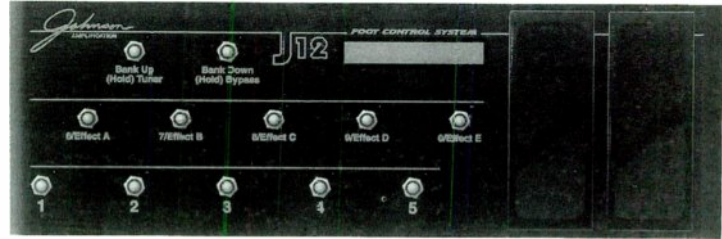


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Designed to get the most out of the Millennium and Marquis amplifiers, the J-12 is also completely compatible with Digitech's 2112 SGS, GSP 2101, Valve FX and Legend II guitar preamp/multi-effect processors. Housed in a heavy-duty metal chassis with durable metal footswitches, the J-12's LCD display is easy to read. For more information contact: Erikson Music, 620 McCaffery, St. Laurent, PQ H4T 1N1 (514) 738-3000, FAX (514) 737-5069, 75430.3357@compuserve.com




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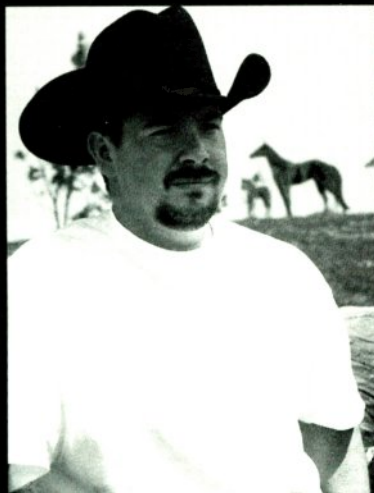
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# Showcase

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## Shawn Sanford

**Style:** expect country

**Line-Up:** Shawn Sanford (lead vocals, acoustic guitar, background vocals); Mary Lynn Wren (background vocals); Ruth McGinness (background vocals); Shawn Bryan (drums, rainstick); Rick Hill (acoustic guitar, standup bass); John Grant (guitar); Darrell Goodman (bass); Richard Uglow (keyboards); Mark Haines (mandolin); "Mickey" Andrews (steel guitar); Ian Guenther (fiddle); Norm Barker (tambourine)

**Contact:** Shawn Sanford, c/o B.A.S.S. Music, P.O. Box 10, 175 Bloor St. E., Toronto, ON., M4W 3R8; (416) 969-3729 or (905) 844-1278

Unexpected. Sure is. An unknown Toronto country singer snags previously unreleased original material by Garth Brooks, John Berry and Duane Steel for his debut album — and does it justice. Shawn Sanford listened to over 200 songs pitched his way by various publishers and songwriters, before settling solid on the seven deadly wins found on his album, *Unexpected*. Owner and operator of a pure, sweet, country voice, the Calgary-born Sanford gently delivers Steel's "Little Touches" about simple gestures of love, like a phone call or kiss on the cheek. The original Brooks tune, "Slow Down" is an emotive ballad which looks at the changing face of a working man ravaged by stress. And the first single, "She Has Walked Through Fire", by Berry, is both apologetic and confessional, loving and inspirational. Recorded in just under a week at Toronto's Studio 92 with engineer Norm Barker, the album also includes songwriting contributions by Johnny Douglas, Tim Taylor, Tom Paden, Ken J. Salaets and T.W. Barber.

## Dot-5-0

**Style:** songs in the key of a 13-year old  
**Line-Up:** Jeremy Rusu (drums, vocals); Clint Bowman (bass); Dave Brown (saxophonist); Eric Loewen (guitar); Randy Rusu (guitar)

**Contact:** Enzo Petrungaro, 410 Sherbourne St. Toronto, ON M4X 1K2; Clint (204) 237-6502

Look out Hanson, Dot-5-0's 13-year old Jeremy Rusu is coming through! The blind, singer-drummer with the prepubescent falsetto has a penchant for soul-drenched pop. Sharing the same birthday as Stevie Wonder, the musical prodigy plays drums, guitar, keyboards, harmonica, Flugelhorn, banjo and accordion. While his instrument-of-choice is drums, Rusu composes on piano or acoustic guitar. The band, named after the Braille contraction of the word 'one' (as in #1), is comprised of former members of Winnipeg indies Dub Rifles, The Unwanted, Living Proof and Monuments Galore (one of whom is Jeremy's father, Randy). A two-song cassette, featuring a bluesy ballad "School Days" and the reggae-tinged "Braille 'N' Speak" (a talking Braille computer), is all that's been officially released at the moment. It was recorded at Channels Audio in Winnipeg in January '97



with co-producer Howard Rissin. The young Rusu has a workable catalogue of over 20 original songs, which Dot-5-0 recently recorded at Toronto's Chemical Sound. The kid's charm is immeasurable and will only grow as he does.



## Blisterine

**Style:** unPure pop

**Line-Up:** Mark Henning (bass, vocals); Tarbash (drums); Malcolm Tente (guitar, vocals)

**Contact:** Ponce Rocket Records, P.O. Box 4078, 349 West Georgia St., Vancouver, BC V6B 3Z6 Ph/Fax: (416) 762-BENT; malcolmt@axionet.com

Ex Pure founder Mark Henning resurfaces on *So I Have Them*, the debut from his new band, Blisterine. Recorded and mixed by Henning at Tomorrowland (and produced by the band), the Vancouver power trio has the rips and tears of an old pair of Docs, some of the twitches that come with too many sleepless nights, and the melodic nicety of those little kittens streetkids like to cuddle for appearances. "Clean Break" starts as nasty and raw as any old punk song, then cuts in with a sweet incongruous pop chorus, and so it goes...nasty...sweet...nasty...sweet. The next cut, "Gratitude", is a little more straightforward, or so it seems..., before a jazzy interlude interrupts the melodic rock. "This is only the beginning of our adventure," Henning sings. He isn't kidding. While there's more "normal" pop tracks like "Mr. Right" and "Goldfish" on the recording, Blisterine oozes humour on the one-and-a-bit minute punk assault "Dipshit In A Pickup Truck." Hennings voice is certainly rough around the edges, like he needs a good gargle, but it works — probably more so live.

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