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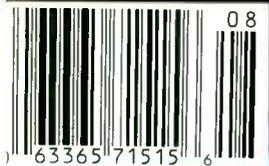
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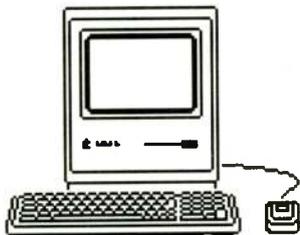
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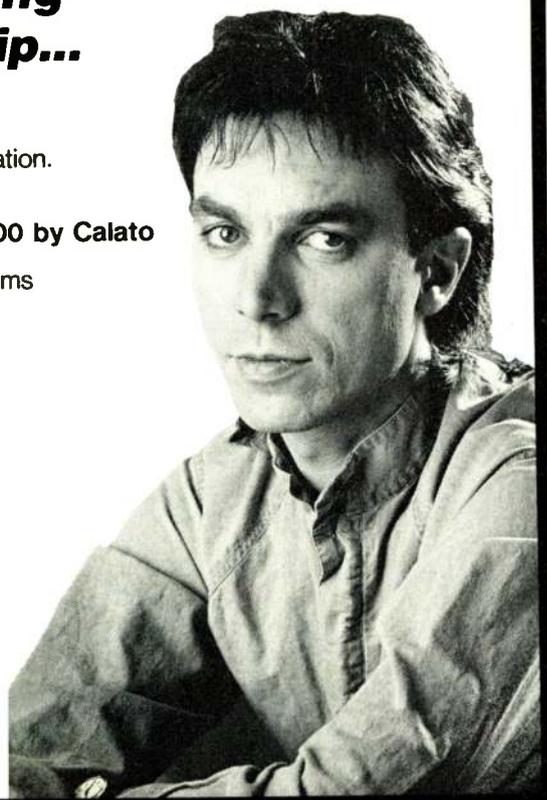
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Advertising And Q107's Homegrown

One element establishes the character of a magazine more than any other. It's not the cover, nor the letters from reader, nor the photos, nor the stories inside — it's the advertising. It's the sheer volume and nature of the advertising in *Canadian Musician* that makes us a unique magazine in Canada.

Unlike general interest consumer magazines where the target readership and content tend to be soft, *Canadian Musician's* target audience is well defined. It's defined by the symbiotic relationship between our editorial content and the advertising. We look upon our advertising as a barometer on how well we are serving you the readers; as endorsements from the musical instrument industry and others serving the amateur and working musician.

Our display advertising provides an enormous amount of useful information about products and services. Classified is a useful hodge-podge of notices speaking to musicians about everything from guitars and cassette courses to legal services and graphic. We will introduce a new advertising section next issue called Marketplace. Marketplace will feature service and retail advertisers needing more space and graphics design than possible in the classified section.

I would like to take this opportunity as well to let you know there is an abundance of free product information available from our advertisers. Each issue of *Canadian Musician* features a reader service card that you can fill in and mail (postage paid) to our office. We then send you enquiries to the advertisers

that you've indicated an interest in. It's a great way to check out new products in the comfort of your own home.

•••

I recently participated as a judge in the Q107 radio Homegrown contest in Toronto. I had done this once before (the year The Jitters won.) While the efforts of the station are laudable to stage this competition each year, I'm a little concerned about the judging process itself. This year Q107 received over 1300 cassette tape entries from Toronto area bands, all hoping to be among the nine finalists to appear on the *Homegrown* album.

The judging took place at a night club called Rock and Roll Heaven, where about 20 journalists, A&R men and others assembled to listen to some of the entries. It was announced at the beginning of the session that we would be listening to the 25 semi-finalists that had been chosen from the 1300 entries prior to the official judging. We listened to the 25 bands, recorded our scores for each and that was the end of it.

What I found particularly irksome about this whole process was that there was no industry participation in whittling down the "over 1300 entries" down to the 25 we were, so-called, judging; and there was no explanation on how this part of the process worked.

Clearly, the most critical part of the process was going from 1300 to 25 rather than from 25 to 9.

If Q107 truly wants music industry participation in judging their Homegrown contests, get us involved earlier when it really means something.



Ted Burley
Editor



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FEEDBACK

Ad Was More Insightful

I am disappointed with *Canadian Musician* and hopefully you will accept my criticism. I'll try to be a little more creative than to say, "NO MORE SHIT", as one of your published letter writers proclaimed in the April edition. I am sincerely interested in the production of a better *Canadian Musician* magazine.

It is very hard to see who you are writing for and who you expect your buyers to be. The name *Canadian Musician* leads me to think that it is a trade magazine geared to musicians or those who wish to be thought of as musicians. Of course I expect fan-magazine-type articles to make your articles more accessible to non-musician buyers. However, I don't see your articles going beyond the autobiographical, shallow side of music. You cover Canadian acts, which is good, but have you ever thought of covering bands or trends in the music business which are not fully institutionalized? There are many more topics than top 40 rock bands to cover in the music business. I noticed that even your article "Canada's Top Drummers" contained much of the same top 40 flair. (At least you are consistent.) I know that Barry Keane and Paul Delong are far more than just band drummers being functional, as they do a lot of work outside of their respective groups, but what does it really matter what the others have to say. Just because they cut an album which sells doesn't make them an authority on percussion. Working, creditable studio and gigging players would have been a better qualitative decision. The Sabian commercial on page 51 (April) was more insightful.

It is good that you cover aspects of the music business, but I wish that more attention would be spent outside of image creation. Image is important in a band context but even then it isn't everything. What about musicians who want to network and do gigs and studio work? I am very interested in how to survive as a musician. The only option *Canadian Musician* offers me is to get on the country/rock bandwagon, or buy a new wardrobe and join the rest of Canadian acts who do actually depend on image, namely, all the bands which you cover.

Warren Shot
Toronto, ON

The Reality Of The Business

May I take this opportunity to praise *Canadian Musician*? As a non-musician, but strong supporter of a Canadian identity in the music in-

dustry, I am learning a lot about just how hard our talented people work at their craft. It is fantastic that the musicians are given the opportunity to share their experiences both positive and negative. It is because of that that your magazine reflects the reality of the business.

As a suggestion, I would like to see a few more items about the handicaps of starting here, as opposed to the U.S. and how we can all help to change that reality. We should learn to hold our heads high when speaking of the talent we have to showcase.

I agree with Greg Berneshawi, of Montreal, who expressed an interest in seeing Gowan on the cover of *Canadian Musician*. He is a very talented and educated musician. His band has also matured incredibly, and I would enjoy knowing their methods and background.

Mrs. B. (Powles) Baltessen
Toronto, ON

Crappy Nonsense

I totally agree with the feedback in one of your editions. It is the one about your magazine having faggots in it. Sorry to say, but it really is crappy nonsense you publish. *Guitar Player* although American, is much more interesting. If Canada has such promising musicians, why can't we have a promising magazine for them. The main constructive criticism is the range of musicians and bands you do interviews with. They are all sappy, trendy garbage. Try some variety! I hope the next letter to you will be a more positive one. My access to your magazine is through my older brother's subscription that he received as a gift.

Dave Schaefer
N. Vancouver, BC

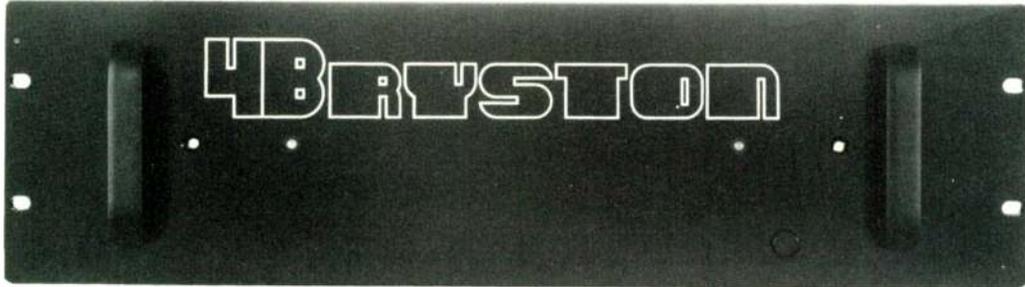
Where Was Neil Peart?

I recently came across the April '88 issue of your magazine and read something (or should I say, didn't read something?) that disappointed me.

A recent article, entitled Canada's Top Drummers was missing something. I was amazed at the fact that one of your contributing writers could overlook the greatest drummer around — Neil Peart of Rush. Neil Peart is one of the most overlooked musicians around, but anyone who knows anything about music or has bothered to listen to a Rush album, knows that Neil Peart is truly one of Canada's Top Drummers.

Mark Chenier
Windsor, ON

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FEEDBACK

**Thriving Scene
In Vancouver**

Re: Letter from John Mosby: With reference to your letter in the June issue of CM, Mr. Mosby, you are right about the fact that music is now globally accessible. In fact, in our business, we are noticing how small the world is truly becoming even with the frustration voiced by many musicians when it comes with getting their music out to the market, specifically with regards to the US market and the problems involved with distribution.

I would however like to point out that from much of our industry's perspective, I think Canada's music scene is thriving in many other places than in Toronto. Vancouver, as an example, is bustling with live bands in clubs, recording studios are attracting many world talents, the film and video activities are increasing every day, and many musicians and actors are beginning to make Vancouver their new home.

Toronto's dominance of the business scene far outweighs its activities in the music world and this should inspire confidence to all Canadians. There's lots of music going on!

PS, send me your "Howard Pawley Bagpipe" sample for my S900!

Peter L. Janis
Manager, Product Development
TMI
Port Coquitlam, BC

**Schools Feature Should
Have Been More Critical**

Re: Canada's Top Music Schools, Feb. '88 issue: I was somewhat disappointed by this feature.

Would it not have been possible to attack this from a more critical angle? Having been a student of music and computer science at the University of Toronto for some years now, I would take issue with most of your assertions regarding the university's Faculty of Music and its "remaining in step with technology."

Some very important work in computer music has been done at the university over the past decade, however this was mostly under the auspices of the Computer Science Department from what I can tell and it appears to me that there was little to no cooperation between their main computer music man, Bill Buxton, and the Faculty of Music.

As a former student of the University, I was for the most part quite distressed by the Faculty of Music's apparent refusal to keep abreast of the revolutions in electronic and

computer technology and their inevitable implications for the musical arts.

R.J. Fleck
Toronto, ON

**The 68030
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Concerning Carmin J. Bonanno (Voyetra Technologies, Mamarrack, N.Y.) and his letter criticizing the Dec. '87 article by Chris Chahley (Choosing Your Music computer), he states that the 80386 is a 32 bit processor that equals and surpasses any of the 68000 generation processors in speed, etc. This is nonsense, as the 68020 has aclk. speed of 25 Mega Hz.; which makes it 5 Mega Hz. faster than the 80386 at 20 Mega Hz.

Tim J. Lawrence
President, Delta Music Research
Calgary, AB

**Recording Schools Are
Bad Investment**

After reading your selective guide to Canada's top music schools, I would like to provide some insight from the perspective of a student who attended one of these schools that specializes in the techno-artistic field of recording engineering/production.

Firstly, I disagree with Mr. Wolfe's belief that there has never been a better time to get into music education in this country. Many of these schools have only been with us for a short time; many less than 10 years, hence, as institutions they are still trying to define their niche in the industry. Also, they are still growing, but most importantly, they are lacking some important institutional machinery like student representation. This means that there is not any formal channel through which students can see to it that their interests are being looked after.

What is really disheartening about the whole scenario is that, many students believe that by jumping through the hoops that a particular institution holds in front of them, they will receive their just reward at the end of it all. In reality, the music industry is one where you have to make your own hoops.

These schools are expensive since they are not subsidized by provincial governments (save the colleges and universities who offer chiefly music performance programs).

Evan Thompson
Toronto, On.



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World Radio History

GB Sound 'Rock Sessions' Feature Well-known Players

by Dara Rowland

Music clinics have been around a long time, but Burlington, Ontario's GB Sound has added a new twist to the concept.

Since the fall of '86 store manager Darrell Brown has orchestrated Rock Sessions, informative clinics which focus on career possibilities within the expanding music industry. Aimed at the parents of their 300 plus music students, past Rock Sessions have featured such well-knowns as bassists Gary Lalonde and drummer Dave Betts of Honeymoon Suite, veteran percussionist Jorn Anderson, and Mark Caporal of Eye Eye, who spoke from experience about contracts, royalties, lawyers and agents.

"There's a stigma about the industry", says Brown, "that it's not a decent industry — but it is, and it's lucrative. There are rep-

utable people in the business making a living."

Last summer Brown expanded the one hour talk session format to encompass an entire weekend. Sponsored by GB Sound as the one-night events, that Rock Session featured Honeymoon Suite members Betts and Lalonde, among other musicians as well versed in the business. For two days students, broken into small groups, rehearse two to three songs of their choosing under the direction of a professional. On the final day, they perform for an audience with full PA and lights. Needless to say, Brown hasn't had to advertise his program; all 125 places fill immediately.

He says the idea has caught on so well, he'll offer the weekend Rock Session again this summer, during the last week of August.

For more information, contact G.B. Sound (416) 632-3887.



Gary Lalonde of Honeymoon Suite

Matt Zimbel Hosts Segments Of *Wired*



Wired, the new 60-minute British music magazine program which premiered on CBC-TV June 9, has appointed Matt Zimbel as Canadian correspondent.

From rock to rap, funk to folk, *Wired* presents the music of the street, the stars, the news from the music capitals of the world. Presented by Tim Graham from London, Lenore Pemberton from New York and Matt Zimbel from Toronto, *Wired* reports on all aspects of the music business.

Matt Zimbel has been the band leader and percussionist of the Toronto-based band, Manteca, for nine years. In 1987 he was voted Top Record Producer by the Toronto Star Critics Poll.

Rockschool Video

Rockschool, television's only how-to rock music series, returned with eight new programs on the technology, techniques, and musical vocabulary used by today's professional rock groups. The lessons premiered on TVOntario in May. This time, the series focused on keyboards and vocals.

Hosted by music pioneer Herbie Hancock, *Rockschool* offers musicians at all levels of expertise — as well as rock music fans — a fresh understanding of instrumental techniques and music theory. It expands on the original series, first broadcast on TVO in 1986, that focused on the ways in which guitar, bass, and drums work together in a band.



Each half-hour program features specially filmed interviews with some of the world's most innovative players, concert footage of the great names in rock, and studio demonstrations by the *Rockscool* band.

Musicians can order a companion book and video package from TVOntario for \$49. Each kit includes one of six VHS video

volumes from all 16 of the shows, and one of two *Rockscool* texts: *Rockscool 1: Rock Styles for Guitar, Bass, and Drums*; or *Rockscool 2: Rock Electronics, Keyboards, and Vocals*. (Books can be ordered for \$17.95 each.)

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PRODUCT REVIEW:

Yamaha RGX612S

by David Henman

This guitar is an excellent example of Yamaha's commitment to quality. Everything about the instrument is solid, smoothly finished, and clean. Although it is a given that in order to produce a guitar of this calibre at such a low price there must be compromises made, it is next to impossible to uncover any. The RGX612S features a 24 3/4" scale maple neck with a wide-radius rosewood fingerboard, a basswood body with scalloped cutaways and "Access Angle" neck/body joints that allow easy access to the higher frets, and a new "Rockin Magic II" (RMII) locking vibrato system. The headstock has a

unique 3-D sculptured design, which can be user customized with the included cover plate, and is pitched at 14° for added downward tension at the nut. There is an unusual cutaway input jack hidden below the strap lock, to keep the jack and cable out of sight.

The pickup configuration here is the now standard two alnico single coil and one ferrite rear humbucker with coil-tap that I've come to love, although other guitars in the RGX600 series are available with either three single coil pickups, or two humbuckers, also with a coil-tap switch loaded into one of the tone controls. (Quite honestly, I wouldn't buy a humbucker-equipped guitar that didn't have coil-tap capability). Other RGX guitars are available with one humbucker, and one single coil with one humbucker. The guitar with which we were supplied for this review was a dark, rich candy apple red, but the 600 series is also available in pearl white, black pearl, and an absolutely seductive purple.

The instrument is fairly light in weight considering all the hardware it packs. There is a master volume and two tone controls, a five-position pickup switch, and all of the aforementioned hardware is black chrome. There are 24 jumbo frets, providing a full two

octave range. The action on this guitar was set low, but there was no buzz or rattle.

The first comments from my band members when I unsheathed this weapon at rehearsal were about its appearance. This is definitely one of the hottest-looking guitars you'll see displayed at your local guitar shop. Plugging it into my Rockman Rackmount Sustainer, I was immediately impressed by its clean, uncluttered, and incredibly powerful sound. The neck is fast, and sure footed. This guitar feels good, and is infinitely playable. You have the feeling that it could withstand a lot of punishment, a lot of hard, sustained playing, and bounce back without showing any signs of strain or weakening. I also liked the position of the volume control — right there when you reach for it.

If the RGX600S happens to meet your requirements and your tastes, be assured that you are dealing with an instrument of remarkably high quality and workmanship; a lot of instrument for the money, from a company that is huge in terms of both size and integrity.

(David Henman is guitarist in the group The Business).

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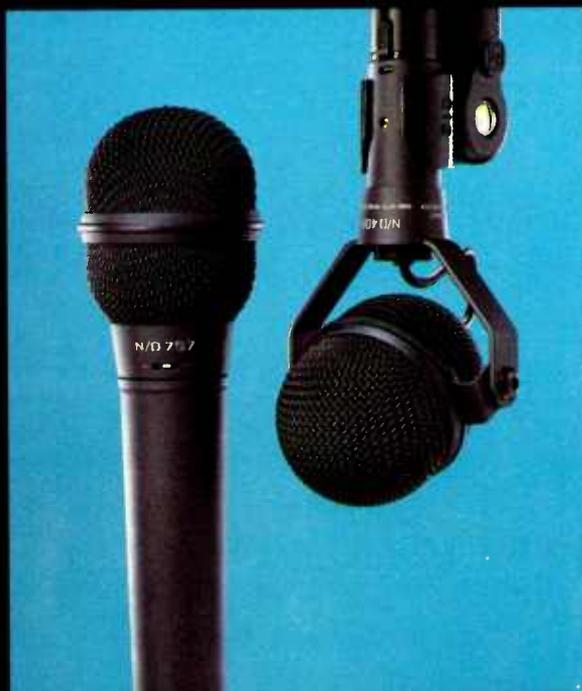
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DEF LEPPARD – Robert Scovill
Sound Engineer, Def Leppard

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PRODUCT REVIEW:

New Washburn Electrics, 29 and 36 Fret Models

by Steve Ranger

As well as being one of the oldest, Washburn is one of the few large American guitar manufacturers to make instruments of consistent quality and playability. Known historically for their acoustic instruments (I remember being particularly impressed with the Woodstock acoustic/electric thin line series), Washburn has also been making very good, if expensive, electric guitars.

Washburn's newest product is the *Stephens Extended Cutaway Series* developed by the American guitar builder Stephen Davies. Both electric and acoustic models are being made. The basic idea behind the series is, true to its name, the extended cutaway neck which dramatically increases the number of accessible frets, thus enabling the player to obtain notes previously only possible through contortions or string bending. The acoustics boast 24 frets which allows players to utilize classical positioning (thumb behind neck) to negotiate the upper registers. Japanese built, these instruments are constructed of rosewood, cedar, ovankol and spruce. 6 and 12 string models are available as are models fitted with pick-ups. They retail in the 900-1100 dollar range.

The electric series comes with either 29 or - believe it or not - 36 frets which expands the instrument's range to five octaves, 3 alone on the high E string. They are also loaded with features: Floyd Rose licensed tremolo, active electronics, active mid-range boost circuitry, superior hardware, etc. The finishes are wild - splashes of colour or cracked stone-like textures on a variety of base colours. All you need is technique, attitude and clothes to match. The model I tested was the EC29MI Spitfire. In addition to the above mentioned hardware, the guitar was a humbucking and a single coil pick-up in the neck position as well as a three way toggle switch for greater tonal variance. The guitar played extremely well, being highly touch sensitive - great big sounds can be obtained with a minimum of physical exertion. The action was low (and could easily be lower) and it stayed in tune when played hard and fast. The problem I had with the guitar had to do with the distance between the bridge and the neck being to my way of thinking, extremely short. When muting chords with my right hand I found I would be playing almost on the neck - I also found picking harmonics with the right hand more difficult due to lack of space. However, there were compensatory factors. The neck through body design made a vast amount of new notes and positions possible, octave playing was particularly enhanced as

was the accessibility of scales in the uncharted regions above high E. The price tag on this baby is fairly steep, \$1500 and change, but seems basically in line with the Charvels and Kramers of this world with which it is obviously meant to compete. All in

all a great guitar for the designer metal god next door.

(Steve Ranger is a Toronto-based guitarist.)

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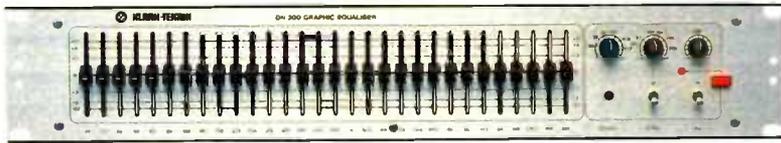
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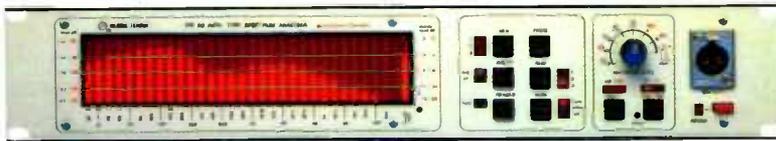
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PRODUCT REVIEW:

New Marshall Jubilee Series Tube Amps

by Steve Ranger

Marshall Amplifiers have for the last 20 years defined a wide variety of rock guitar sounds and are as familiar as Fender and Gibson in the catalogue of rock and roll hardware that has been influential and enduring. From Jimmy Page to Steve Stevens and lots in between the Marshall sound is patented as well as varied. The term most frequently applied to the Marshall's tonal characteristics is crunch; which implies many things. Firstly, there is the power elements involved, as there is no denying the charge obtained in driving a stack of speakers with two 100 watt heads. The term 'wall of sound' derives at least some of its meaning from the Marshall stack sound. It's loud and exciting. Secondly, another reason for the enduring popularity of the Marshall is its sustain qualities which for most rock players is essential. This is due for the most part to the combination of tube power and pre-amp circuitry (they do now however make MOSFET solid state amps) and the nearly exclusive use of Celestion speakers.

This past year Marshall introduced the Jubilee series to commemorate their 25 years in business. These all tube amps come in various combinations; 100 and 50 watt heads; 2-12 and 4-12 cabinets as well as 50 and 100 watt combo amps with the capability of using half or full power. The Jubilee series is distinguished from regular Marshalls with a change from black and gold to grey and silver casing and cover. The model I tested was the 2554 50 watt combo. The amp is all tube and features channel switching (footswitch or manually operated), a midrange boost on the rhythm channel and a high or low power switch (25 or 50 watts), invaluable for small clubs or rehearsing at low volumes. Full equalization (treble, mid and bass) as well as the familiar Marshall pressure control provide responsive tonal control.

The back panel has an effects loop with pre-set level controls, a direct out line, a footswitch jack and an additional speaker jack to connect to your stack. The amp comes with a Celestion G12 Vintage speaker made especially for the Jubilee series.

The amp performs well live and despite its size and power rating cuts well. The overall tone response from the amp is good with negligible break up in both the high and low frequencies at high volumes. The adjustable gain in the lead channel provides a lot of sustain as well as the right amount of crunch and distortion for rocking out. I have found it necessary to boost the treble and/or pressure

controls when playing in the lead channel in order to avoid an excess of midrange. Other players I've talked to have also raved about the Jubilee series as it seems to have brought

Marshalls into the '80s providing both power and subtlety in a relatively small and portable package suitable for many situations. (Steve Ranger is a Toronto guitarist.)

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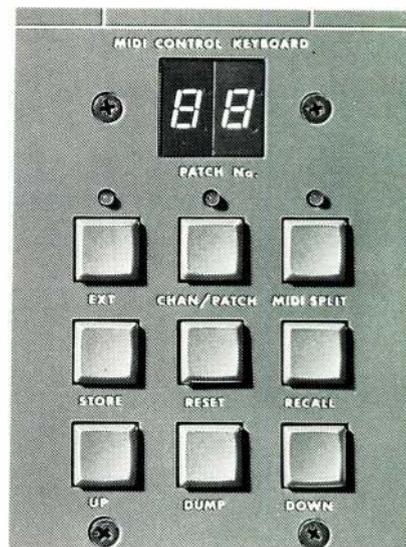
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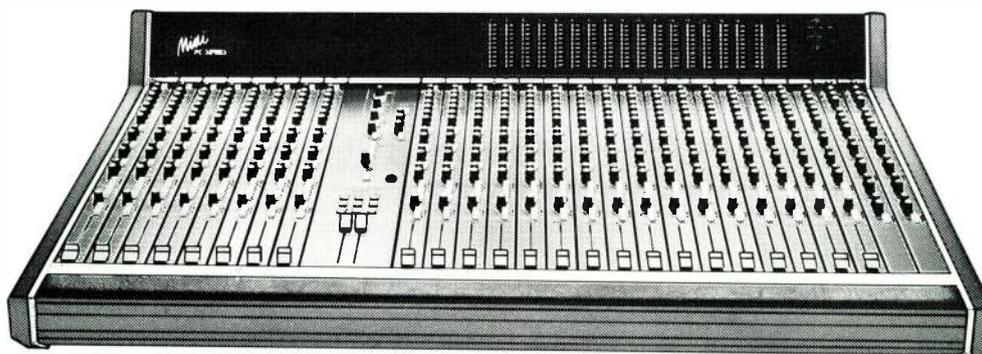
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Diversity Is The Spice Of Life

by Aaron Davis

I enjoy many types of music and this eclecticism can be seen both in the diversity of bands that I play in and in the stylistic range of compositions on my new album, *Neon Blue*. The title track of that album is a tune that I have been playing for four years with Blue Monday, an acoustic jazz trio with singer Molly Johnson and bassist David Piltch.

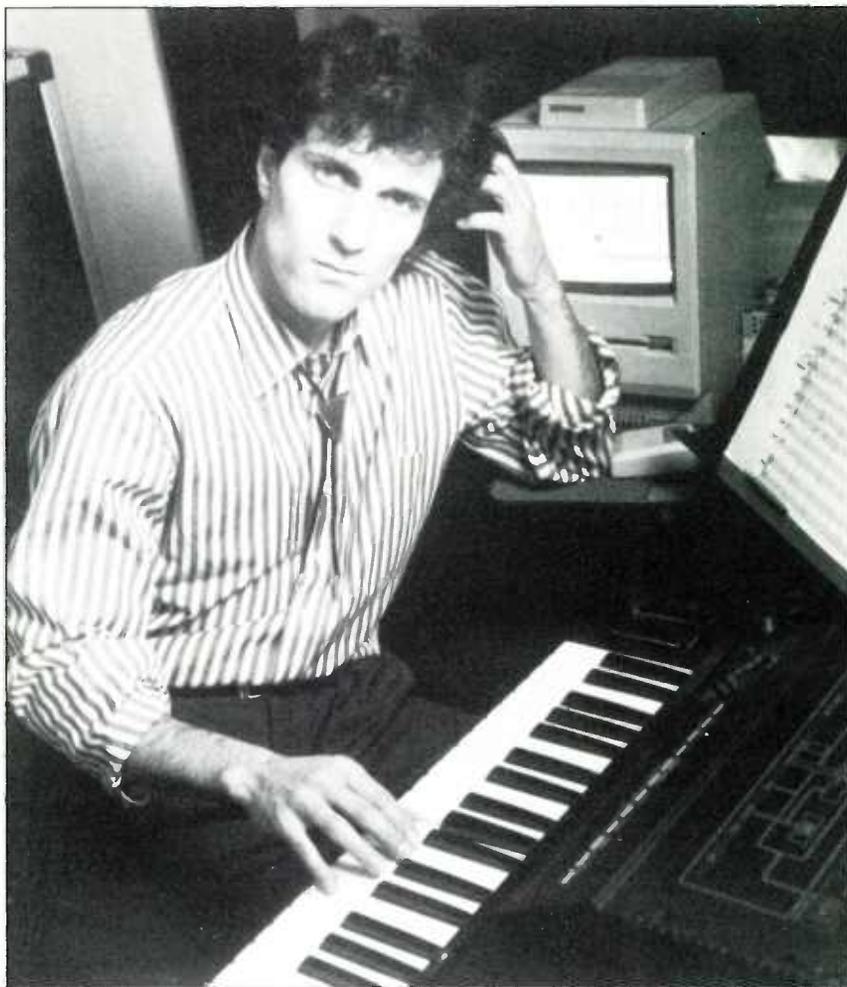
My keyboard role in this ensemble and in the Holly Cole trio (also with bassist Piltch) is simply to play piano and keep my ears and mind open. With the exception of the original tune, "Neon Blue", what we do in both trios is to reinterpret jazz standards, using whatever idiomatic, rhythmic or harmonic twists that we feel like at the moment. This kind of trio format is very conducive to musical communication. The fact of having no drums forces the audience to pay more attention than they normally would to the lyrics and to subtleties of expression from each member of the trio. It also leaves the rhythmic subdivision of the beat very open. Many of the tunes that we do with Molly Johnson and Holly Cole are ballads, and the slow triplet on the quarter note in 4/4 time often becomes double time sixteenths or expressed in a 12/8 African feel.

I have been drawn to the 12/8 African feel for many years. On the *Neon Blue* album there are two tunes that fall into that category: "Biko", a collaboration with South African lyricist Basi Mahlasela, and "Cider With Rosie", which is sort of a Neo-Celtic ballad. One idea that I like to use from African music is to have one comping or percussive part emphasizing three groups of four, while another emphasizes 4 groups of 3.

This can create a kind of polyrhythmic mesh which grooves without the overstatement of a backbeat. Another example of this African 12/8 feel can be seen in "Heart of Darkness", from Manteca's *No Heroes* album, on Duke St. Records.

Even though I write a lot of tunes for Manteca my role is much more like that of a traditional pop sideman. My synth set-up is as follows: my master keyboard is a Yamaha DX7, which is *MIDled* to a TX7, a Roland Super-Jupiter, and an Akai S900 sampler. I also play a Roland D50 and use an SPX90 and DEP5 for effects. I use a Peavey 701 mixing board and a Bryston 3B for power.

Many of the shows are mixed in stereo, so I monitor myself in stereo. This can be dangerous, though; multi-keyboard patches that de-



Aaron Davis

pend on stereo panning to make them sound huge can sound miniscule when placed in proper perspective in the mono mix of a nine-piece band. I find this to be a serious consideration when deciding on what kind of sound or effects to use: how much room in the mix is there for your sound?

Consequently, Rick Tait, the other keyboardist in Manteca, and I play with less reverb and delay than we would in, for example, a smaller pop band. Heavy gated reverbs on percussive synth sounds can interfere with the real percussionists. Likewise synth brass sounds must be well-orchestrated and tight with the four-piece brass section.

In the Parachute Club there are existing synth arrangements from the time that Laurie Conger played in the band so my as-

signment there is to cop the parts, recreate approximations of those sounds with my own gear, and to access them all in the course of a live performance.

To facilitate the rapid patch changes that come with a show like the Parachute Club or Manteca I use an MX8 *MIDI* patch bay and an Alesis keypad. By entering a two-digit number I can change patches and routings for all synths and effects simultaneously. The exception to this is the S900, which can take up to 50 seconds to load.

(Aaron Davis is a composer and keyboardist for five groups now: Manteca, Blue Monday, Parachute Club, The Holly Cole Trio and the Aaron Davis Band. Recently he released his own album, entitled *Neon Blue* on Duke St. records.)

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Mario Cippolina with the Bose 802™/302 professional sound system he used on the 1987 Huey Lewis and the News tour.

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Stage and Studio: Defining the Difference

by John Switzer

The recording studio and the concert stage are two different places. This would seem self-evident, by definition. But the common sense view is that they are but different venues for the same thing, namely the performance of music. I think this common sense view is mistaken, and can cause problems in both locations. I would go so far as to suggest that the recording of music and the performing of music live can almost be considered two different media, perhaps as different from one another as film and theatre. This is my theory of the month, and it begs for development, but what this column is supposed to be about is live performance vs. studio performance from the specific point of view of my position as bass player in the Jane Siberry band.

When Jane writes a song, and we begin to work on arranging it for recording, the first thing that the rest of the band and I try to get a handle on is the essence of the song. By this I guess I mean understanding what it is about, what kind of mood(s) it's trying to create, that kind of thing. As difficult as this is sometimes, I suppose it is easier with Jane, because her songs tend to be built up from an idea rather than, say, a riff or musical part. But this essence, if we do understand it, becomes our arbiter: parts and arrangements can be tested against it for their contribution. Knowing we are going to be going into the studio, ideas are also tempered or enriched by our knowledge of what we are capable of (both personally and in terms of technology) in the studio. As I mentioned in a previous column about recording *The Walking* album, I was able, in the studio, to use different sounds and different techniques for different sections of the same song, if that seemed appropriate. This is how we approach arranging for the studio. Parts and sounds can be layered by multi-tracking; sounds can change radically from section to section or song to song; whole ambiances or spatial illusions can be created and altered. This is not a big deal: these are the tools of our trade, and we use them to tell our story.

But then the album is done and released, and it's time to tour. The band gets together and tries to perform the songs, and panic ensues. We can't do it: we're going to need five more keyboards sequenced by a computer, we're going to have to sample drum sounds from the record and trigger them from the kit, we're going to have to hire another guitar player and maybe a percussionist. We think this because we forget that the songs as they exist on the record are just



John Switzer

a story told as well as possible with a particular language, and we panic when we realize we have to tell that story using an apparently much more restricted language.

But then we remember that originally we began with the essence of the story and we told it using everything available to us. Now, live on stage, we have different things available. There are seven of us, with our instruments and voices. Of course we do have effects racks and MIDI keyboards and even triggered drum samples. All of this stuff is great, and I don't think I really have to explain to anyone who reads this magazine how it all works. It allows us to bring some of the studio with us on stage, and this does help us approximate the sonic properties of the album, to a degree. I'm both embarrassed and proud of the fact that I have no fancy MIDI-controlled effects rack. I use a bunch of Boss pedals, including a flanger, an analog delay and an overdrive unit. This is crude, but effective, but then so is the best live sound compared to the studio. No matter what gear we use, we don't have much

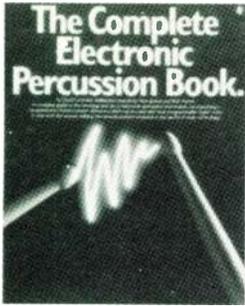
control over the sound of the room we're in, the slap-back from the rear of the hall, the low frequency rumble caused by woofers under the stage, or the radio frequencies being picked up by my single-coil back pickup. You cannot recreate the sound of your album live, and even the most high-tech shows are but pale comparisons.

But now we can do things we couldn't do on record. We can be seen, we can move, we can utilize lights and staging, and we can perform and react and create each night. Performing live, you tell your story again every night, and you can use different words or combinations of words each night, depending on the audience, or how you feel, or if you just happen to have a new idea.

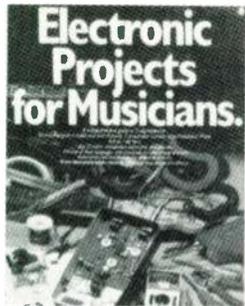
We chose to play live, and not use any tapes or sequencers, or additional musicians for that matter, for two different, but connected, reasons. The connection between these two reasons had to do with our idea of conveying the essence of the songs. Critical response to *The Walking* album seemed to centre partly on a sense that the record was somehow an arty studio creation. Of course it is, but that is not in itself a cause for censure. But we knew that the studio stuff was not what the songs were. We knew they could be performed by a relatively unadorned band and still be powerful. We had something to prove by performing unaided. But secondly, we felt that because these were songs that were about shifting and changing and reacting, they would as such be better served by a freer approach. Playing free allowed us to make each performance a new episode in an ongoing relationship amongst ourselves as a band, and between the band and our audience, within the emotional/mental context provided by the songs.

This is not to say that in live performance anything goes, at least not for us. Songs were tightly arranged, light and sound cues were to be exactly executed, metronome timings were used to ensure a consistency of tempo from night to night, and digital delays and reverbs were preprogrammed to these tempos. But almost every song has sections where anything can happen. Jane may take a new lyrical direction and the band has to respond; sections may get extended; any member of the band may try something at any time that can be explored or responded to. Sometimes over the course of a two month tour entire arrangements may change through a subtle process of nightly shifting and reacting.

(John Switzer is bass player and co-producer with the Jane Siberry band.)



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MS014



MS017

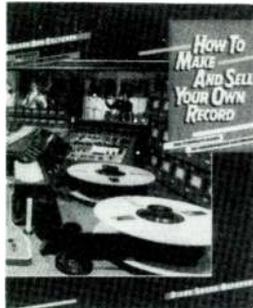
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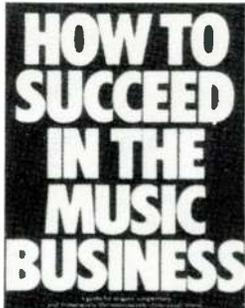
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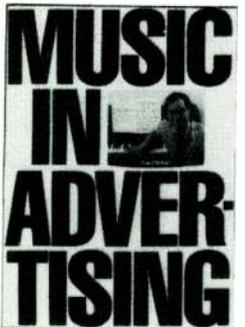
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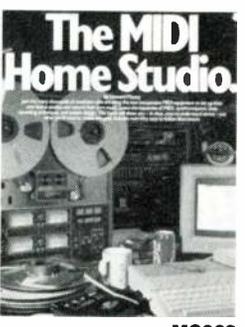
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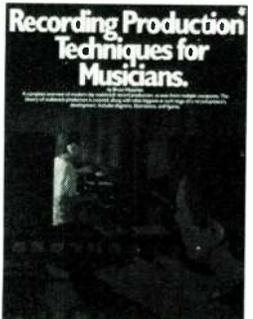
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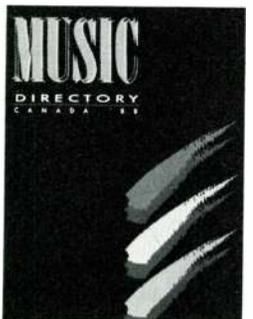
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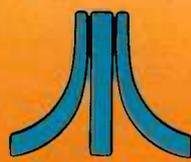


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PRODUCT REVIEW:

Roland TR-626 Rhythm Composer

by Bob Vespaziani

The Roland TR-626 Rhythm Composer is a drum machine that uses digitally recorded drum sounds. There are 30 sounds which include two bass drum, three snare drum, rimshot, two low tom, two mid tom, two high tom, closed hi-hat, open hi-hat, ride cymbal, ride cymbal bell, crash cymbal, china-type cymbal, tamborine, cowbell, low and high timbales, low and high agogo bells, handclap, low, high and muted conga, shaker and claves. The pitch, volume and accent levels can be independently set for each instrument.

I found all the sounds to be very "accurate", but my favorites were the snare drum #2 (gated gun-shot type snare), bass drum #2 (nice solid thump) and the china-type cymbal (you can tune it from a quick splash to a nice, trashy gong). The muted conga voice is also great (for the more traditional latin rhythms), and the shaker voice was a nice addition to my patterns.

These percussive voices are stored in 96 patterns. 48 are user-programmable, and 48

are preset. You can add flam and shuffle effects to the rhythms.

The 48 presets contain plenty of stock rock, disco, shuffle and "funky beats," as well as some traditional latin rhythms, swing, marching, reggae, rap, hip-hop, electric funk and metal patterns. There are eleven fill patterns as well in various modes.

Personally speaking, I never use preset rhythms (I like to write my own), but I did find a few interesting patterns. They were the samba #1, mambo, reggae #2, and hip-hop.

The 48-user programmable rhythms can be written by step-writing, (loading a pattern one step at a time without worrying about tempo) or "tap writing" (program by tapping the instrument keys in time to a metronome). By chaining patterns together, you can write phrases, fills and odd time signatures.

Patterns can then be put into song or track form. The TR-626's memory can hold six tracks (to a maximum of 999 bars).

All information can be stored on cassette

by using the machines tape interface function.

Another method of storing patterns and tracks is by using the (optional) M-128D memory card. The card increases memory capacity by three times.

The TR-626 meets MIDI specs, and can be synched, or used as a rhythm sound source when interfaced. Its tape sync function can be used for multi-track recording in MTR (multi-track recorder).

The TR-626 has a headphone jack, left and right stereo outputs, and eight separate instrument group outputs. A display window makes operation easy to see and understand.

The total package contains the TR-626, one 1/4" to 1/4" patch cord, an extensive easy to follow owner's manual operation chart, preset, rhythm score and a guide book for MIDI.

The TR-626 is a very user-friendly unit with some great sounds.

(Bob Vespaziani is a busy Toronto drummer playing in a variety of bands).

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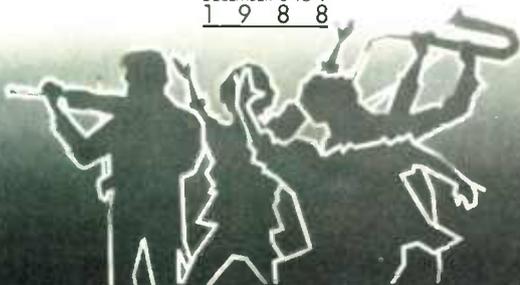
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Anatomy Of A Whorn Section

Consistent Look And Distinctive Sound



(l to r) Mike Massaro, Phil Poppa, Tony Carlucci (Whorns of Babylon)

by Tony Carlucci

The "Whorns of Babylon" is a self-contained horn section which consists of Phil Poppa (sax), Mike Massaro (sax), Tony Carlucci (brass) and when needed Doug Gibson (trombone).

Over the last 10 years we have played together in many different bands and situations, but in recent years the frequency of these stints has increased greatly. So it was a

natural progression for this to become a full time venture.

We set out to present the Whorns of Babylon as a full commercial package with a consistent look and a distinctive sound which is always evolving.

The marketing of the Whorns of Babylon started with a complete press kit, which consisted of a demo tape of two original

instrumentals and a picture on the sleeve of the cassette. With every tape we also included a bio and discography of the section's past experience.

Then the work really started and we hit the pavement and began to knock on doors of studios and record companies in Canada, as well as some in the U.S. and Britain.

The general response has been positive and many people feel there is an inherent appeal in having a complete package available with one call.

One of the key ingredients in the formation and performance as a section is the fact that we understand each others' styles and musical capabilities. To play effectively together requires a mutual sympathetic vibe and basically listening very closely to each other.

From the point of view of the people who hire us, we have to interpret what they want quickly and effectively. When charts are provided on a session it's generally easier to do this, but there are many occasions where nothing is written down.

We have to translate very general ideas into a comprehensible part. But the real challenge to playing in a horn section is to play as one entity without any one member being dominant and maintain a high level of sensitivity, energy and precision. This is a perfect example of the whole being greater than the sum of its parts. In addition to performance skills the Whorns of Babylon also provide composing, arranging and transcribing services, which come in handy on those occasions where we've showed up at a session and the producer/artist have absolutely no idea what they want the horn section to play, just that they want brass.

In order to keep abreast of developments in music re: MIDI, we've recently made major upgrades in our equipment.

In addition to our acoustic horns, Phil Poppa purchased the new Yamaha WX7 MIDI wind controller and I acquired the latest Pitchrider 4000 by IVL. This allows us to offer a whole new pallet of sounds and electronic textures which opens doors not normally associated with acoustic horns.

(The Whorns of Babylon have played with the Fabulous ThunderBirds, Frozen Ghost, the Partland Bros., The Spoons, Glass Tiger, Errol Star, Aria Facchin, as well as various jingle sessions and demos.)

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PRODUCT REVIEW:

Master Tracks Pro Sequencer

by Benjamin Russell

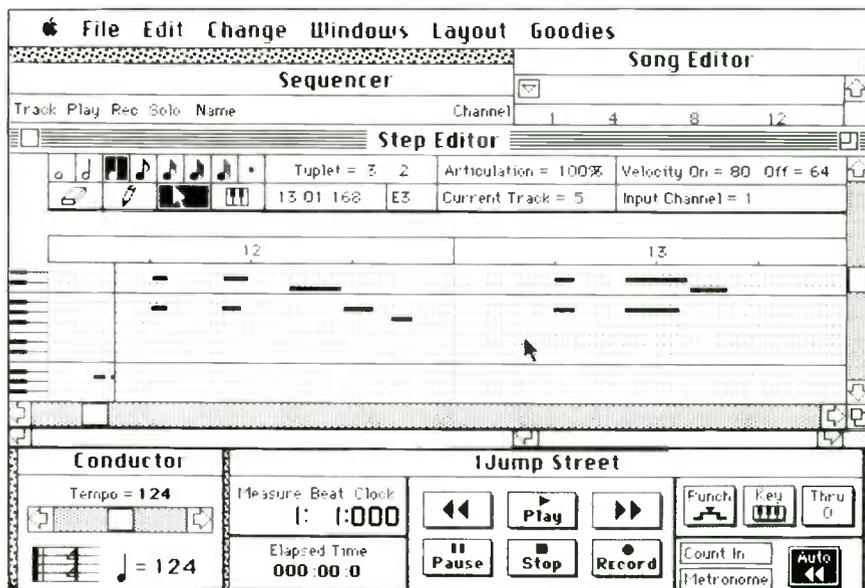
As computers have become increasingly popular among both amateur and professional musicians and composers, there has been a corresponding blossoming of music software products. Only a couple of years ago musicians eagerly awaited and snapped up the first sequencers, synth editors and so on. Now they can afford to be choosy and anyone offering new music software had better be sure they've got their chops down. We have recently had a chance to put the Master Tracks Pro Sequencer from Passport Designs through its paces. Does it deliver the goods? We think so. The review version was for the Macintosh but a more or less identical offering is available for Atari ST computers as well.

When it comes to making music with machines, each person has their own preferences as to how they like to work. Some want to forget the technical stuff and treat their sequencer as a pseudo tape recorder. Others want to visualize their music and therefore demand a graphic editing environment. Still others require the precision available only from lists of velocity values and so on. Master Tracks Pro appears to be a panacea suitable for all of the above. In fact, if you sat down and made a wish list of everything you'd like to see in a sequencing program, most likely, you'd find the features you're looking for.

Master Tracks Pro makes good use of windows on screen and it's possible to customize your working environment to suit your needs.

Let's look at the "tape recorder". There are 64 tracks available, each of which may be assigned to a particular MIDI channel or left unchannelized. The latter option allows dumping a song from another sequencer into Master Tracks Pro in one pass. Later individual channels may be separated and placed into their own tracks. Each track has room for a descriptive name and tracks may be muted, soloed, and looped if desired.

Recorder-type controls occupy their own window, replete with on screen buttons for play, stop, fast-forward, pause, etc. Punch in/out may be automated and there is a handy provision for autolocation. When you stop, it rewinds automatically to the last start point. Markers may be placed (and named) anywhere in the music and these may be stepped through by pressing the tab key. Of course, it's always a simple matter to locate to any point in the music by simply clicking on the locator display, typing in the desired bar, beat, clock location, and hitting play. You're



off and running.

Just below the locator there is an extremely valuable "elapsed time" display. This shows in minutes, seconds, and 10ths of a second, just how long a piece of music is. This is more than handy if you're involved in film, or video scoring. Want to know how long your song is? Just locate to the last bar and check "elapsed time".

One of the special features of Master Tracks Pro is the ability to compress and expand time. Let's say you're doing the music for a commercial and you need to make the running time just a little bit shorter. With this software it's no sweat - just select the section you want to change, choose "Fit Time" from the menu bar and tell the program how long that section should last, it will do the work for you, calculating tempo changes, etc. The only limitation is the program's 10-300 bpm tempo range.

OK, you've recorded some tracks and you want to change some things around, maybe quantize the snare for a tight backbeat, and so on. What are your options? A better question might be to ask what you can't do - even the most jaded MIDI freak will find everything he needs (or thinks he needs) and then some. About the only thing Master Tracks Pro doesn't offer is some of the more esoteric algorithmic composition tricks, but if you want to do that sort of thing you're better off with a dedicated program anyway.

The "Song Editor" window is a great idea. Little boxes representing bars are either

empty or filled, making it instantly obvious if anything is recorded in a particular track at a given point in your composition. Double clicking the mouse on a bar automatically opens the "Step Editor" window at that bar, displaying a graphic representation of the individual notes. A keyboard graphic down the left hand side of the screen lines the notes up so you can see at a glance whether a note is C or G# or whatever. (This kind of graphic feedback is a great educational tool.) Double clicking individual notes opens up another little window with all the numbers needed to define the note's start time, duration, velocity, and so on. Notes may be entered in step time from the computer keyboard or from the synth, so it's easy to program what you have in mind even if you don't have the chops. Quantization, transposition, etc., etc. can all be done globally or locally. We really liked the ability to zoom in on individual notes in the "Step Editor" and back out again to see the big picture in the "Song Editor".

This software has so many pluses that we couldn't list them all. A unique graphic editing window lets you "see" continuous controllers and actually draw volume changes on screen with the mouse, for example. Most actions you would normally use the mouse for can be done with command key equivalents, making it fast to pull down windows and zip around the program. Even better, you can assign keys on your synth to function as play, record, pause buttons etc.

The Illusion of Music Software

by Glenn Hayworth

Why should anyone buy music software? Some have a vested interest in convincing everyone that life can be improved and probably lengthened by the proper and medicinal use of this type of digital assistance.

The type of sequencing software available for a particular computer is most important. Different computers have different strengths and different music software developers. It is therefore difficult to say which is the best, because BEST depends on which computer you like the BEST, which salesperson's opinion you rely on, the music software companies you have read the BEST reviews of, and what your friends have to say.

With regards to music software sequencers, there are many levels of depth and complexity. The BEST sequencer available will not increase your inherent talent, but it might eventually provide the most effective tool to express your thoughts. Be careful, if this is your first investment in music software, make sure you don't over-invest and subsequently lose interest. You may find it more useful to grow into your sequencing by

starting out with a beginner level sequencer.

One of the other problems MIDI musicians face, is that of data management. With all this increased capability, there is not only more flexibility in the level and complexity of the music you can record, but also in the choice of which sound you want in which musical piece, how fast you can design that unique and "killer" sound, and how fast you can change between these sounds. Editor/Librarians are designed to manage data relating to sounds and are available for most synthesizers and digital samplers.

So, the music software industry continues to climb in sales because it saves musicians time and enhances their abilities. However, it is one that is still in its infancy. Music software tends to be shrouded in a mist of secrecy and technical jargon. As a result, this industry can be confusing to observe, but exciting to participate in. The largest music software companies at this time have less than 20 employees. Most are engaging in sales on a global basis, and, much like their MIDI hardware relations, fortunes are made by combining the LATEST innovations with superior

service, and the greatest degree of "Musician Friendliness".

From Sound Quest's point of view, in general, "musician friendliness" is the reason to make your music software buying decisions. It is about dealing with informed music retailers, not finding serious bugs, and more importantly, how your music software developers respond to your discoveries and needs in general that should determine your loyalty.

Before drawing conclusions on the usefulness of music software though, it has become increasingly apparent to this author that in articles such as these your choices should be considered. If nothing else, contrasting opinions need to be presented. Dialogue and debate would be the BEST ways for us all to clarify what Canadian Musicians actually want.

(Glen Hayworth is Vice-President of the music software firm Sound Quest).

MIDI music software

Look what they're saying about Master Tracks Pro, available now for the Macintosh and Atari ST:

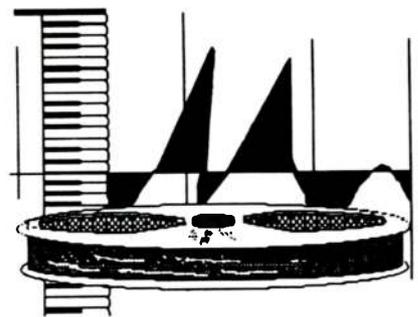
"Master Tracks Pro... a program clearly designed to be the do-it-all Mac sequencer. This sequencer is one of the most impressive we've seen for any computer." *Ted Greenwald, Keyboard, July 1987*

"Master Tracks Pro offers a comprehensive range of powerful global editing commands. Even in a world dominated by sequencers, this one stands out from the rest. If you're just getting in to using the Macintosh (or Atari ST) as a musical tool and you're looking to choose a sequencer, Master Tracks Pro definitely qualifies amongst the very best of what's currently available." *Jim Burgess, Music Technology, July 1987*

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



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Silver Learns From Live Dates

by Dara Rowland



Never let it be said that Liberty Silver takes opportunity lightly or her ability to sing with any doubt. And for the 26-year-old two-time Juno winner, the determination to create opportunities for career as a solo vocalist began early in life.

"When I was younger," she begins, "I used to listen to Minni Ripperton a lot, and I said 'I can do that'. So I just sang along with her records," she shrugs. In that exercise, Silver discovered her six and one-half octave vocal range (that's four above and two below middle C), and her love of singing. People across Canada have been discovering her ever since.

No doubt the man responsible for her first professional performance, who just happened to be pool-side when Silver swam past swimming and singing simultaneously, felt he'd happened upon a real discovery. "... that night I was working for \$100 a week with a group called the Wild Bunch," she recalls. "I had just finished grade 12 and it was really odd. I've never seen the man since, he was just a friend of the band." *(Continued)*

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Liberty Silver

She stayed with the band and played the club circuit as a back-up singer before joining a second band, Solongo, where she "learned a lot of R&B", again as a back-up singer. "In the first band I had listened to a lot of people, learned what they could do and incorporated that in myself. But when I started working with Solongo, I learned a lot about myself and I couldn't listen to them anymore — I had to perform it. You can't rely on what you've heard, you have to dig within yourself and start creating," she explains. She was still singing backups and the occasional lead song when one fateful night opportunity emerged. Assembled for an eastern tour, "the singer was late coming to the subway... and they just took off. I said, 'but wait! Whose going to sing the songs?' The bass player just looked at me and laughed, and when we got out there that night, who do you think was singing?"

While she laughs recalling the incident, the sobering effects of its implications are taken seriously. "They knew I could do it, and that's when I really began to know how to sing." She began incorporating the improvisational freeness of jazz and R & B together, and experimenting vocally along the way, developing the traits audience have come to identify

with her belt-it-out delivery. "By incorporating R & B and jazz together, which to me is almost perfection," she says, "you have the funkiness, the growliness, the hipness of it and at the same time with jazz, you can get a roundness, a smoothness, a melodic interpretiveness."

It's been the experimental, ever-changing nuances of jazz which she credits for her vocal development, and which she feels is important for young singers to explore. "When singing jazz I can go any different avenue with a melody. I don't have to sing 1-3-5, I can sing 1-3-7-8-5. Jazz is a mental music: you have to think about what you're doing. When you sing a melody and take it somewhere else, you add your emotion, personality and depth...it sounds like a totally different song." By the time she left Solongo, she was ready to break away from the security of a band situation and dive head-first into a solo career.

But guesting with other artists, playing other people's material eventually wore thin. Her first recording experience was doing jingles and helping others produce their vocals for albums, again as a back-up singer. In the tough, competitive and lucrative world of jingles, Silver scored high with heavyweight clients, among them McDonald's. The experience is pure Silver — learn from doing and jumping right in the action. Even when she

developed throat problems in her band days, it seemed she was destined to solve her own problems.

But the club circuit routine, she discovered, was radically different from her days in the recording studio. Her first record for small independent label won her two Junos, but with only 1,000 copies pressed, little else. She spent the next two years finding "the right people to work with who knew what to do and how to market me properly in the right areas." Current producer Joel Wertman couldn't understand why no one was picking her up for a recording contract. With his energy behind the project, Silver ended up in a recording studio in Buffalo producing an album for BMG Music Canada. For whatever emotional depths she'd explored during her live performances, the recording of *Private Property* would carry her to new dimensions.

"My biggest problem when I'm in the studio recording a song with a certain feel to it I'm ready to go off, but there's a constriction, you have to stay within a certain barrier to get the feeling across. You have to maintain a quality like sultriness throughout the song. You want to build to a climax and intensify, but that's it — you don't want to break away. Live I would start, intensify and break off. My favourite medium is really live."

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Muscles Are The Machinery Of The Voice

By Rosemary Burns

It takes three elements to make sound. any sound and those are energy, vibration and a sound board. Often when a new student comes to see me I ask them what is their impression of the voice as an instrument. I get such a variety of answers that it seems to me that most people don't have a clue and further more don't really care. But, as a singer it is very important to care and really know your instrument.

The first element of sound is energy. From where do we get this energy? Some people stab at a guess and say the diaphragm. When asked what is the diaphragm and what does it do, I generally get a blank stare. So let us explain exactly what the diaphragm does and where it is located in the body.

It is a muscle located under the lungs and goes completely through the whole body. Most people see it as a little bump just above our stomach in the front of the body that goes in and out. Actually, the diaphragm moves up and down not in and out. It moves up when it pushes the air out of the body and down

when it let air flow into the body. So if you want to take air into the body just release the diaphragm downward, taking away the pressure under the lungs. It is impossible to create a vacuum in the body so by dropping the diaphragm we let mother nature do her work by filling the lungs with air.

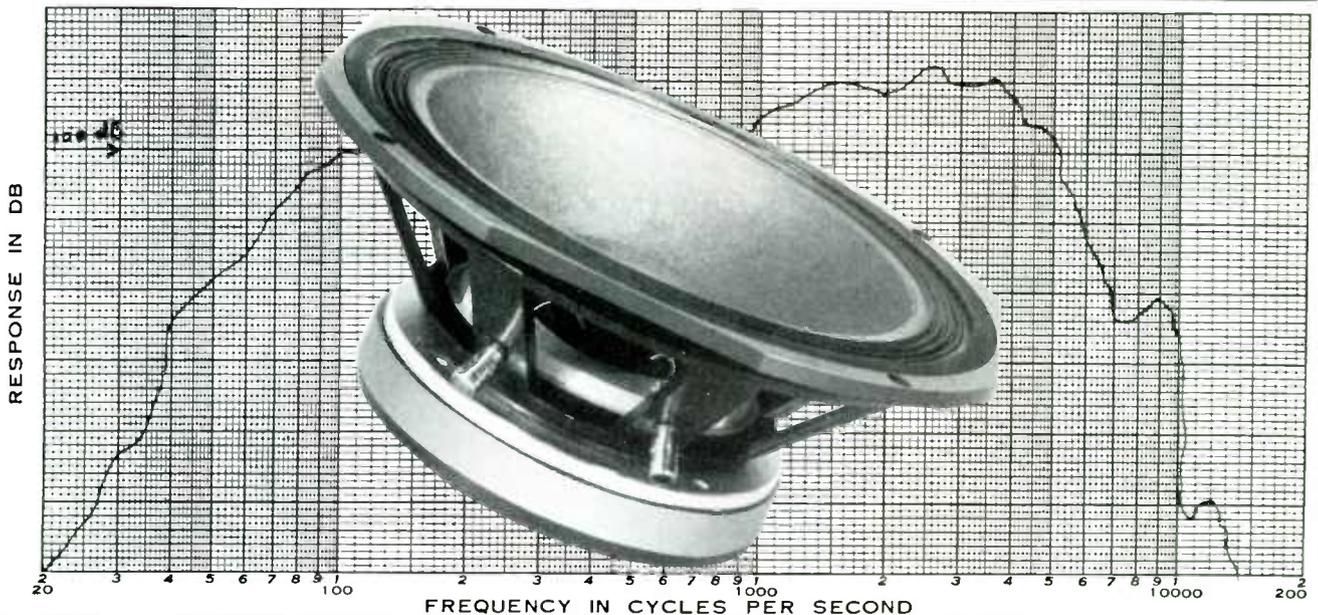
Let us examine the way it really happens. We drop our diaphragm to let the air into the body. By taking away the pressure we let mother nature do the work. On the other hand we are more concerned with the flow of air out of the body.

Muscles are the machinery of the voice. How you ask? Well the diaphragm is a muscle and it controls the air in the lungs. Now the flow of air out of the body is the first element that we must have when singing because it becomes energy. The flow of constant air pressure coming from the lungs passing through the vocal chords creates energy and is no longer air. If you have forgotten, energy is the ability to do work or cause something else to move. The air passing through the

vocal chords creates energy which in turn passes through the sound board which in turn creates sound. This is why one is able to sing through a candle without blowing the candle out. It is no longer air but compression waves that travel through the air. Compression waves are a train of tiny high and low pressure areas that follow each other through the air. Try it. Sing a note on vowel while holding a candle and you will see that the flame will not go out. How do muscles work. If one were to take a book on anatomy it would show that almost all the muscles in the body work in conjunction with another muscle. It either pushes or pulls against another muscle. In the human body seventy percent of all our body muscle is below the waist. As the diaphragm push up under the lungs the muscles below push down. Thus the muscles are working as a team pushing up and down. The upper body is free to vibrate and the lower body is tensing.

(Rosemary Burns is a Toronto based vocal coach).

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Writing With Marianne Faithful

by Joe Mavety

Being a guitarist first and foremost, it was when I was living in England and had the chance to work with many artists and songwriters that I learned there is no set way to write a song. Sometimes the music may come first, other times the lyrics or beat may come first.

There is a great comradeship with the musicians in England. You often help each other with arrangements, structure and lyrics on each others' songs.

In 1979 when we recorded *Broken English* with Marianne Faithful, we were a proper band, and all took part in the writing of songs: *Broken English*, *Witches Song*, *Why Did Ya Do It*. It was Marianne who encouraged me to start writing my own songs. I then wrote *What's The Hurry* on the same album.

Marianne is a great lyricist, and was always writing something. I learned that before you start, you should know what it is you want to say. Is this a love song? Political statement? A hard rock driver? What is it you want to express? When you know what it is you want to write about, you should open your mind and recall emotions that you have felt regarding your topic.

The song *Guilt* by Barry Renald, on the same LP is a good example. We have all felt guilty about something at some time in our lives. Our job is to make it real and with conviction, so the listener will also remember their own feelings of guilt.

I find that relying on your favourite progression usually doesn't work. I often just play random chords and colours until one sparks me with atmosphere. Then I'll start writing for as long as the mood will hold me. I don't worry about the chords at first. I just want to get the meat and vegetables of the song on paper. Once you have a rough melody and some words, it is much easier to pick it up again and find strong and weak points in the song. Once in awhile the whole thing may come to you at once, but those are very special times. Most of it is hard work.

I recommend a writing partner, someone you can bounce ideas off of, or you may inspire them, which in return will inspire you. I have written with poets, my wife, people on the street - anywhere you can find an idea that moves you.

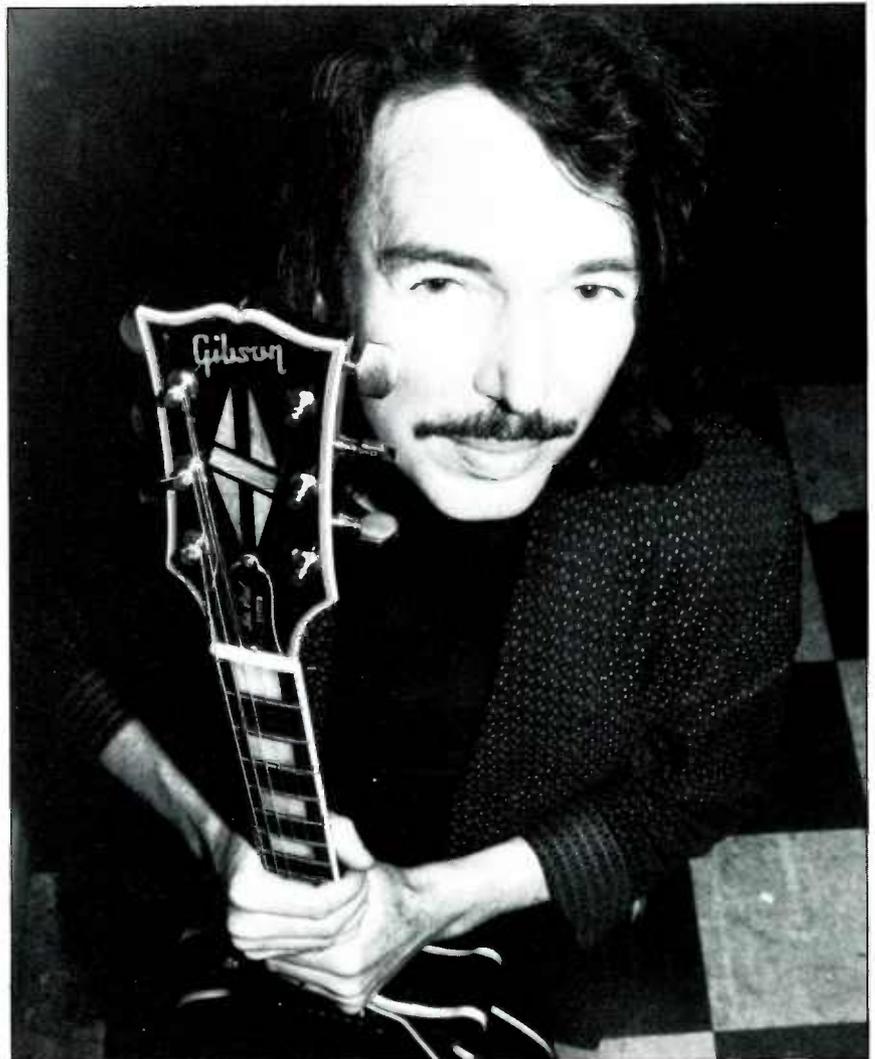
On Marianne Faithful's album *Dangerous Aquators*, the drummer, Terry Stanard, and I wrote "*Strange One*," all based off a little riff he played on vibes in his front room one afternoon. I said "that's great, let's do something with that", and it's still one of my favourites.

Since I've been home in Toronto, I was lucky enough to hook up with Michael Fonfara, a great player, arranger and writer who has played in many bands such as Lou Reed, Electric Flag etc. We have released a single on Target Records called "*Crusaders*" under Joe Mavety and the Mules. It was recorded at Matrix Studio in London, England, but before we recorded we worked it all out on a porta studio at Michael's house. I remember him calling me at home and playing over the telephone the opening harmonica part on the DX7 for the song. That's what writing together is all about... inspiring each other!

Often when riding in my car I get ideas and melodies. I now carry a Walkman with me so

I can get them on tape before they are forgotten. I believe that music is all around us, in the air, the trees etc. We just have to reach out and grab it. Sounds easy, but we too often stop ourselves or worry (is this commercial)! Also, I meet other players that may be in a heavy rock band or new wave band who say "I can't write great rock songs, everything I write comes out country." Well it didn't hurt Keith Richards. Often what you feel inside may not relate to the music or gig you are doing at the time, but don't worry about it. Just go with it and get it on tape. A good song outlives bands, artists and trends - it becomes everybody's property.

(Joe Mavety is Toronto based guitarist and songwriter).



Joe Mavety

It All Begins With A Flicker of Inspiration



by Lee Aaron

First and foremost, the one thing that I can say for certain about writing a song is that there is no set method or formula for this type of creation. It begins with a small flicker of inspiration ... and then takes shape in the form of a lyrical idea, a chord progression, a drum groove or maybe just an overall concept. After a few nurturing hours (or days), the remaining elements eventually do (or don't) fall into place, and consequently we end up with a keeper or a

throwaway. Sounds simple right?

We (myself and guitarist/co-writer John Albani) have been collaborating for about five years now and still have no prescribed way of putting our material together. He writes "mostly" the music and I write "mostly" the lyrics and melodies, however we quite often step into each other's territory, criticize and assist our respective efforts until we're both satisfied with the final result. Since I don't keep a band together when not on tour, it's a

blessing to have a permanent co-writer to bounce ideas off, and who will always offer an honest opinion.

A couple of years ago, the majority of our songs developed from a completed musical idea (usually verse, B section, chorus) handed over to me by John, with the onus then put upon myself to come up with the best possible lyrics and melody. We rarely follow this system today as I found my endeavours were far too restricted. The emphasis was always more on a busy music track with melodies and lyrics becoming secondary. Yes, we're talking classic "Riff Rock", uneventful, where's the hook? kinda stuff. Lots of fun to play live but nearly impossible to get any airplay with.

At the present moment we are into intensive writing for the fifth album and have been experimenting with a few different ways of song development. One that seems to be working particularly well for us is the old - coming up with the hook title first - method. I always keep a note pad at arms length to jot down song title ideas. It makes waiting so much easier if you always have a selection at your disposal. We then work on setting the title to a strong melodic hook and the backing track becomes the support. I'm a firm believer that the chorus should always be developed first as it is the most important part, the foundation of a great song. You may have other bits and pieces ready to put into place, but too often we've attempted to write a song verse first and gotten lost by the time we hit the chorus section. It's like trying to construct a building from the sky down. From there, we approach each segment of the song with much of the same philosophy. Strong melody with a good supporting track.

Of course not every song is *born* from a lyric hook. For example, "Don't Rain On My Parade", was written almost entirely around a funky drum pattern that John had programmed into the RX 15 accidentally. The title (which I'd previously had on the shelf) just happened to work perfectly phrasing wise. Still in all, the chorus section took shape first before the remainder of the song was elaborated upon.

Something we've found interesting to do, once your tune has taken on a rough structure, is experimenting with the individual parts. Try leaving the B section out entirely and see how well it works directly into the chorus. Or try simplifying your chorus progression and using it with a *new* melody as a

Lee Aaron

verse or perhaps a solo segment. Quite often the addition of an instrumental or vocal counter melody makes a certain section take on new life. The results are often very surprising.

Unfortunately, we all have a tendency to resort to familiar doctrines usually without even realizing. Using the same rhyming patterns, structuring the same style of melodies, using a lot of the same chords. Collaborating with outside writers is something that many artists are very stubborn about doing, but I personally feel it's one of the best ways to break old habits and learn new and different methods of composition. We took on a third party writer for nearly 60% of the material on the fourth album. Everyone goes about things a bit differently so from every successful writing situation I found that something valuable can be absorbed and applied to your own future work. My skepticism was obvious when the idea of co-writing with Dan Hill was suggested. As you can probably guess, The Ballad King and The Metal Queen got a few good chuckles from the office staff, however the outcome "Dream With Me" wound up being the third single release from the most

recent album. Dan turned out to be a pleasure and a talent to work with and yours truly now keeps her big mouth shut. One thing I should also mention, which is so important yet so often neglected is publishing. Always, always negotiate splits amongst the involved writers upon completion of the song. It avoids so much complication if you do it before Mr. X flies home to New York, so you're not trying to recall who wrote what three months down the road.

I would like to devote a small section of this column to touch on a few points about lyric writing. I think it was Hal David who once said "It's easy to be simple and be bad, but to be simple and be good is very difficult." How true. Prince and Sting (a couple of my favourites) are both simple yet I think they're both lyrical geniuses. I've always embraced the "simple is best" idea and found it most effective for me. It's quite possible to still be clever and interesting while being simple. I don't think you should ever have to explain the meaning of a line. Drawing off personal experience and feelings is also something I believe firmly in doing. This way the lyrics are true, honest emotions and come across this way to the listener because you can identify with them and deliver the vocal with

conviction. If you are the lyricist for a group in which the singer doesn't write it's imperative that he or she can identify with the subject matter. (The lyric being consistent with the mood of the music should be obvious.) Remember that writing a song is not like writing a poem. Because the lyrics are set to music, phrasing and phonetics must be considered at all times. Certain vowel sounds (usually open vowels) just simply sing better than others - especially on longer notes and the endings of lines.

Driving home the main hook is very crucial to a good song, but doing it without killing it is a skill. If your title line is lengthy you may choose to alternate it only with an answer line (ABAB) or an answer line and resolving line (ABAC). "Powerline" and "Going Off The Deep End" from the album *Lee Aaron* both follow the latter form. If your title line is short you may want to repeat it twice or more before adding an alternate or resolving line. The hit "Never" by Heart is like this. You also may find that your hook line can stand alone to carry a strong chorus. Consider "I'll Be Wrapped Around Your Finger" by the Police. The degree of repetition of the main hook can only be determined by discretion and the nature of the song itself. These are just a few suggestions.

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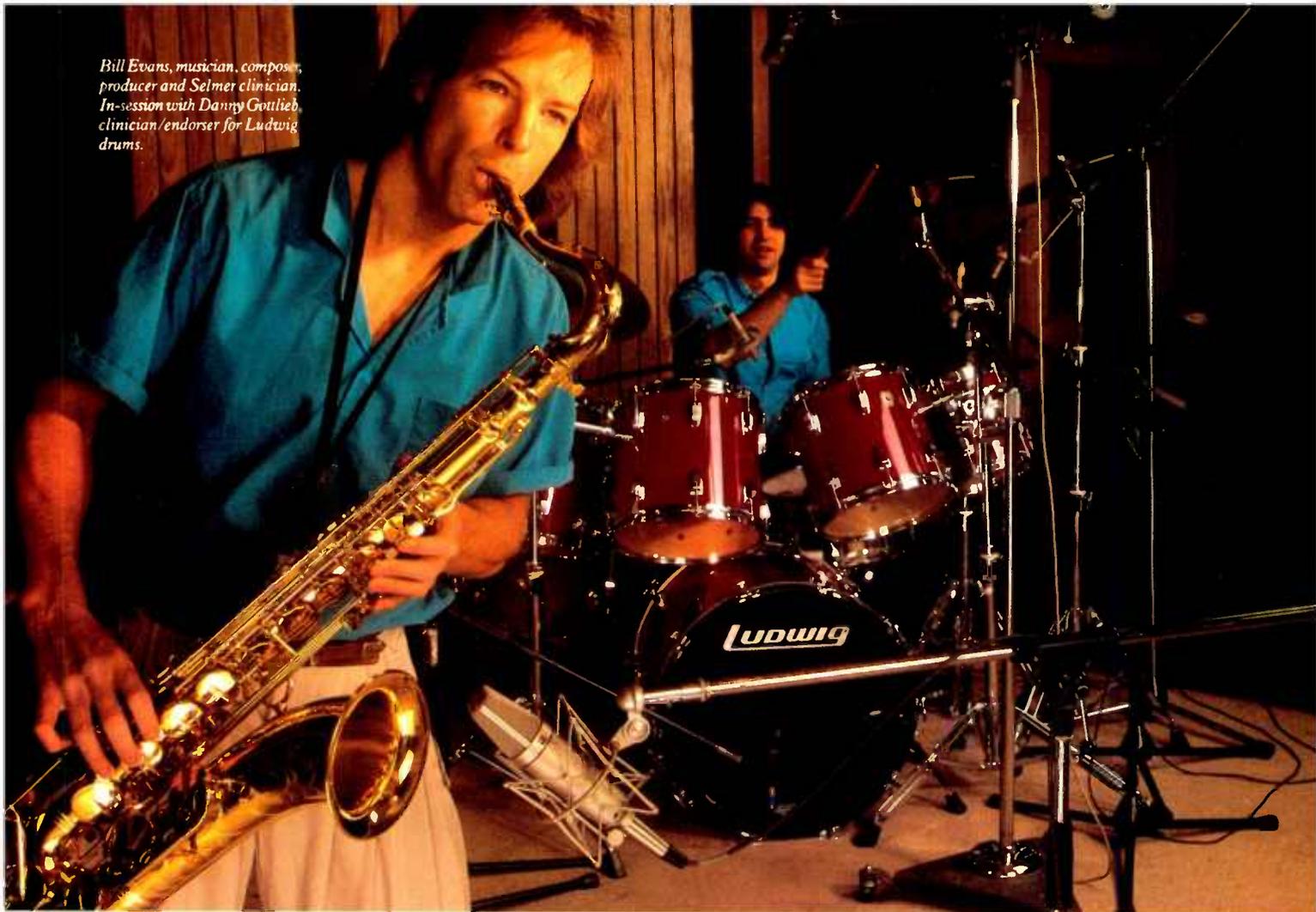
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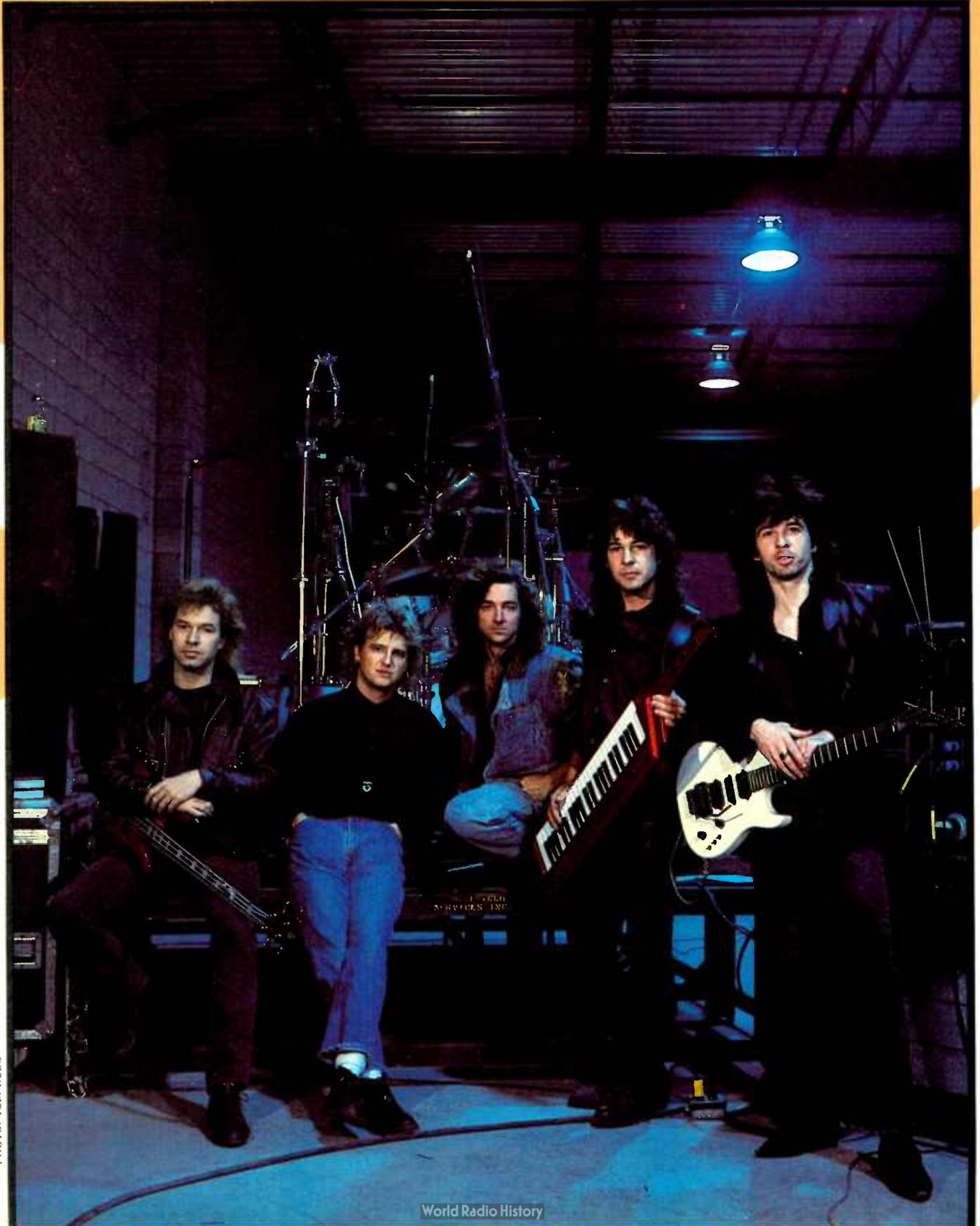


PHOTO: TOM ROBE

FROM THE

TIGERS

M O U T H

THE RECORDING OF DIAMOND SUN

B Y M A U R E E N L I T T L E J O H N

Glass Tiger has the music industry by the tail. They've received four Juno Awards, their debut album *The Thin Red Line* (produced by Jim Vallance) achieved Gold status in the U.S., two singles ("Don't Forget Me (When I'm Gone)" and "Somebody") from the album made the top 10 in *Billboard*, they were nominated for a Grammy Award in 1987 and they've sold over one million copies of *The Thin Red Line* worldwide.

Their second album, *Diamond Sun*, also produced by Jim Vallance, went straight on the Canadian and American charts as soon as it was released in the spring of '88, and prominent tours both as headliner and opening act beckon for the year ahead.

Mighty as their success has been, the band has had to take a lot of flack. First time 'round critics accused them of being a sugary, puffed up pop band with little substance. Some suggested it they were manufactured by their managers, Derek Sutton (based in L.A. he formerly managed Styx), Gary Pring and Joe Bamford. And then there was the money. Headlines in Toronto newspapers suggested they had bought their success. The implication was loud and clear, "big cash, all flash, no staying power." Artistic credibility wasn't even considered.

True, they did come out with a bang, opening for Culture Club at Maple Leaf Gardens in 1985 before they even had a record deal. And true when Capitol did sign them that year they sunk more money into the launch than most Canadian labels do for debuts; breaks that would turn any aspiring super

star green with envy.

But it wasn't the budget that inspired over 400,000 Canadians and 600,000 Americans to buy *The Thin Red Line*, it was the songs. And in any case, the actual amount that was spent producing that album, "\$200,000 without the videos," according to Gary Pring, is small potatoes when you consider most artists approaching the international market spend at least twice that much (Daniel Lanois estimated Robbie Robertson's last album cost \$400,000 to produce). Of course videos do boost the cost up, but when all is said and done the money forked out by the record company is totally recoupable and Glass Tiger, says Pring, has managed to pay every cent they've borrowed back.

The band had not been oblivious to the stings of the critic's attacks. Playing bars for four years under the name Tokyo, the Newmarket, Ontario based five-piece (comprised of Alan Frew, lead vocals, Sam Reid, keyboards, Mike Hansen, drums, Wayne Parker bass and Al Connelly, guitar) has had to work hard to get where they are and although the press' cutting remarks may get close to the bone, they're determined to capture the respect they feel they deserve. And *Diamond Sun*, they feel, is their ticket to critical acclaim.

"If I was a critic I'd probably say the same thing about us being pop," admits drummer/songwriter Mike Hansen. "When the video for 'Don't Forget Me (When I'm Gone)' came out it worked to put us on the map, got us tours and generated excitement about our international potential, but it also misrepre-

sented the band. The original idea was to present a tongue in cheek video but the problem was nobody got the joke. They took it at face value and said 'those guys look like a bunch of pouffers running up and down the street with horns.'" He shrugs, "It made us look like a derivative band, plastic guys who just want to make a lot of money. Although it was good in that it established us in the marketplace, it had nothing to do with the way we see our music."

Hansen and the rest of the band believe *Diamond Sun*'s 10 tough, tight tracks will alter critical and public opinion of Glass Tiger. They've given the guitar a priority over keyboards this time, and the writing has matured markedly since *The Thin Red Line*. Although they still have a pop oriented sound, they've taken on a darker, rougher edge. "I think a little of that has come from doing the opening dates for Journey in 1986," says Pring. "American audiences like a harder rock sound."

Lyricaly they've also expanded to cover subjects with a little more depth than the usual girl/boy dilemmas. "This Island Earth" explores environmental destruction while the title track, "Diamond Sun" deals with the injustices native people have had to bear. Lead singer Alan Frew stretches his vocal capabilities far beyond anything he's done before (he even flexes a falsetto on one number) and the inclusion of five songs co-written by Hansen (including "This Island Earth") reveals a new, more serious dimension of the band.

"We're more sophisticated in our thought,

TIGERS

M O U T H

there's more meaning to our songs now," explains Hansen. "The lyrics for 'This Island Earth' were conceived by Alan and are about the terrible destruction of the planet. The songs show the band for what we believe in." Sensitive to the charge of being armchair critics, Hansen quickly adds, "In real life we back up that message by contributing to charities. Personally, I'm going to join Greenpeace because I'm really concerned about the slaughter of dolphins, whales and baby seals. I hate people who wear furs because it's not needed. I don't want to be part of our children's history books for destroying wildlife."

Frew explains "'Diamond Sun' as being a reaction to what he saw happening during their American tour with Journey, as well as the European tour with Tina Turner. 'Diamond Sun' was written when the South African problems were being blasted through the media daily. It has a very African feel to it, but then it started to grow and become more international. The lyrics began to be applicable to native Indians or Aborigines or any people affected by big conglomerates. When we were in the mid-west with Journey it was right at the time hundreds of farms were going under, so the lyrics also reflect that."

Another motif that is very apparent on the album is the pain of shattered relationships.

"Everybody has felt the strain over the past two years," says Hansen. "It's very strenuous if you're in love or have a girlfriend because you tend to lose a lot of values on the road. Then when you come home it's like being shell shocked, it takes a lot of time to readjust to your family and friends."

Hansen, 25, recently married to a Californian model and proud father of a little boy named Zack, admits, "I came home to a broken relationship (with somebody else). Being on the road is one adventure after another. It's confusing, tiring and potentially dangerous if you don't know how to bring yourself back down."

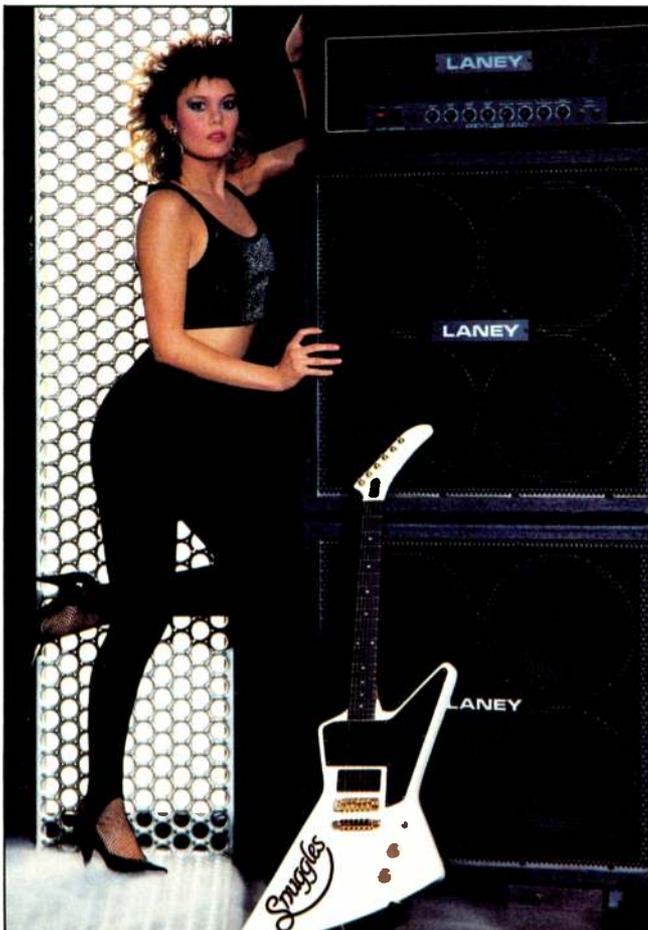
Every track on *Diamond Sun* has Frew's signature lyrics, and some of the main melodies are his suggestions as well, but Hansen and Reid contribute the LP's creative musical backbone. In addition Vallance co-wrote four songs, "It's Love U Feel," "Worlds Crumble," "My Song," and "Diamond Sun." "The significant thing about this album is that we had eight months to come up with the songs whereas with the last one we had seven years of material to choose from," admits Frew.

Many of the songs were conceived during a two week vacation/writing period they took in Anaheim, California after the Tina Turner tour last summer. "We played live dates at Disneyland on weekends and wrote during the week," explains Hansen. He laughs, "Playing at Disneyland, in this space-age pavilion, was like playing inside a giant hamburger. I felt like I was Elroy in the Jetsons."

(The band and the crew even had to wear shirts and ties for the gig!)

Whether it was the fast food, the hepped up environment, or the proximity of Mickey, Goofy and Daffy, the playful world of Disney was conducive to getting new ideas on tape. "I do most of my writing at night," says Hansen. "'This Island Earth' came to me around 4 a.m. just before the sun came up. I had this idea for a haunting guitar theme with a driving rhythm so I jumped out of bed, grabbed my Schon electric guitar (Neil Schon from Journey gave it to me) and put the theme on a 4-track TASCAM I had with me. I came up with a mock bass part, put it down and as the sun was rising I set up a Roland D50 keyboard on the porch and finished the whole song except for the lyrics." The seed for the song came quite a bit earlier in Europe. "I had a little piece of the melody going and I wanted to grab Alan to help me. He's usually preoccupied and I had to chase him around. Finally I cornered him in the sauna and we came up with the last verse. I had a hand held dictaphone that I brought into the sauna with me." He shakes his head, "I carry that recorder with me everywhere, at night it's by my bed. I've had bad experiences losing terrific melodies just because I was stupid enough to leave my recorder at home. I have a very short memory."

Although Hansen is officially the band's drummer, he also plays a little piano and guitar. His riffs can be heard on a few of the album's tracks. "I wrote most of 'I'm Still Searching' on an acoustic six string Yamaha



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TIGERS

M O U T H

mini guitar my mother game me when I was 18. That's what gave the song its chunky acoustic sound. If I'd used a flowing instrument it wouldn't have turned out the driving punchy way it did. I ended up playing guitar on that song because Al hadn't warmed up to it, I had the feel.

"To record in the studio I played this real hacker 12-string Fender I carry around everywhere. Jim said lets try that and eventually through some terrific engineering by Paul Northfield they got the guitar to sound good." He chuckles, "I never thought that guitar would ever show up on an album."

Hansen credits both Vallance and Northfield with the successful time spent recording and mixing the album in numerous studios, including Le Studio, Phase One, Eastern Sound and Vallance's basement studio, Distorto.

The lion's share of the work was done at Distorto. Vallance explains, "Sam and Michael and I spent October there laying down all the drum and percussion tracks and some of the keyboards." Using the Mac computer to capture the tracks, the core of the album was condensed onto two floppy disks.

"I drummed on all tracks except "My Song," says Hansen, "Jim played on that, he's got a good feel for a shuffle. I'm a little off time for shuffles." Hansen admits, "I don't have a terrific meter, I do a better job in the creative end with fills and style. Playing through the Mac time-corrected any off time measures, but "he adds hastily "It's a live performance from beginning to end." Hansen, who has a Pearl endorsement, did his studio drumming on Pearl pads.

"We didn't actually commit anything to tape until we went to Morin Heights in November," recalls Vallance. "I really wanted Paul Northfield's sound to form the core of the basic tracks, he has some terrific old tube limiters and preamps at Le Studio and we'd had excellent results working with Paul on the first album. We transferred the drums from the Mac to multi-track there, and we did about 90 percent of the bass and guitar tracks, and about half the keyboards there." Returning to Vancouver in December with Alan and Sam, the remaining vocals, keyboards and guitar were all done at Distorto.

"Distorto Studios has a 24-track Studer recorder, and a Sound Workshop 32-input desk," explains Vallance, "Sometimes I find EQ on the desk a bit restricting, so I have a pair of rack-mounted Focusrites, the new equalizer designed by Rupert Neve. I use a Lexicon PCM70 and a Rev7 for reverb. For microphones I have a couple of Neumann U87s, a bunch of Sennheiser 421s and an Electrovoice RE20. Keyboards include an Emulator II, a DX7, a Roland D50, two Akai samplers and a Yamaha TX802. All the keyboards are synched to the Mac through a Roland SBX80, a Yamaha MIDI patch-bay and a Sonus Mac Interface."

"Jim's got the same effects, reverbs and delays as you'd find in any professional studio," says Reid. "So we did all the vocals there." The project was done in a modular fashion, not because the band don't get along but because of space allocations. "Jim's studio is only a two or three person room. We started with Michael, Jim and myself for the drum programming, then Alan and myself for the vocals and so on. Everybody did their own little part and then left."

Mixing was done predominately at Phase One, in their B room during January of 1988. During the same month Reid flew over to Dublin's Windmill Lane studio to record the fiddles, flute, harp and uilleann pipes of The Chieftains which were later mixed into "My Song." "I took over a slave with a rough vocal,

bass guitar, and bed keyboards," says Reid, whose mother grew up just outside of Dublin. "Out of my week there I only spent four hours in the studio. I was invading Van Morrison's studio time with them, so I had to wait until he told me I could come in. The day before I had to come home I got a call."

Recording live from the floor, Reid had the engineer commit two tracks which he doubled and then had the leader, Paddy Maloney do a solo tin whistle over it. "We did it in two takes. These guys are professional, they've played together 25 years and the whole session including mix took four hours." Reid smiles, "Rock is nothing new to them, they'd just finished working with Mick Jagger."

Although Glass Tiger hasn't been around as long as The Chieftains, they've earned the

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NEIL YOUNG

THE DAWN OF POWER SWING

B Y J O H N E N I A R S O N

Rock 'n' roll enigma Neil Young is not one to be pigeonholed. His career has careened from one musical style to another, losing old fans but gaining new audiences along his bumpy road. With the release of his latest album, *This Note's For You*, Young has reached back to Winnipeg for some blues inspiration. "Winnipeg has been a big influence on me," he said in a recent interview from his California ranch.

Young is currently fronting a new ten piece aggregation, the Blue Notes, and acknowledges the reference to the Winnipeg nightclub of the same name. "The name Blue Notes has always appealed to me. Obviously

the Blue Note Cafe in Winnipeg had something to do with it, I'm not going to downplay that." Young and the original members of his early sixties Winnipeg band, the Squires, reunited last summer for an impromptu jam at the Main Street club during the 'Shakin' All Over' Winnipeg Sixties Bands Reunion. The Squires enthralled the latenight crowd with extended versions of blues pillars like "*High Heeled Sneakers*" and "*Baby What You Want Me To Do*." It was the first time in twenty three years that the band had played together and for Young, it provided the spark for a shift in the direction of blues. "Basically the performance we did that night was blues

based," he said. On the US tour that followed his return to Winnipeg, Young added a short blues set. Then in early fall he formed the Blue Notes.

Young debuted the new band late last year in a series of low-key dates at Northern California bars. Simply billed as The Blue Notes, Young sought anonymity, adopting the pseudonym 'Shakey Deal,' and stalking the tiny stages in a black fedora and sunglasses. The bar gigs were all recorded but Young scrapped a proposed live album.

Labelled "the eighties consummate weirdo" by *Rolling Stone* magazine for his erratic career moves since his success in the



seventies, Young retorts, "I'm tired of people telling me to do this kind of music or that kind of music. It's just music." In the last decade Young has issued an uneven series of albums that included nods to rockabilly, straight country, techno-pop, and politically-conscious rock. All ventures met with limited acceptance, leaving longtime fans confused. His return to rock basics for "The Third Most Famous Garage Band In The World Tour" with Crazy Horse in 1987, and the subsequent album, *Life*, presented Young as a committed "prisoner of rock 'n' roll." However, Young's determination to chart his own course and refusal to be written off as a

remnant of what he calls the "hippie dream," has been his strongest asset. "I'm glad I can still do something that aggravates people," he says.

Critics have hailed the new album as a comeback and praised the bluesy feel. "I don't think it's really blues," replies Young. "It's blue. It's blues influenced. I'm not trying to say that all of a sudden I'm a blues musician and that's all. I shy away from trying to say that I'm a blues musician or anything. I'm just playing this kind of music because I like it." Young has coined the term "the dawn of power swing" to describe his new direction.

Backed by horn arrangements reminiscent

of Toronto's Downchild Blues Band, the album shows an energetic, revitalized Young. Even his characteristic whining voice sounds in fine form. "It's kind of rhythm and blues," said Young, "but there's also something original going on there in songs like 'Hey Hey.' "The song, an eighties relative to "Shake, Rattle, and Roll" features Young's recording debut on slide guitar. The title track, "This Note's For You," is a direct swipe at corporate rock sponsorship with Young stating, "Ain't singing for Pepsi, ain't singing for Coke, ain't singing for nobody, makes me look like a joke." Besides the juke-joint spirit of the album, there are some subtle surprises.

NEIL YOUNG

"There's things happening on that record that haven't happened on other records. Three of the songs have a late night, torch song kind of thing. You know, the club's empty kind of feeling. We're getting ready to do the videos for the Blue Notes album and it will look like an empty club with one or two people there."

The Blue Notes boast some familiar faces from Young's previous associations, though their roles are new. Veteran steel guitarist Ben Keith, who has backed Young on and off since the early seventies, plays alto sax. Crazy Horse alumnus Frank Sampedro, seen

most often as second guitar to Young, is on keyboards, while longtime guitar maintenance roadie and banjo player Larry Cragg plays baritone sax. The remainder of the band are new to Young's ever evolving stable of musicians. Both Keith and Sampedro assisted in production of the album.

Throughout his career, Young has had difficulty reconciling himself with his own past, much to the rancor of concert goers. In the mid seventies during his disastrous *Tonight's The Night* tour, he startled audiences by ignoring his sizable back catalogue for an entire set of new, if inconsistently performed, songs. He even reprised the same song three times in a set, goading audiences with the line, "Here's a song you'll recognize," then lurching into another boozy rendition of *To-*

night's The Night. But by the late seventies, his enormously successful *Rust Never Sleeps* tour and *Live Rust* album offered fans a retrospective of his entire career, opening with "Sugar Mountain," written in a Thunder Bay hotel on his nineteenth birthday while still fronting the Winnipeg-based Squires, through familiar Buffalo Springfield material and his many solo classics. However with the Blue Notes, Young has once again turned his back on the familiar. "Whenever I do something it's never written in stone."

On a recently completed two week tour with the Blue Notes that included stops in Los Angeles, Philadelphia, Cleveland, and New York, Young abandoned his old hits. "For now that's how I feel, that I'm not going to play them now. We went out and we played twenty-two new songs including the tunes on the album but we were still doing more songs that will be on the next Blue Notes record. So most of the songs were completely new to the audience." Crowd reaction to the new material was overwhelmingly positive. "People everywhere had heard 'This Note's For You', 'Ten Men Working', 'Life In The City' and they knew all the ballads. People were singing along." Indeed, "This Note's For You" has become a crowd favorite and something of an anthem to rock fans who despise the Madison Avenue marriage of rock and big business. "Everybody loves that song. People started cheering and singing when we played it." We kicked around the idea of doing some old Buffalo Springfield songs like 'On The Way Home' or 'Mr. Soul' so that it would give people a kind of reference point for how long this music has been a part of my life, so that it kind of ties the Blue Notes into another thing. But I don't know if I'm going to do that or not. I might if I go out and play bigger places."

Young has dipped back into his Squires archives for the Blue Notes repertoire. "I'm doing three songs that I wrote during my high school days at Kelvin High School: 'Ain't It The Truth', 'Find Another Shoulder', and 'Hello Lonely Woman.'" Young had forgotten about these songs until former Squire Ken Koblun sent him the old lyric sheets. "They're just basic blues songs but they may be on the next album." Young attended the seventy-fifth anniversary of his Winnipeg high school last summer while in town for Shakin' All Over.

Young routinely records all his concerts and claims to have tapes from his entire career. He also filmed his 1987 Garage Band tour of Europe for a movie project but now says "there are no plans to release it yet. It's all in the Shakey Picture archives. But someday it will be released."

Known in the sixties for his extended guitar improvisations on such rock classics as "Down By The River" and "Southern Man", Young is once again enjoying the opportunity to showcase his abilities. His guitar work on the album is strong, with healthy evidence that Young has absorbed the phrasing of bluesmakers like Buddy Guy and B.B. King. "The blues is a vehicle for me to play in that I really enjoy. There seems to be a lot of emotional expression there for me in that style

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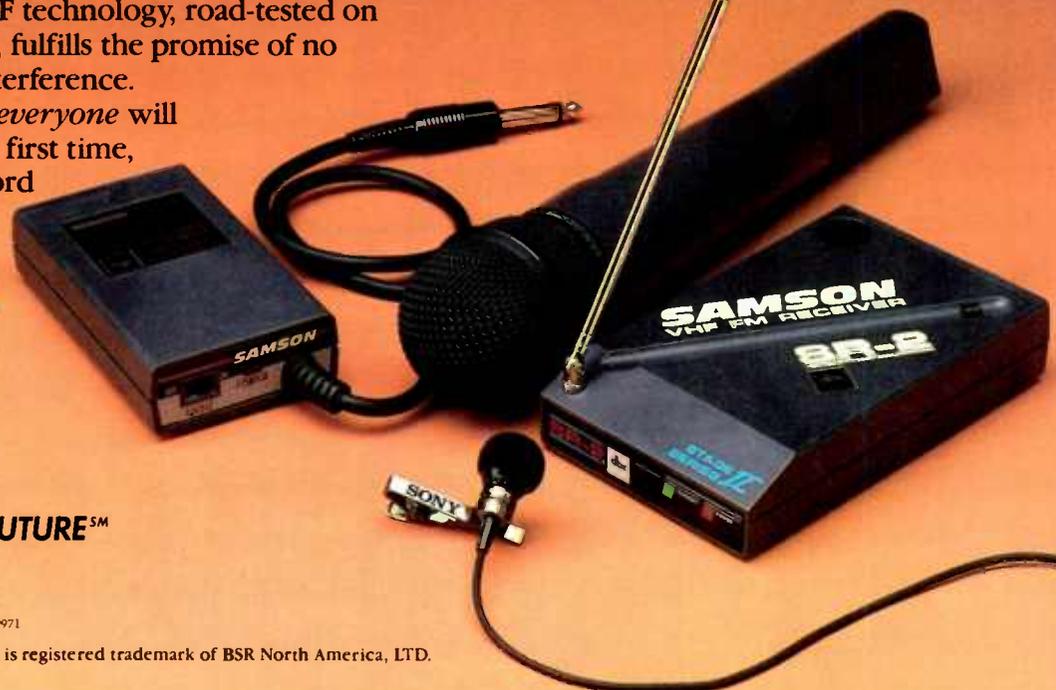
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NEIL YOUNG

and I'm always happy when that's there." On the album as well as in concert, Young plays his faithful "Old Black," an ebony 1956 Gibson Les Paul, picking the strings with his thumb rather than a pick, for a Chicago blues sound. He claims no direct influence from the current crop of blues guitarists like Robert Cray, but still reveres the work of sixties guitar hero Jimi Hendrix. "I love Hendrix and the way he plays guitar. Nobody can play like that and nobody else ever will."

The release of *This Note's For You* also marks Young's return to his former label Reprise where he had scored his greatest successes in the seventies. In the last few years he had been embroiled in protracted legal and artistic battles with Geffen Records after they rejected his country album, *Old Ways*, as being uncommercial. However, now Young feels more comfortable. "Reprise are really doing a great job of supporting me. They were willing to take me on my own terms and they weren't going to tell me what kind of music to play. I had the freedom to do whatever I want."

Young has often been accused of starting projects only to abandon them prematurely. Such associations as the Stray Gators, Shocking Pinks, and the International Harvesters were brief diversions, as was a film project, *Human Highway*. His relationship with long-standing backup band Crazy Horse has been erratic at best. However Young claims the Blue Notes will be around for awhile. "I really think that I'm doing something that I'm going to be able to grow in. We're working on *This Note's For You Too* which is a two record set. It's all new material but it probably won't be available until well into next year." The three Winnipeg-period songs may appear on that album. For now, he's pleased with the response to the new record and band. "It looks like the record might be a hit. We hope it's a success," he muses. "You know it's a ten man band. It's not like having three guys like Crazy Horse. It's three times as expensive keeping this band going."

As for his relationship with Crosby, Stills and Nash, "it's an 'on again off again' kind of thing," he says. "I'm about half way through making a record with them. We'll probably get together next week and do some more recording." The reunited quartet have been laying down tracks in a converted barn on Young's Redwood, California ranch. However he has no plans to perform with them and knew nothing of a CSN benefit concert next month in Montreal. A much rumored Buffalo Springfield reunion is also on hold. "I'm just concentrating on the Blue Notes right now."

Young had hoped to make the Canadian debut of the Blue Notes at the rock extravaganza to open the Calgary Olympics but was disappointed at its cancellation. However, plans are currently in the works for a Blue Notes summer tour that hopefully will include Canadian dates. "If we make it through Winnipeg, we'll drop into the Blue Note Cafe." **CM**

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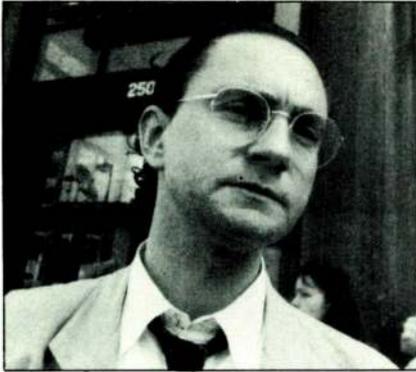
Downtown Montreal, late spring. We met in the shadows between buildings near his hideout. Wearing jeans, heavy boots, white shirt and a light jacket, with longish hair tied back, the man we had come to see verified who we were.

"Let's go!" We followed him as he walked quickly down the street, a bag of goodies under his arm. He led us into an alleyway and through the back door of his "living room". Inside the dimly lit interior a number of customers were waiting. He distributed his goods quickly and quietly, collecting \$10 a pop. We had just borne witness to an increas-

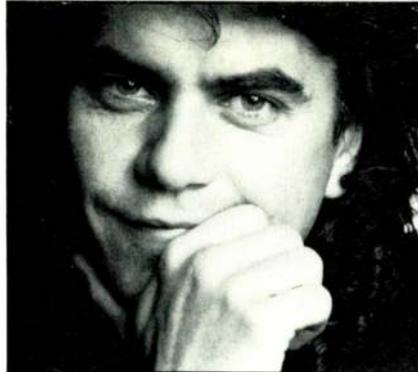
ingly common Montreal phenomenon: the underground record sale.

The man in question, Mack Macenzie, leads one of Montreal's most promising bands. Teetering on the brink of "overnight success", Three O'clock Train recently signed a management deal with Paul Levesque. The move is being eyed cautiously

PHOTO: BEN RUSSELL



John Griffin



Richard Seguin



Claude Dubois



Ivan, Men Without Hats



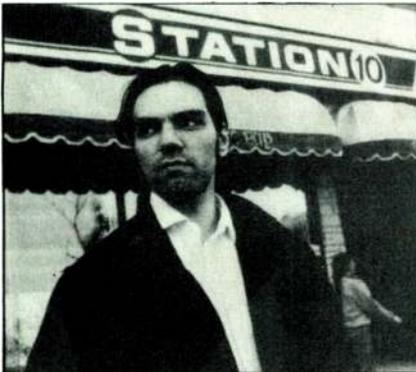
Marjo



Marc Durand

PHOTO: BEN RUSSELL

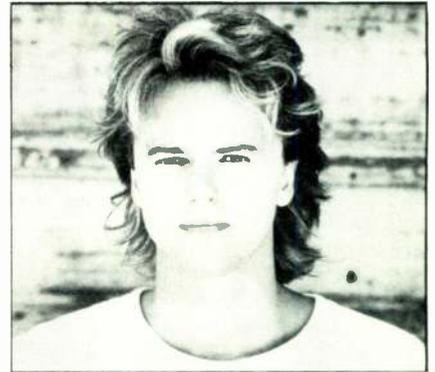
PHOTO: BEN RUSSELL



Mack Macenzie, 3 O'clock Train

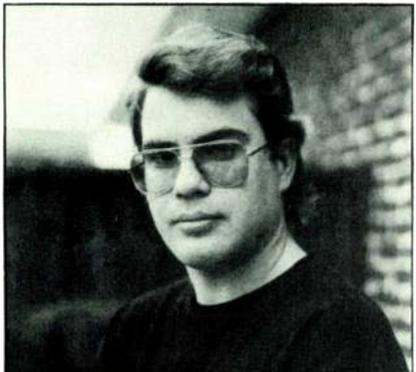


Corey Hart



Michael Breen

PHOTO: BEN RUSSELL



Duncan MacTavish



Luba



Ruben Fogel

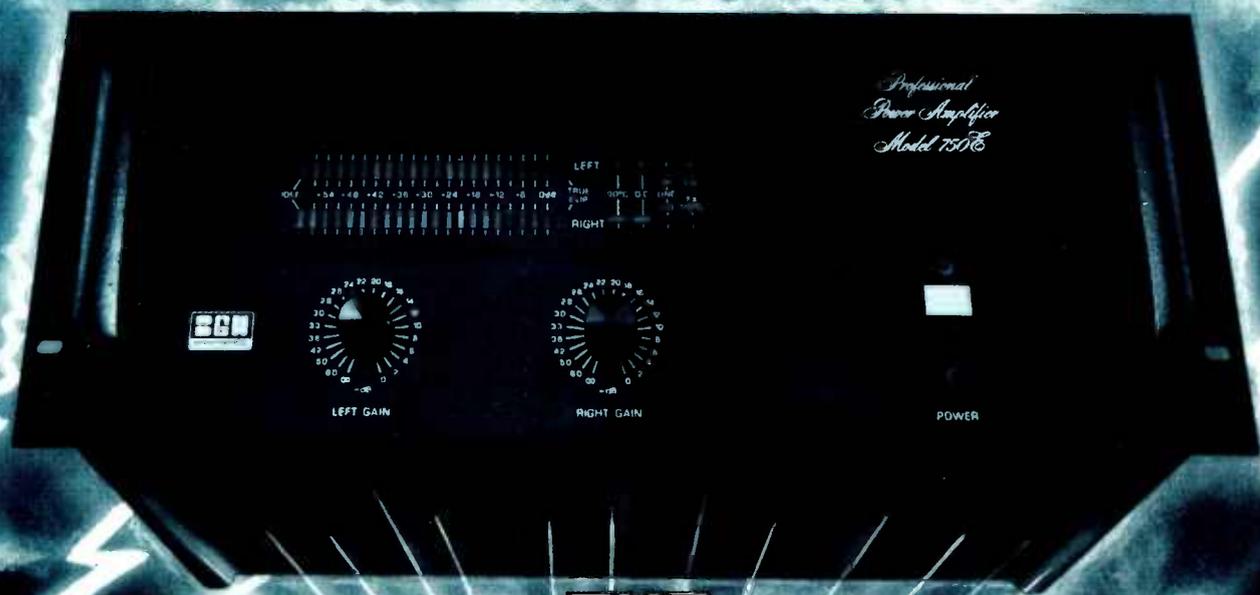
PHOTO: BEN RUSSELL

by a host of aspiring bands as the fermenting, bubbling brew of Montreal's independent music scene begins to be recognized as a force to be dealt with across the country and around the world. Outside of Montreal, there is a suspicion that the live scene here is beginning to awaken after its hibernation of the late '70s and early '80s.

Cut to the office of one of Montreal's important music men, located on fashionable St. Denis Street. Fogel/Sabourin promote the music and manage the careers of some of the biggest names in Quebec music. Ruben Fogel isn't impressed by claims of a renaissance. "The awakening? Who put it to sleep? We handle the careers of six artists who are

thriving here right now. Marjo is working out of this office. By next month she will have sold 200,000 copies of her latest album. Claude Dubois. His album came out in November and he's already sold 48,000 copies. Richard Seguin's second solo album came out a couple of weeks ago. It shipped 25,000 copies which is equivalent to an album

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BREAKING OUT IN MONTREAL

shipping 150,000 copies in Canada. Pierre Flynn (former singer for Octobre). His latest album is very strongly acclaimed critically and is actually starting to make some sales."

Pressed, Fogel admitted things had improved lately. "When Pierre and Richard started working in this office about three or four years ago, nobody wanted to know about them. Now people are walking into record stores, picking up a Eurythmics and a Sting record and buying a Marjo or a Michel Rivard or a Richard Seguin album at the same time. People are buying the music on its own merit because they like it or they relate to the artist



The Box



Bundock

and the lyrics. It's not like the rise of the Quebec music scene in the early and mid '70s where people were buying the music because it had a fleur-de-lys in the corner."

Pushed further, Fogel even admitted something was happening at the grass roots level. "I think you've got more bands out there, more bands working. They're all struggling but there is a bit more of a demand. Kids going to school are not just smoking dope and driving their father's car. They're also listening to music and playing themselves. There are more people playing because musical instruments and recording equipment are so much more accessible. It's a lot easier for a kid to buy a small Fostex, get together in the neighborhood and play music. Even if some other kids aren't musicians,

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BREAKING OUT IN MONTREAL

they know these people, so there's a growing interest. It's happening everywhere in the world and Montreal's part of it."

Montreal music maven, John Griffin, is music critic at the Gazette. He's convinced things are picking up. "I'd say there has definitely been a resurgence. It must not be forgotten that there was a period where if an artist sold enough to pay for the production of the album, it was considered a success. This is only three years ago.

"It's the work of Marjo, Michel Rivard, Pierre Flynn, Serge Fiori, speaking of established artists, and the work of record companies like Audiogramme who have

revived the Quebecois market. The number of records these artists sell is pretty amazing when you consider the demographics here.

"On the low level front that has been accompanied by a couple of important battle of the band competitions: L'Empir des Futur Stars, run by CKOI, and Rock en Vol, run by CBC. Both have gone into the French marketplace and encouraged young bands to pursue their careers."

There's English action too in Montreal these days, and a relatively new phenomenon, the bilingual act. John tells us, "Guys like Michel Lemieux, The Box, Bundock, Michael Breen; what these people are doing is attempting to make music that in a sense does reflect the entire country. It's like Pierre Trudeau's dream come true! The Box is definitely a Montreal band. They

couldn't have come from anywhere else."

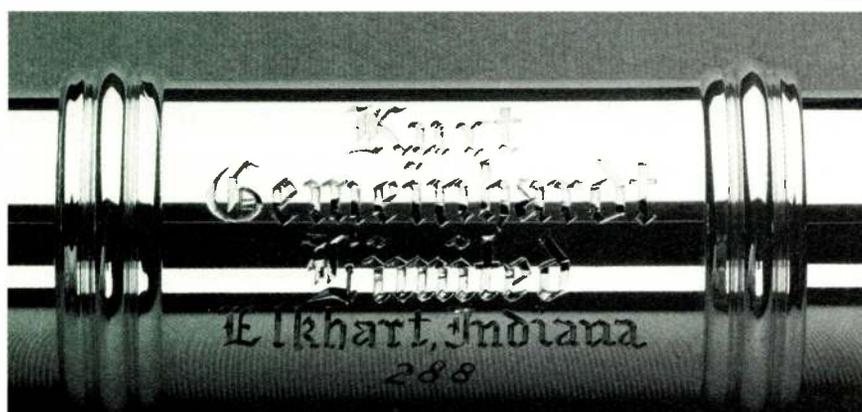
We asked John about the independent English scene that's getting so much attention. "There is a certain cachet about being a Montreal band right now and packages from here do very well in Toronto these days. It's perceived that the Montreal sound is looser and fresher, less dominated and dictated to by the marketplace. We don't have nearly the live scene here but what we have allows the bands to do pretty much what they want. There are a lot of bands breaking the patterns. Deja Voodoo have taken their Mickey Mouse label (Og) and turned it into something that cranks out records. They have sold a fair ton, all of it obscure, and have given their bands the ability to tour here, the States, and Europe. In that number I would count Condition, the Urban Primitive Swing Trio, the Gruesomes, who sell more records in Germany and Holland, and Sweden than they do in Montreal. They've given the "garage east" sound credibility. Then there's Three O'clock Train. If Blue Rodeo can do it, there's no damn reason these guys can't!

"The bands are much more professional than they have been. I think anyone who was at the last New Music Festival in Montreal would have been amazed at just how tight all the bands were. There was a very high standard of professionalism and a tremendous whack of originality, variety and eclecticism. The New Music Festival is an essential aspect of the scene. It shows bands there are people who take their music seriously enough to come out and see it, which in turn encourages them to pursue their music."

Marc Durand of Alert Records and Management is partly responsible for keeping Montreal on the musical map during the city's dry years. In 1982 when Men Without Hats debuted, it was with an independent EP produced by Durand. With his help, they came up sevens in the pop crap shoot with a world-wide hit, "Safety Dance". Apart from a couple of acts such as Dianne Tell and Daniel Lavoie, the Hats were one of the sole signs of life on an otherwise desert island, at least as far as the rest of the world was concerned. Alert is now responsible for The Box, Bundock and Michael Breen.

Durand tells us, "It's a pretty healthy scene today. After Men Without Hats came Corey Hart, Luba, and The Box and so on. It has been building and I think those bands played a big part in it. It told the people of Montreal that, yes, it could happen. Before that with April Wine and those bands, it was not really a scene. Now there is one and there are good backups coming - there's a development scene with the clubs and so on. It's never been like that in Montreal.

"I think everything helps. There is the New Music Festival and the Jazz Festival. It gets people out to see concerts. There have been concerts like the Empire of the Future Stars every week for six months of the year. It's free to get in and it's always packed. When they have the semi-finals you can't get in the club. They have to refuse people to see newcomers! Clubs like Secrets (on Pine near



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St. Laurence St.) are doing live bands two or three nights a week. There's Club Soda that didn't exist a few years ago and it's a great venue. You get bigger and you have the Spectrum which I think is one of the best clubs in America."

Duncan MacTavish has a unique perspective on the music scene here. One of the new breed of entrepreneurs, his label, VOT was one of a rash of indie labels that sprang up in the mid '80s giving up-and-coming bands a place to hang their vinyl hats. As chief organizers and driving force behind the New Music Festival, MacTavish has tried to foster new growth. He sees independent bands at a crossroads.

MacTavish: "I feel that right now, the veteran bands, if you want to call them that - the Darned, Three O'clock Train, the Asexuals - are either going to be picked up by someone who can offer the distribution and promotion or they're just going to sit on the fence for a while longer. A lot of the medium and younger bands are sort of waiting to see what happens.

"Two or three years ago, the way to turn was to convince an independent to help you but there's been a bit of a breakdown with the independents across Canada. With VOT we don't have as much going as we used to. We started off doing a couple of Montreal compilations because I wanted to get a bit of a scene happening. We picked up some of the better known Montreal bands in 1985: Ethnic Drivers were very strong then, Secret Act, and Weather Permitting. Within the city we do great, it's just a matter of keeping things going. Any time the bands we deal with do a show, the shelves literally empty of records, so people will go to the trouble of buying albums.

"I just find that it comes down to promotional dollars and touring. There is a circuit in Canada, but you've got to venture to a city two or three times before anything's going to happen. An example is the Darned who have played Toronto at least three or four times in the last year and their last shows in town they were selling out. It does work. Bands have to realize that and they have to have a bit of drive. If you don't have the promotional dollars, they have to tour, it's a simple fact. Either that or take advantage of video where you don't have to spend thousands of dollars but if you can get your name across the country it sure does help."

MacTavish felt he was hitting brick walls with VOT and wanted to accomplish something tangible, hence the New Music Festival. "The first year it was a bit of a rehearsal. It was 12 bands in four nights. It was an idea that sort of tabled and we were going to see what happened. We were looking for some sort of tool to get more press to look at the city and by doing the string of shows it worked on a small scale. Our mailing list that year was 30 press people which barely even covered the city. This year we concentrated six months on putting it together to its fullest. Now our mailing list is 300. We're already doing the budget and planning next year.

"There is a great scene here. Montreal is a

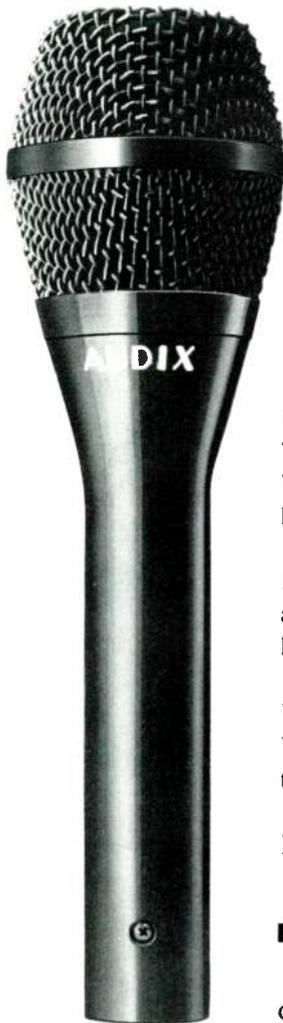
city for the taking. Someone could land in this city, listen to the tapes, meet the people and have a heyday signing five or six bands, firmly establishing themselves as a strong label. I'm willing to do the work, I just need the funds to do it properly."

One sign of a thriving music scene is the relocation of bands to Montreal in search of the brass ring. Jerry Jerry and the Sons of Rhythm Orchestra made the move recently from Edmonton. Tchukon did it a long time ago, coming from the southern States. It took a while for them to break out, but after winning Rock Wars, and Star Search, they went on to make their first album which received major distribution. Tchukon is on Aquarius, the veteran Montreal label which was home to April Wine in its prime (Wine ringleaders, Miles Goodwyn and Brian

Greenway have just come out with new albums, proving that its spirit lives on), and Corey Hart. Working on material for their sophomore excursion, singer/guitarist Kat Dyson explains why Montreal became home. "Montreal's a city with a lot of heart and a lot of warmth. There's nothing like the audiences here. They don't stop to think about it, they let you know immediately. It's either good or it's like, ok. That honesty is very rare, 'cause you don't get that anywhere else in the country."

Disco is often cited as the villain that killed live music in Montreal during the bleak years. Kat tells us that while the city still loves to dance, things are changing there too. "They're opening up to live situations in places where they didn't have it before. There was no scene except for the bars

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downtown and at least now they've got live music three or four nights a week. They're starting to realize people will come and you can actually have a packed bar on a Monday night if you've got somebody playing there. The scene kind of fluctuates with the economy and how everybody feels. When the government changed over, it changed a bit. When we first came to Montreal it was very vibrant and then the whole PQ separatism thing went down and people got kind of taken aback, and then the disco thing. Now it's back to live and people want to see - no more of this, 'I'll buy the record and be satisfied.' It's had its peak points like everything else. Now

is the start of a rise and I hope it'll keep going and give more people incentive to do more things and take a few more chances."

Geoff Hughes of Paul Levesque Management is taking a chance with Three O'clock Train, though how big of a chance remains to be seen. He is convinced the rise of the visibility of the scene here is due to increased professionalism. "There hasn't really been an increase in the number of clubs where bands with original music can play in the last little while. You've still got Station 10, the Rising Sun and Les Foufounes Electriques. I think you've got a more professional approach that's emerging. It's more a matter of management moving in, the organization getting behind the bands. Bands are realizing that to get out of the basement they've really got to get their acts together

and that's what's happening. I think it's symptomatic that Three O'clock Train came to us and said, 'Ok, we need management now, we can't handle it anymore and it's got to the level where if we don't get onto the next level, nothing is going to happen, I know that now.' Before there was this attitude of 'Ah, we're so good we'll just play and someone will come along and make it happen.' We signed Three O'clock Train about two months ago. We're shopping for a major deal for the band right now and we've got lots of interest."

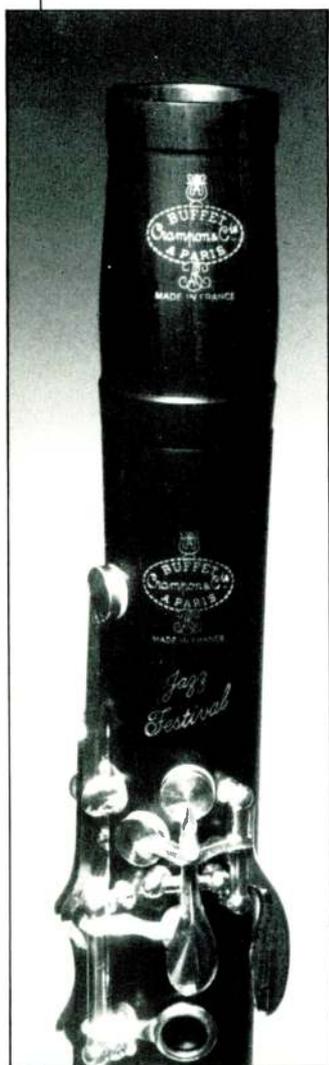
It's clear that a manager's point of view necessitates a band having a manager, but many bands seem to be doing fine on their own, though they admit their long range goals include outside help. Eric Sandmark is the guitarist/manager for Ray Condo and His Hardrock Goners. He sees increased professionalism but his band can't justify management at this point. "For now we're still self-managed because we find that it's more economically feasible that way. We could hire outside management but we've seen other bands that have done it and it hasn't really worked for them. It worked for Blue Rodeo. It worked for Rango Tango who opened for us last year at the Horseshoe in Toronto. At one point or another you have to make that step but it's just a matter of knowing when is the right time. We're at the point where we're doing ok, we're supporting ourselves, sort of. I have an outside job, but three of the other guys basically just make their money off of the group. We've managed to do that and still keep the media ball rolling and as long as it's still growing we know we're doing the right thing. We're building slowly and hopefully by the end of the year we'll try and get some outside management and make a real push."

Let's get back to Mack MacKenzie. His days of selling records in Station 10 may be numbered. How does he feel as Three O'clock Train readies for the big time? "Patient. Things don't happen overnight. When we were doing the independent thing there were so many times that people would say, 'Oh, when's the record coming out?' and we'd say, in two weeks, and the record doesn't come out until five months down the road but every time somebody asks you, you gotta say two weeks, two weeks, two weeks. There's always some problem that keeps it unavailable. Now we're shopping for a label and we're giving it six - nine months just to get the right label and to get proper distribution and people behind us.

"The independent thing is good because it sort of shows the younger bands that there's hope of getting something out even if you don't get picked up by a major. Some of the bands are starting to get management but there's lots of others that aren't. The younger bands that I tend to go see, the ones that are like 18, 19 years old. I'll buzz over to Station 10 which is just around the corner from my place and they'll have a new young band every day. Yeah, sure there's a Montreal scene - there's been one for a while. And it's getting bigger and bigger."

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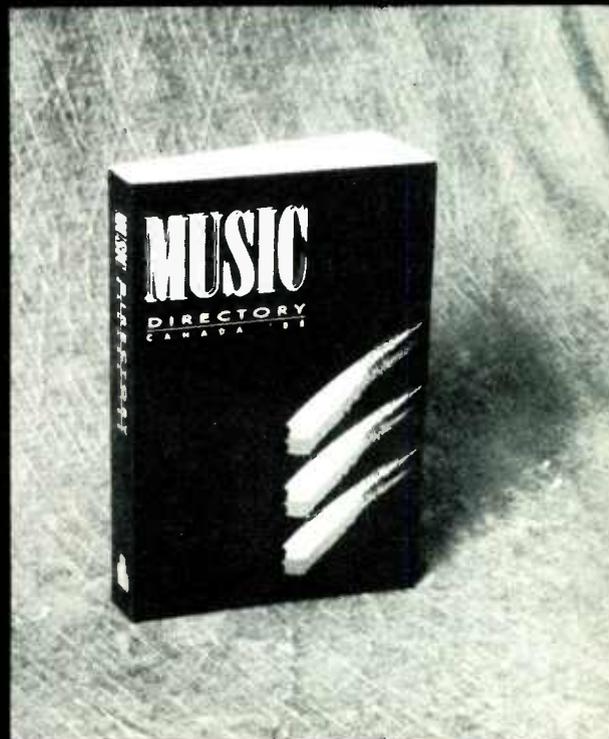
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INSIDE

**HOME
RECORDING**

P H O T O G R A P H Y B Y T O M R O B E

PUTTING YOUR HOME STUDIO TOGETHER

GETTING THE MOST FROM YOUR HOME STUDIO

by Stan Meissner

B Y B E N J A M I N R U S S E L L

Whether professional or amateur, most musicians either have some sort of set-up for recording their performances, or they wish they did. Demos recorded at home on relatively inexpensive gear can often get your music across better than those done in a big studio where time constraints and lack of familiarity with the room and equipment can stunt the result. So what are the essentials of a home studio?

Basics include microphones, mixers, signal processors, and something to record the final mix. While it's common to think of a multi-track recorder as the lowest common denominator, there are other alternatives. Some home setups could be as simple as a microphone, a line mixer, and a couple of cassette machines. Recording in stereo on one cassette machine can then be followed by mixing its output with the next "track" and recording that on the second machine. Bouncing back and forth like this can be done a few times before the residual tape noise starts to add up to the point where it's unacceptable. This technique can be used to create some very full, albeit low-tech, demos. The introduction of DAT machines could well make this a realistic alternative to conventional multi-tracks since digital recordings should have no noise buildup.

Fast approaching the 1990s, for some time now we've had the ability to sidestep tape altogether in the home MIDI studio. Here a sequencer replaces tape by recording keyboards and drum machines which can then be mixed live to two-track (preferably digital). Such a studio requires a sequencer and at

least one MIDI keyboard or sound module. There are "dedicated" sequencers, i.e. hardware boxes whose only job is sequencing. The alternative is a computer and sequencing software. The big advantage of a computer in the home studio is that it can be used for a lot more than sequencing. You can edit and library keyboard sounds and samples, print out music scores and lead sheets; not to mention the professional quality cassette inserts you can create with word processing/graphics programs.

Let's talk mixing. Whether your home studio of choice is MIDI only, tape only, or a hybrid of both, mixing plays a central, crucial role. As we've mentioned, mixing can be as simple as a small line mixer with no extras such as EQ, effect sends, etc., or it can be as complex as you'd like to make it. After all, the fact that it's a home studio doesn't limit the upward end of things. The most basic 4-track cassette machines commonly incorporate a built-in mixer, usually with bass and treble control for each channel. As you go up the scale, mixers may include "parametric-type" equalization, provisions for monitor mixes, and auxiliary sends (which take some of the signal and send it out of the mixer to a reverb unit for example).

It's our recommendation to get a separate mixer and recorder rather than a package, the reason being that even if the mixer meets your needs when you buy it, you'll almost certainly outgrow it. As time passes, you'll add another delay unit or sound module, more microphones or whatever, and you'll

Continued on page 77

In this ever changing world of recording, there seems to be a backlash against the use of computers, sequencers, synthesizers and drum machines as opposed to 'live' musicians in the recording studio. I just heard one of my video pals praise the efforts of some band or other for not succumbing to the world of machinery. But a sequencer is just another tool related to Edison's wax cylinder recorder and it can only reflect what we 'live' musicians play. I perceive working with these instruments as an extension of my abilities as composer and as a player, not as some dark evil pulling me away from some purist ideal I'm supposed to have. While I do not advocate computers replacing musicians I do not understand all the fuss about musicians playing computers. 'Nuff said.

With the advent of inexpensive MIDI products that offer many features and few compromises, whole new worlds open for people planning to record a demo or an album. The same state of the art sound quality used on hit records is available to anyone using a decent MIDI set up. MIDI and the recording studio is the ultimate marriage. Already most outboard effects offer MIDI access and now MIDI controlled consoles are starting to appear. Soon the kind of automation offered in SSL and other high end consoles will be available in many of the inexpensive ones.

The most important element in any production utilizing sequencers or drum machines is the actual programming of the parts. This can be the most cost effective way of doing a demo because all of the time consuming work can be done at home, even

Continued on page 75



Stan Meissner

HOME RECORDING HOW TO DEVELOP A HOME STUDIO OVER THE YEARS

by Chris Wardman

My home studio started out by accident but developed out of necessity. The first piece of gear I acquired was an Akai two-track reel-to-reel which I bought cheap from a studio (and ended up investing \$150 for new heads). This was one of the first machines where you could easily bounce from track to track by flipping one switch (even though the final result ended up in mono).

After I grew tired of banging a snare drum into my DDL and putting it on hold to create drum loops I decided to buy a drum machine (Roland TR707). This was a major turning point, in that I could easily create drum grooves. But it also opened a large can of worms because the more gear you have the more you just have to have.

you're toast.

The next things I acquired were a Yamaha SPX90 and a patchbay. The SPX90 made the drum machine come to life with all the modern drum sounds I love to hate. It also helped to polish vocals and make everything sound more "professional." The patchbay, however, was the thing that really put it over the top. I was sick of constantly reaching over everything to rewire it and the patchbay meant I could instantly access and reroute all my effects, but it also turned everything into a "studio."

Since that time I've gone from the X15 to a Fostex 260 which has four effects sends, lots of EQ and eight inputs (four channels, two effects returns and a Stereo Buss in).

In the last year as well the "M" word

In the past month, using the same equipment with the addition of a FOSTEX 16 track (E16) recorder, a Hill 22 channel board and the rental of two FOCUSRITE EQ strips, I've been able to record a Breeding Ground album in my basement.

The drums were recorded at Winfield Sound (24 track and a ghost rhythm track was recorded on the 16 track. The two machines will then be synced up for mixdown.

Generally, I've been extremely happy with all the gear I've acquired over the years and some of it has paid for itself. A song I wrote on the X15 ended up on the *Contact* album by Platinum Blonde, "If You Go This Time." I've used the DX7IID to write commercials (with partner Jason Sniderman) and I've been able to work with bands who can't afford big bud-



Chris Wardman

Once I realized I was over my head I bought a Fostex X15 multi-tracker (four track cassette), a power amp and a pair of Yamaha speakers.

I also owned a Roland 501 tape delay, a Roland SDE1000, DDL and an Ashley compressor from my Blue Peter guitar rack. With this gear I was able to make fairly good songwriting demos by recording bass, drums, and guitar "live" to two tracks and using the other two tracks for vocals and/or solos. I find that the big rule of four track recording is to try to record as much as possible live in stereo because if you bounce more than once

(MIDI) has reared its head and suddenly a Yamaha DX7IID, a Roland MT32 sound module and a Roland DR100 sequencer have appeared. Despite the fact that I am Mr. Antitechnology, I enjoy the DR100 because it is basically a MIDI recorder in which you can layer up to 16 stereo tracks before you go to tape. By treating the sequencer and the MT32 as a tape deck I can record up to 10 parts plus drum machine (the MT32 has eight voices, the DX7IID has two voices and overdub guitar to two tracks on the four track and have two tracks open for vocals without bouncing.

gets on pre-production so that they can get their ideas down faster in a "real" studio.

But you never know that as you're blowing \$1,000 on another little black box. Unless you have access to \$30,000 or so you'll likely end up developing a home studio piece by piece over time as I did.

The main thing is to make a series of correct decisions so that in five years whatever you choose will still be happening. The best example is The Roland tape delay which is supposed to be obsolete but is still my favourite toy for getting guitar sounds and vocal echoes.

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MAKING A RECORD AT HOME

WITH HOWARD AYEE, DOMENIC TROIANO AND DAVID GIBSON



Howard Ayee and David Gibson

by Ashley Collie

Sitting at his Akai 12-channel mixer and 12-channel recorder, Howard Ayee says that one should "never underestimate the demo." Ayee, former bassist

with Rough Trade and The Arrows and co-producer of singer-songwriter David Gibson's debut album (*Photographiti*) likes to think of his Do Re Me studio as his home away from home. As opposed to

physically having his studio in his basement or house, Ayee works at this small but thoroughly functional set up in west end Toronto. He adds, "This is essentially a demo studio with master quality equipment." In-

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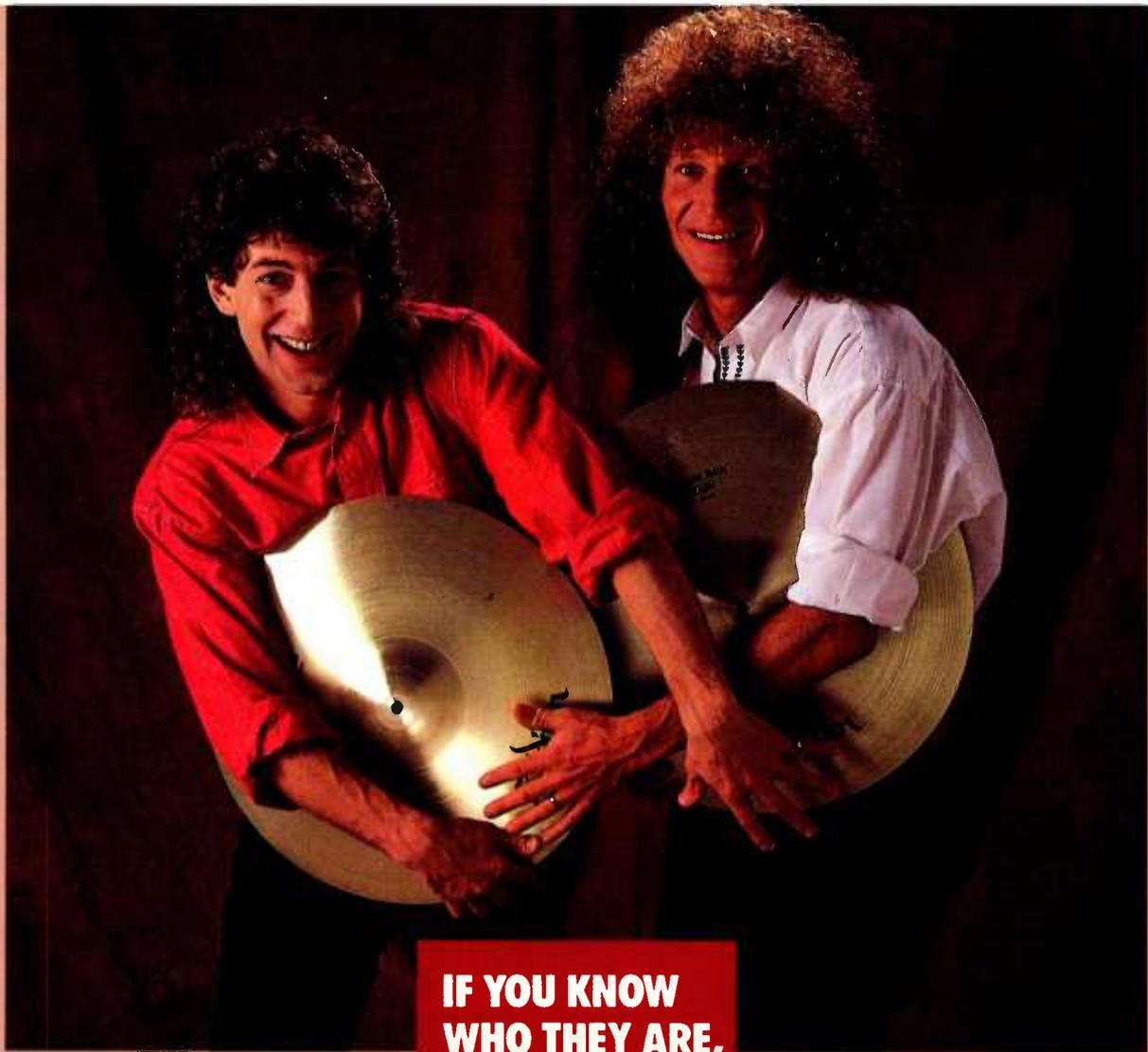
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Take Tommy Aldridge of Whitesnake, who's also known for his work with Ozzy Osborne. And Simon Phillips, who's played with Jeff Beck, Pete Townsend, and most recently with Mick Jagger. They're two of the most respected drummers in the business who've been playing for as long as they can remember.

Ask Tommy why he chose Zildjian and he'll tell you, "There was never a question. I've played them from the start."

"They're incredibly, unbelievably great sounding cymbals," he says excitedly. "Each one has its own character. They're really unique. And I can tell you, they're extraordinarily durable."

Tommy adds, "I've tried others, but I've stuck with Zildjian. They give me the personality my music has to have. Let's face it, you just can't beat their sound."

Tommy loves A Zildjian cymbals with a brilliant finish. "They look so cool, they're the greatest cymbals for Arena Rock."

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so that everyone in the audience can appreciate his cymbal sound. "The ZMC-1 system mics my cymbals individually so I can control the sound and volume of each of the cymbals in my set-up."

"You can recognize a drummer by the sound of his cymbals," says Simon Phillips.

"Growing up in England, all the really hot drummers were using Zildjians. Louie Bellson, Gene Krupa, Buddy Rich, who's always been an inspiration, all played Zildjians. If you were seriously into your music, there's no question what cymbal you played."

Simon says he got his first Zildjian cymbal in 1969—a 20" K Ride. "It was something special to play Zildjian. It still is." Now one of his favorites is the Z Light Power Ride. "It gives me a ping I can't find in any other cymbal."

"Zildjian cymbals are the best thing around," says Tommy, who was initially inspired by Joe Morello of The Dave Brubeck Quartet before he became, as he calls himself, "A rock pig on pizza."

Both Tommy and Simon agree that Zildjian's sound is "undeniably unique."

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MAKING A RECORD AT HOME

deed, the basic gear in the "Noiseworks" control room, includes: the Akai MG1212 console which has a built-in 12-channel tape recorder and which uses special, and at \$40 a crack, expensive audio cassettes; a Korg DW8000 synth and Casio CZ101 synth; an Akai S900 sampler and Roland TR707 drum machine; a rack of effects modules including the Alesis MidiVerb, an Akai ME100 MIDI digital delay, Yamaha's SPX90 and a Korg Sampling digital delay; a portable 64K Commodore computer; and a Fostex two track which is used for the masters.

Although the actual production of Gibson's album was done at Domenic Troiano's spot, Round Sound, the actual legwork and preproduction was done at Ayee's demo studio. Gibson explains, "The whole creative process was explored at Do Re Mi, and we then had the luxury of picking from all the different sounds available at Round Sound. At this stage of my career, walking into a large studio is a bit intimidating. Howard feels that you can probably get the best vocal performance by putting the singer in a closet."

Ayee thinks that some of the most exciting music coming out of Britain these days is being done in people's basements and it's being done cost-effectively to boot: "For example,

"That expensive clock isn't ticking."

people are cutting records off cassettes and the product is exciting. It hasn't been produced to death and it still retains what I call its juice. Not to knock big studios, and we do have world-class studios in Canada, but often when you go from a demo studio to the real thing that juice gets lost. I've captured some terrific performances here. The players don't feel intimidated, there are less pressures, and that expensive clock isn't ticking like it is in the big studio."

Ayee and Gibson admit that present home recording equipment can virtually allow anyone to put out some terrific demo music. Gibson, for instance, admits to not being much of a player but adds, "Technology allows me to play back what I hear in my head. In fact, some of the best advice I've received was from Bob Ezrin, who suggested when I told him that I wrote with guitar, that I should

write it in my head first, then try to play it. With my computer and sequencing set-up that process becomes a lot easier."

Gibson's home set-up, which he calls "loose" and with no trimmings ("if my song sounds good here, then it has to sound even better where there are more sounds available") includes: a Casio 101 synth ("for a non-musician like myself it has enough good sounds") a Roland TR707 drum machine, a TEAC Porta Studio four-track; various guitars; and, an Alesis MIDIverb effects module ("I'm a big fan of Phil Spector, and I just love reverb on my vocals.")

This basic set-up was used to create the initial tapes that Troiano, in his executive producer role, and Ayee would listen to in their own home studios. Gibson explains, "I'd do

the rough demo which included keyboard pads, synthesized bass, drums, and my vocals with only the verse and chorus. I wouldn't have any bridges or middle eights worked out because decisions like, do we need a middle part, were left up to Donny and Howard."

Although he didn't use it for this project, Gibson now has his Atari 520 ST computer booted up and running for future demos: "The computer has a colour monitor and it can do up to 70,000 notes on any one thing, which is ample enough space for me. The program I've been running is Passport's MIDI Soft Studio 32-track sequencer and it can do many of the things — quantize, step record, loop — that a more powerful program like Performer can do. For a non-musician or someone like me who's not primarily a musi-



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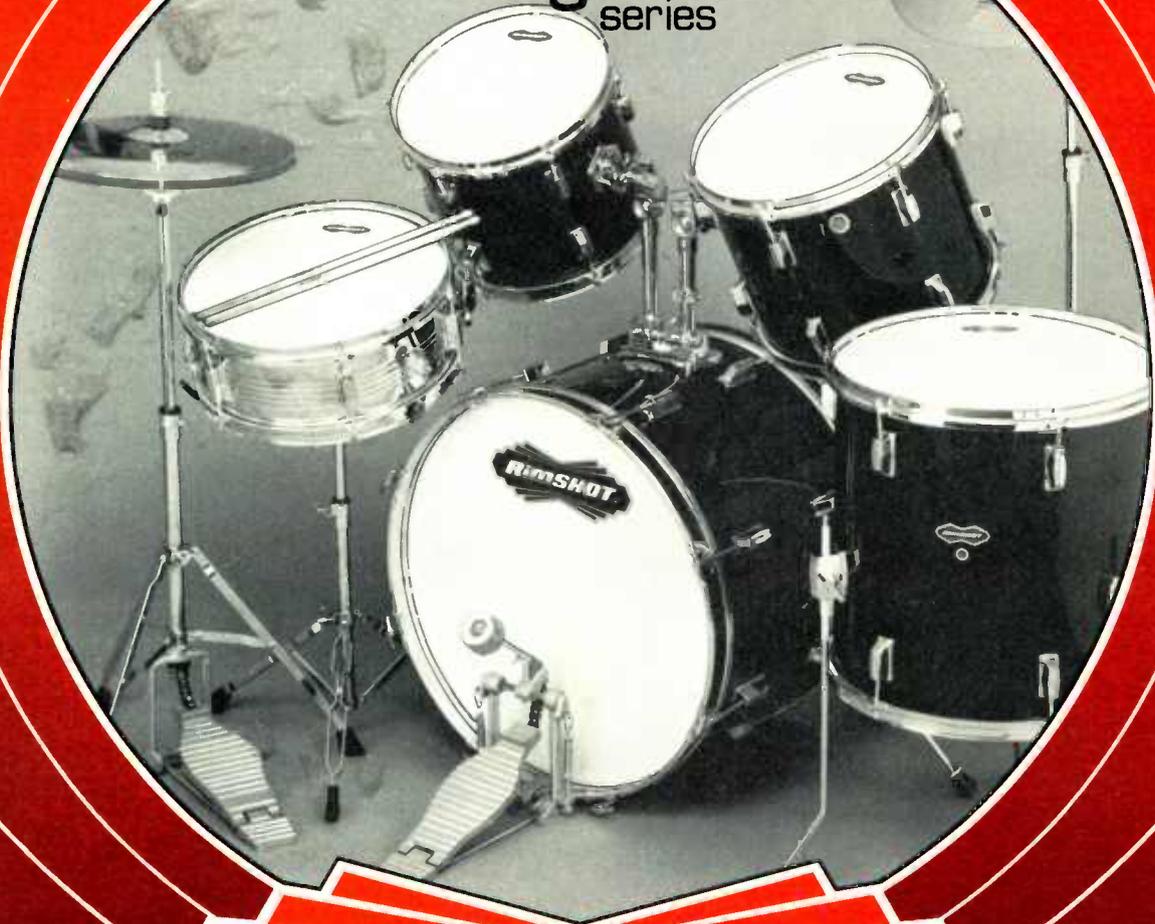
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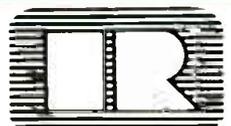
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MAKING A RECORD AT HOME

cian, this equipment allows us to start inputting those sounds we hear in our heads."

Gibson's album is the first completed for Troiano's independent label, Black Market Records, and the vocalist credits Troiano with keeping the album concept alive over the last three years. In his role as executive producer, Troiano, likewise didn't want to get bogged down by making things too fine ("I don't like to do things twice.") Troiano explains, "David always has a good idea of what he wants to do, so his rough cassettes were like first drafts and they gave us a good starting point. Howard and I would listen to them at my place, and I'd hear in my head what changes and additions I wanted, then I'd leave it up to Howard to do the sequences. When I started playing I didn't rely on a lot of technology. I don't read music, so the minute I think of some sounds, I figure them out in my head, sequence them, commit them to memory, and then I can have them written out for me. Technology is just a slave.

"Necessity in Canada to make efficient albums."

Howard is much better at using the tools. All I wanted was a loose feel to the project."

Troiano's home set-up primarily consists of his Linn machine ("it's like writing and taping what you want without really taping it."), but he also has a 512K Mac with Performer. He adds, "The Mac does what the Linn does but it's more dynamic, easier to use, and more flexible. But I've always said that technology is only as good as the person using it."

Howard Ayee is one person who has become very adept at using technology. The Akai MG1212 console is used by such internationally renowned players as bassist Allan Holdsworth for his own recordings. With the Gibson project, Ayee used his equipment to do all the preproduction, and once the songs were okayed by Troiano, the information was dumped over to Round Sound.

Ayee emphasizes that doing one's preproduction at home or in a demo studio can reap benefits: "It's a necessity in this country to make albums that are more efficient because we're competing with interna-

tional product that has a lot more bucks behind it. All the work we did at Do Re Me could've been done on a 24 track process in a large studio where that clock is ticking. My partner, Joe Primeau, and I set up this studio because when it comes to recording, it all comes down to preparation. We can make albums for half the price of what an average (\$60-70,000) Canadian LP costs. By doing a really good mockup, we were able to do David's album for a fraction of what it could've cost.

"In all, we spent three weeks at my studio, and then three weeks at Round Sound. Because all the thinking had been done beforehand, David was able to zero in more on his vocals without having to worry if the song was going in the right direction. I've seen too

many bands wasting time in the studio, not realizing that it's their money being spent."

Gibson, obviously proud of his up-tempo pop album that snaps and crackles with funky grooves and features his sweet-sounding vocals, admits that doing things in logical but separate steps was a really good and efficient way to work. He says, "I don't have the patience to be a great musician, but the recording tools and equipment allow me to get the ideas in my head on tape, for people to hear and expand on. Some of my first demos sounded really cheesy, but Donny and Howard saw that they had some spunk and spark. As Howard says, when all is said and done, it's the song that really counts, and you can't underestimate the demo, no matter how rough." **CM**

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INSIDE

HOME RECORDING

GETTING THE MOST

Continued from page 65

on very modest equipment. On a project I recently completed, someone brought in a bottom of the line drum machine with only stereo output and no sync-to-tape capability, but by assigning the corresponding *MIDI* notes to an S900 sampler (any one with separate outputs would work) I was able to systematically replace each of the lacklustre internal sounds with new sampled drum sounds and because all the parts were already prepared, within five minutes we were recording his machine playing the hippest flavour of the week drum sounds we could find.

Similarly, since any sequencer can play any synth or sound module, you can find a studio with an extensive rack of *MIDI* gear and very economically record the finest sounds money can buy played by whatever sequencer you might own. While in the mode of

“Recording sequencers

and drum machines

is very expedient.”

programming your tracks at home, you might consider borrowing or renting whatever extra synths or modules you may require to at least hear all of the parts of your arrangement at once, even though you are not locked into the specific sounds. Any of the multi timbral units would be perfect for this.

The process of recording sequencers and drum machines is a very expedient one. In only a few hours of studio time you can record weeks of programming. With a good sync-to-tape system (preferably SMPTE or high resolution FSK) your sequencer shouldn't have any problems following the track. Periodically, after recording a part, I will play the tape again listening to the live part against the recorded one. It becomes very obvious when everything is working properly and you should hear phasing between the live and recorded parts (especially apparent on drums) when things are tight.

Usually when working with many different synthesizers I find that they don't all seem to react at the same time to note information. The worst I have encountered for this is the Roland D50 and although I love the sound of it, the time between when a DX7 reacts and when the D50 does is almost enough to go and get a beer. This is a problem that can be

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easily corrected. The more beer you drink, the less you notice. Or, you could copy the sequencer track to another track, assign it to a different MIDI channel (also reassign the D50 to that channel) and advance it a few ticks so that they will play together. I generally assume that this is going to occur so I always program one or two bars of count at the beginning of the song program to leave room to advance a track if necessary. If your sequencer does not allow you to shift tracks what you could do is first record the part that plays in time and then set the count bar a few ticks shy of a full bar (effectively advancing

the entire program) then record a second pass while only having the lazy synth play.

Probably the greatest bonus to working with these machines is that at any point in the recording process you can change something as basic as the kick part or the snare sound. I am constantly going back to tapes I have worked on years ago to update little things. In these days where sounds can go from fashionably trendy to decidedly un-hip in a matter of weeks, this is an incredible luxury. Which leads me to the cardinal rule of sequencing: NEVER ERASE THE CODE TRACK! No matter how much you think your song is near completion and no matter how badly you need that extra track, DON'T do it. You will regret it at some point. Okay, maybe if we're talking about a four track there might

be a better use for the track, however, while you've recorded vocals and guitars etc. on the other three tracks the code could be playing drums and sequenced parts live to the mix.

One of the challenges I find when programming songs is to try to humanize the feel of the parts as much as possible. When recording keyboard parts into a sequencer certain sounds (especially Piano and Organ) tend to sound better unquantized. These sounds require playing techniques that fall outside of the hard lines drawn by quantization. In effect you are merely using the sequencer as a tape recorder to faithfully capture your performance. For other types of sounds, a good half way point might be to quantize by percentage, a feature found in better sequencing packages.

With respect to drums, there are many elements that play a large part in loosening up the feel. As well as experimenting with different quantization, (or lack of it) dynamics can be incredibly important to the overall feel. A 16th note hi-hat figure with limited

"For natural feel

add live performances

to sequences."

dynamics can feel very stiff, but by injecting the kind of irregular dynamics a real hi-hat would have the part can come to life. Another complete give away of drum machine sounds is their lack of ambience or room sound. This can be dealt with by reverb or delay effects but in addition there are some other ways of creating a more natural quality. Using a sampler, combining drum sounds can be very effective. Adding the rattle of a snare drum to a kick does wonders and combining an ambient snare drum sample with the toms, assigning a different pitch for each drum, can be quite effective.

By far, the best way to make a track feel natural is to record live performances as well as sequenced ones. I have had great success getting a drummer to play a live part over a sequenced track. It usually helps to have the track pretty far along so that he can play off of the arrangement that is already in place. Similarly if a keyboard player puts a live piano part (played on a real piano) onto a track, the nuances of the sound and the playing technique are unequaled by any sampler or sequencer.

The final solution? Do whatever works best on your particular track. What's important is the end result, not the process of getting there.

(Stan Meissner is a songwriter/recording artist and the owner of The Wychwood Studio in Toronto.)

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need someplace to plug them in. If you can afford it, it's usually better to buy a bigger mixer than you currently need to allow for this type of growth.

Mixing can be a rather esoteric experience and if you're like most home recordists on limited budgets, you'll find obscure ways to get more out of your gear. Talk to other home studio owners to learn their weird and wonderful ways around limitations in their setups.

Microphones. The importance of mics can easily be overlooked in the headlong rush to more tracks and auxiliary sends. Don't make this mistake. To compete with the sonically rich and overpowering synths, drum machines and heavy electric guitars of today's music, acoustic instruments and vocals need to be treated right. A cheap microphone may sound ok and if it's EQ'd properly it might even sound pretty good but A/B it with a good microphone and it can be like lifting a veil off the sound. We know people who have struggled with vocal sounds for years. Their friends told them their tapes never sounded as good as when they just sang in their living room with an acoustic guitar. They finally tried using a good microphone and suddenly found they sounded like themselves on tape for the first time. Enough said. You'll have to lay out between \$300-400 for a good mic. It may be beyond your means when first getting going but keep it in mind.

Manufacturers of signal processing gear are going through boom times these days and for good reason. Costs of silicon chips used in digital processing devices have fallen to a sufficiently low level that practically anyone can afford a reverb unit that would have made big studio engineers green with envy only a few years ago. Reverb is commonly acknowledged as the most crucial signal processor in the home studio. Dry recordings can be just that - dry. Add a little reverberation effect and suddenly everything comes to life. Gated reverb (the reverb cuts off suddenly) which gained popularity with the recordings of Phil Collins is available on even the cheapest digital units.

After reverberation the most important processor, in our estimation, is the compressor/limiter. Especially when dealing with narrow track formats on home multi-track recorders, dynamic range control is crucial. If you record too "hot" (levels too high) you run the risk of distortion. Levels too low and residual tape hiss is heard, making recordings noisy. Acoustic instruments and voice benefit greatly from compression, a process that makes the loud signals softer and the soft ones louder, allowing you to record at a higher level without distorting. Compressors are very handy for making bass punchier, kick drums kick harder, and even if the vocal doesn't vary much in volume, it can help make words more distinct but be careful as it will amplify

your breathing.

Other signal processors include delay units for echo, chorus, flange and pitch change effects. There are several multi-effects units on the market capable of delivering several effects at once, but it is our recommendation that you're better off with separate units. After all, when you're mixing, it's unlikely that you'll want to effect everything the same way and multiple units allow more flexibility. On the other hand, if your budget is very small, one of these units may save the day. (You can always record the effect on tape if you're using a multi-track, though you can't change the amount of reverb or whatever later without rerecording the track.)

Mix down to cassette or reel to reel machine. Cassette is quite acceptable but

editing can be done much easier on reel to reel machines. A half-track reel to reel allows you do fun things like cut out a section of tape, turn it over, and splice it back in for backwards effects.

We recommend a hybrid studio. MIDI can be used to record keyboards and drum machines while tape handles acoustic instruments and vocals. The two may easily be synchronized via SMPTE or MIDI time code so the multi-track can start and stop anywhere and the sequencer will lock up, keeping perfect time. In this way you can have loads of tracks. But that's where the trouble starts: you'll need a bigger mixer and lots of extra hands to move all the faders when mixing down. Unless of course, you get into automated mixing... **CM**

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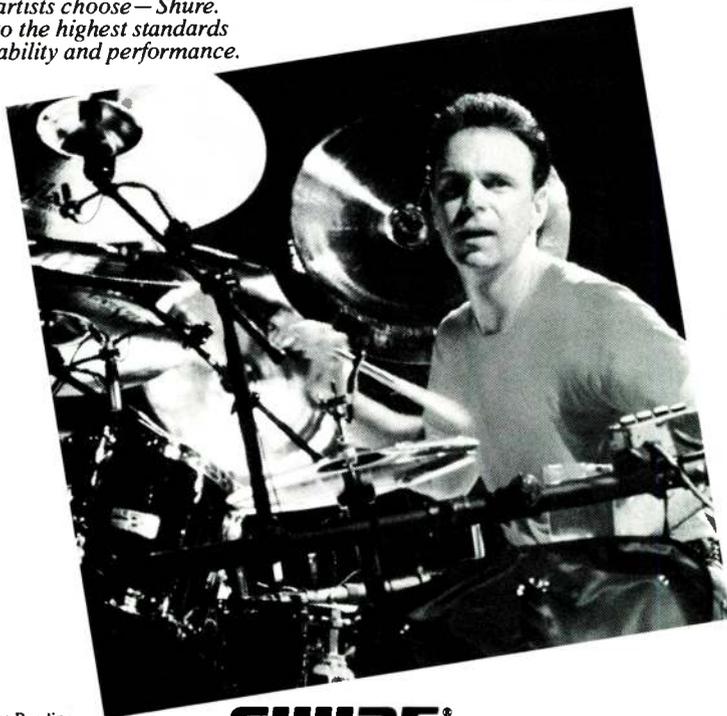
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Blvd. Makes The Grade

by Maureen Littlejohn



Seemingly coming out of nowhere, Blvd. is a band who appear to have it all together: heavyweight management, major record label deal, a national tour (opening for Glass Tiger), radio support and ...lest we forget that one essential ingredient, talent. Where did they come from? And how'd they manage to get all the pieces in place so quickly?

Mark Holden, 30, the band's honey-haired saxophonist, songwriter and leader explains, "Well, we actually had a deal with CBS Germany four years ago. We put out a few singles in Europe, one which charted, but it wasn't enough to get a North American deal." The group was living in Calgary at the time and the German deal was short lived, but the endeavour did spark some interest at home. "John Alexander (MCA's head of A&R) came out to Calgary three years ago and expressed a lot of interest in us. He encouraged us to make more demos and helped develop the project," says Holden. The band signed with their management company, Rock Headquarters (Bruce Allen, Lou Blair, Cliff Jones), about a year ago and MCA picked them up shortly after.

Blvd. is comprised of six members, Holden, David Forbes on lead vocals, Randy Burgess on bass, Andrew Johns on keyboards, Randy Gould on guitar, and Randal Stohl on drums (Stohl has recently joined and didn't play on the album).

Holden started the band with Gould in Calgary in 1983, after spending a year-long stint in Frankfurt as a sound engineer at Hotline Studios. "I studied at the Southern Alberta Institute of Technology and got my first job at

a Calgary studio, Sound West," explains Holden. "Then I heard about the job in Frankfurt." What lured him back? "I was given an offer by a couple of individuals to open up a 24-track studio in Calgary, called Thunder Road Studio. It's not every day you get a chance to open up a multi-million dollar facility." Holden worked there as chief engineer for five years, and in his spare time put together Blvd. "Working at the studio was wonderful, it gave us a vehicle to test our material." (Holden notes it wasn't a free recording ride though, they had to pay for all the time used.) When the studio closed in 1985, Holden and the rest of the band decided it was time to move to a bigger pond, Vancouver.

"Our goal was to try and attain management," says Holden. "The first question any of the labels we shopped was 'Who is your manager?'" Blvd. decided to go for the gusto and approached Rock Headquarters. "I had known Lou Blair from Calgary when I engineered some of Loverboy's early demos at Sound West," recalls Holden. "I wasn't sure if Lou would remember me, but we got a tape through to him and the same afternoon he called us back and suggested we do a showcase."

Determined to get themselves signed, the band made a brave move and decided to avoid the usual bar showcase route, and instead played in a private rehearsal space. "We had no audience, just the band and the management company," says Holden, shuddering. "It was very nerve racking, but we didn't want the stigma of a bar band attached to us. I had been through that before. It's a disappointing feeling to have someone come

out and see you and when they look around all the see is you playing for beer sales, in-between strippers "sets." Holden laughs, "Rock Headquarters must have thought, 'if these guys have the balls to set up in a completely bare old warehouse, with a little tiny PA and no lights, and just play, then if they're given a good sized stage and lights, they'll really do something.'"

The band's debut, self-titled, MCA record was recorded at Vancouver's Ocean Sound and Little Mountain Studios in the spring of 1987. They enlisted the producing talents of Pierre Bazinet (Luba), Mathew Frenette (Loverboy) added a few percussion touches; and Rene Worst (Skywalk) contributed some bass lines. "Pierre brought a lot of gloss to the album," says Holden. "He bought his Emulator out and a library of 750 disks full of sounds, from babbling brooks to locomotives."

Holden showed much self-restraint throughout the recording and stuck to his role of musician. "It was difficult for me to step back and wash my hands of the engineering and production tasks," he admits. "I didn't want to give Pierre the feeling I didn't respect his talents." Holden laughs. "It's like people say that doctors are the worst patients."

The album was primarily recorded at Ocean Sound, except for the drums which were done at Little Mountain. Mixing was done by Mike Fraser. Bob Rock and Humberto Gatica (one of the top engineers in the world, he did the latest Michael Jackson album). "Humberto heard the tape and asked MCA if he could get involved," says Holden.

Booking Bands Takes Strategies and Planning



by Vinny Cinquemani

Alan Frew and Vinny Cinquemani

Perhaps the three most important qualities a booking agent can bring to the business of shaping successful careers for bands are persistence, patience and honesty. Of equal importance too, is the agent's active involvement and sympathetic understanding of the business. But above all, he must realize that this is a business, because there is no such thing as just a great band that puts out a record and makes it big.

If there is one lesson I've learned since my start in the business over twenty years ago, it's that it takes strategy and planning in coordination with the other members of the team surrounding an act -- the management, the record company, the promoter, the booking agent -- to bring up a band. When I took over The Agency as President and Chief Executive Officer four years ago, I was able to apply my theories in practice.

Personally responsible for such top acts as Bryan Adams, Rush, Luba and Kim Mitchell as the Agency's concert department manager, I negotiate deals, sign bands and book concert performances in liaison with management companies for individual acts on a national basis. Other departments within the Agency handle other venue levels -- the clubs, high schools, colleges, fairs and exhibition circuits. In short, I sell the band and

at all times, with all bands, work FOR them.

The band which best represents my concept of what can go very right (and one which has received much media attention for the business acumen behind them) is Glass Tiger. The situation is personally gratifying to me as my association with the band goes back to the days when they were Toyko, a local band the Agency booked into clubs. Their managers, Gary Pring and Joe Banford and I go back about eleven years, and we're friends as well as business associates. We work, along with the band's American manager, Derek Sutton, hand-in-hand on all decisions for live appearances. Any success we've achieved with Glass Tiger to date is borne of the fact that we have complete communication (and therefore a concerted effort), between us. On this particular team, every move is agreed upon by Capitol Records, their managers, the promoters (CPI with Donald K Donald and Periscope) the Agency, and of course Glass Tiger. Like a completed jigsaw puzzle, we have stayed in touch every step of the way, talking about ideas.

Initially, back in 1986 when their first album *Thin Red Line* began to break, we all sat down to talk about the variables of the situation and discuss ours and the band's



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Booking Bands

ultimate goal -- to expand their audience to achieve success as an international concert attraction. Even though Glass Tiger's album went platinum in April of '86, they were still a 'baby band' that needed to groom an audience before grabbing at large concert dates. Today, *Thin Red Line* is five times platinum, they've won Junos and have been nominated for a Grammy, but they are still relatively a 'baby band'. Back in early 1986, I was convinced of their talent and potential, but also understood the market development necessary to achieve success.

We did our research. The last thing we wanted was to put the band out in the middle of a glut of other bands who share the same demographics. For that reason, I would never book Glass Tiger the day before a Duran Duran or Honeymoon Suite concert in the same city. They would, however, be the perfect 'special guest' to open such concerts. As it happened, when I first heard *Thin Red Line*, I had Honeymoon Suite on a western Canadian tour. It was the best of scenarios: I was able to arrange for them to play before audiences who would like them and valuable exposure would be gained.

We carried that concept over after the Honeymoon Suite tour too, as the band played high schools, exhibitions and clubs. I

personally feel putting bands into exhibitions is very creative. When trying out new material, keeping a band alive in the public's eye in between new releases, or building an audience, their low ticket price, captive audience and 'event' atmosphere spell reward. Clubs and high school dates likewise help a band build and expand demographics, as well as provide warm-up dates pre-tour. And it can't be overlooked that such performances pay the bills.

We take the opinion with Glass Tiger that even though they've had big success in Canada and the US, they still have to prove they can crawl before they can walk. At all times, with any of my bands, I'd rather book them into a two or three thousand seat venue and sell out, than risk a bomb at a 10,000 seat arena. There is much to be said for safe dates. After GT played the Honeymoon Suite tour, they continued 'special guesting' with Julian Lennon and others, and played places like Winnipeg, Thunder Bay and Hamilton. The obvious pitfall to avoid, and some bands experience it, is working the large venues before the time is right. In this business, timing is EVERYTHING. Waiting until the second single off an album is a hit before playing concert dates is smart. The deeper the hits, the more market interest and chance of success. Premature bookings can spell death in this industry.

Early this year, I received GT's second LP, *Diamond Sun* six weeks before its release to acquaint myself with the material. You have to live with it, digest it and believe in a band's music before you can sell it. Six months before they would hit the summer concert trail, the team began to map out their schedule to begin July 1st and end in early August. As always, I am prepared to wait four weeks to make sure their profile won't be confused in a glut of similar-style performers.

But for all this planning and attention, the best laid schemes can fail if the talent (good writing and music) and attitude of the band falls short. A band has to be willing to promote themselves -- make radio interviews on time, be polite, sell their record, T-shirts, tickets -- and not become jaded. Primarily this means not believing your own hype. Working with Glass Tiger has been a pleasure because their attitude is superb, the same as it was the first day I met them.

And, as when my association with Glass Tiger began, none of us surrounding the band goes to sleep at night worried, because we have co-ordinated our goal which is to take care of this band.

Today the Agency is the largest talent agency in Canada representing over 100 artists including the top Canadian acts.

(Vinny Cinquemani is President of The Agency).

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Psyche A Hit In Europe But Comes Home To Waterloo



PSYCHE: Stephen and Darrin Huss

by Perry Stern

Press reports have them coming from Winnipeg, Montreal, Ottawa, and Toronto. They've sold over 10,000 of each of their three independently released albums (over 1,000 CDs of the latest). They've topped the indie and dance charts all over western Europe. And now they're ready to come home.

But to what? Psyche is, depending on whom you ask, a rock, an industrial, a synth-pop or a disco band, and to a certain extent all the labels fit. Even they can't peg the sound down: "People keep comparing us with New Order and the Pet Shop Boys because they use synths, but I can't think of anything further from the truth."

What Psyche is made of is undebatable: two brothers (Darrin and Stephen Huss who work under the improbable *noms des rock* Evan Panic and Anthony Red, respectively) from Waterloo, Ontario and, at least for the time being, an assortment of aging synthesizers.

Ever since the brothers Huss independently pressed their first LP (*Insomnia Theatre* on their own Malignant Productions label) in Canada in 1985, they've been treated with relative indifference at home, but welcomed warmly abroad. The particular style Psyche plays, a rock-based dance oriented brand of computerized music, is one that has always found a friendlier home in Europe than in North America but now the boys want to integrate themselves into the domestic scene.

Signed to France's New Rose label since '86 (and to several other labels in the Europe and U.S. since then) Psyche's various albums, singles, EPs, cassettes and CDs, all hits of varying degree in various countries, have only been available as expensive imports in Canada. Now they've signed up with Amok Records here and their latest release, *Mystery Hotel*, is meant to be their most North-American accessible to date.

"We came back to Canada," vocalist Darrin Huss explains, "because this is where we're from. Our trip to Europe (where they've lived

off and on since signing to New Rose) was to create a background, establish ourselves and continue to make records. We never wanted to move to Europe. Now people are saying: Oh, you came back. Why bother, everyone here wants to leave!"

Huss sees that there are two basic reasons to expatriate. "You go to Europe," he explains, "either because you think it'll be easy to sell your music because there are a lot of people like you, or you go because it's actually more

of a challenge because you have to compete with people that are supposedly like you. I look at it as a competition."

Huss sees that some changes may be necessary to assimilate into the local scene. "Maybe we'll be like the Eurythmics," he says, "remain basically a duo that performs with a backing band." But for the time being they plan merely to update their equipment and hit the road.

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Messenjah Are Cool Operators

by Terry Burman

Sitting in the offices of Version Records, housed in a loft on Toronto's trendy Queen St. W., Rupert "Ojiji" Harvey speaks candidly about the success and longevity of Messenjah. "We are not just reggae musicians, we are *musicians*," says the band's lead vocalist and main songwriter. "We've taken all our musical backgrounds and incorporated them into reggae music. This means a lot more people can relate to us, not just people who listen to reggae."

It is not with arrogance but with optimism and confidence that Harvey makes this statement. He also speaks from experience. Messenjah's infectious blending of reggae with rock, funk and R&B, coupled with its willingness to experiment, made the group a huge concert draw, saw two albums on WEA Records Canada in 1983 and 1984, and gave Messenjah 10 national music awards and nominations in the last five years.

But, in some ways, the top dog was still the underdog. Problems with WEA, limited radio airplay and membership changes resulted in a lengthy hiatus from the recording scene.

However, the underdog persevered. Now, Messenjah (Harvey, guitarist Eric Walsh, keyboardist Hal Duggan, percussionist Haile Yates, bassist Charles Sinclair and drummer Crash Morgan) is back with *Cool Operator*, its third album, released on its own Version label. The single "Crazy" gained airplay on roughly 50 Canadian radio stations early in 1988. Messenjah even found themselves performing the song in the movie *Cocktail* with heart throb Tom Cruise.

Of *Cool Operator*, recorded at Wellesley Sound and Sound Kitchen in Toronto and produced by Harvey, his brother Carl and bassist Charles "Tower" Sinclair, Harvey says the album is "more rounded. It's not as raw as *Rock You High* [the first album], but it has more mass-appeal." He is referring to the stronger pop influence on certain songs, notably "It's You", "Way Oh" and "Crazy." The change is simply a matter of natural progression, he says, resulting in part from the influences of the more recent additions to the band — drummer Crash Morgan, percussionist Haile Yates and bassist Sin-

clair.

"They've got varied musical backgrounds and that's what really changed our sound," Harvey explains.

Now Harvey can joke about the relationship with WEA, although a trace of bitterness still comes through. Laughing, he says, "The love affair fell apart when we started asking for tour support. I guess they were so used to the massive record sales of their pop groups that they didn't see reggae as something they had to build over a period of time. They could've done it if they'd had the patience to stick it out and push us. But they didn't make a full commitment to us." Messenjah opted out of its contract with WEA about a year after the release of the second album, *Jam Session*.

Then Messenjah's manager Trevor Daley and partner Frank Russo took matters into their own hands. They established Version, financed the latest album and arranged for its distribution, which is national in Canada. The record also has distribution in the United States.

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The Do-It-Yourself Record Promoter

by Dara Rowland

What is the purpose of a press release? Is your music CHR, AC or AOR? Do you know how to write your band's bio in less than 80 words? While these rudimentary elements of self-promotion may not seem that difficult at first glance, answering them correctly may determine whether your record collects dust or attention at the local radio station. So where do you turn if you're an independent act? That's the question many artists asked Joe Wood of RDR Promotions, and the question that led to Wood designing a promotion kit that allows virtually anyone with a record or tape to get their product to radio stations nationwide.

Wood has been providing promotional services for higher profile clients since he perfected the art during his days as a musician on the bar circuit. But artists such as Richie Havens, Herbie Mann and Pukka Orchestra require major promotion -- from manufacturing the albums to providing full promotional exposure -- which can cost upwards of \$3,000. When independent singer

Lorraine Scott approached Wood last January with her single "Crying For Your Love", Wood realized it was time to expand his operation. "It was the turning point", he recalls.

Consisting of an up-to-date mailing list tailored to the particular sound of an artist, mailers (envelopes), stuffers (cardboards), a booklet of instructions on how to mail out your product and prepare a basic press release bio, and a master reply card (which he can print if requested) that allows a band to gauge radio station response, the basic kit sells for \$150. If your sound is suited to Contemporary Hit Radio or an equally large market, the price can reach \$375.

Wood bills his one-stop service as a "tape to radio" promotional operation. That is, from a submitted record or tape, he assesses the music category, the level of professionalism and format for radio, provides a tailor-made kit, and does a phone follow-up.

For more information, contact: RDR Promotions, Box 2294, Station "B" Scarborough, Ontario M1N 2E9 (416) 267-3276.

New Cable Show On Rock and Roll

Cabinet maker Gerry Doyle has created a new project for Cable-TV called *The Tools of Rock & Roll*: a series of 12 half-hour educational shows that are designed to impart correct information to young musicians.

"The three goals are: to get more people involved in playing; to show that some of the best music equipment is built right here in Canada; and, to show what tools and services a musician needs along the way to releasing his own album."

Some of the domestic manufacturers include guitar and stringed instrument makers like Lado and Linda Manzer. The shows have a format which includes an informative interview, and tips from a pro.

In the Toronto area, *The Tools of Rock & Roll* is being aired by Scarborough Cable-TV with Rogers Cable picking it up from them. Check with your local cable company about the series airing, or contact Gerard Doyle at 53 Budworth Drive, West Hill, Ontario M1E 3H8 or phone (416) 284-8671.

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Andrew Cash Video, Simple and True

by Scott Dobson

Last fall I talked with Andrew Cash in preparation for the production of a music video to support his debut album, *TIME AND PLACE*, on Island Records Of Canada. It was our impression that the human element was being hidden in amongst an onslaught of effects and images. What was being called "performance" video was more often than not a "camera performance" instead of an artist performance. There is no question that there is need for art direction and sensitive editing as long as they adapt to each new project. It must be really disappointing for viewers to see similar elements in different videos from the same company or same artist.

We found ourselves talking about old Elvis Presley videos, *The Last Waltz*, and early television shows like *Don't Knock Rock*. One of the things that was so engaging about these shows was that you could see the entire performer's body. Every twitch and foot-tap was visible. The artists played to the viewer or live audience, but they also played to each other; inspired moments evolved. In watching, the viewer could feel the energy build-vocal and physical. We decided that a good performer would be one that was so good that a director could set up one camera and let it roll. With that as a given, one could then introduce more than one camera and then consider an ideal location and theme. This was the direction that we headed in.

I decided the best approach was a simple one. To present Andrew as he is. I wanted to cross-reference the live Andrew Cash and band with what Canadian director John Seibert calls "pure photography", which he described recently as "no gimmicks, no tricks".

To produce this project I went to Elizabeth Young of Youngstock and Company (Pink Floyd, Luba, Glass Tiger). She works like a demon but maintains a great sense of twisted

humour. The DOP arrived at my house around two in the morning driving a late model Volkswagen camper and matter-of-factly handed me his demo reels then sped off into the night. Leo Zourounis (Powaqqatsi, Best Cinematography 1988 Madrid, IMAX) was a perfect choice for DOP because of his vast experience with natural subjects and settings. My desire for natural light, realistic skin tones, medium-wide shots and an attention to natural location colour were therefore easily accommodated.

I wanted to stay away from any location that was over-used or too cliché. Sometimes locations over-shadow everything else so the challenge was to find a place that had an understated charm and was still relevant. The Matador Club in the Portuguese area of Toronto was that place. We were at first hesitant when we heard that k.d. lang had used this space for a music video but found that it offered more than one shooting direction with high ceilings and a wide shooting area. I wanted a location that anyone could identify with. A place where people had met to have good times and good music. The kind of hall that can be found in every town. The Matador was originally a dance hall dating back to First World War and for over twenty years has been home to late-night Country music. The pine walls, covered with far too many things, had the everytown feel.

The presentation was to have Andrew and band perform on the dance floor just as they would live or in a rehearsal. The intent was to create a warm atmosphere and to let the players have fun as well. Rather than give in to the fake lip-sync look we decided to have everyone play live and sync this in post to the record track. This meant setting up microphones and having a working sound system and lots of earplugs. This, in the end, created a more honest performance.

Natural light came in camera right from



Scott Dobson

above to form a soft-edged diamond of light on the playing floor with some spill landing on the rear arches; giving a focal point of light plus a softer gold coloured bounce-fill from the floor to the performers bodies. The tiffany lights in the back were left on to create a warm punch in contrast to the blue shadows, clock, and dark wood behind the arch. Most of the chairs and tables were left and in turn cast small but detailed shadows away from the center of the band set-up. The Christmas lights were added because of their cheery colour and diffused sparkle.

With the same approach that was taken with lip-sync we attempted to capture as much of the song as possible in one take. The day started with angle shots for specific parts of the song - i.e. the crane down past the tiffany light as an establishing shot. From here we shot wide shots of the song followed by medium-wide master shots of the entire song which included close-ups on Andrew. Almost every shot has a left or right movement because it allowed a view of the entire band and Andrew without those dreadful pickup shots that even my cat doesn't believe.

It is from these master shots that the video pace and blocking come from. Edited by Christopher Cooper, the video has about 17 edits of which most are from the same take. With Andrew actually singing and playing, each individual take is strong enough to stand on its own.

In the final form I feel this video leans more towards entertainment than advertisement which I hope will give it longevity.

"TIME AND PLACE" by Andrew Cash was directed by Scott Dobson and Produced By Elizabeth Young for Youngstock and Company. Scott has directed for Andrew before, and recently the Rheostatics. He is currently working with Itsa Skitsa.

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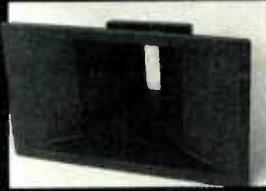
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PRODUCT REVIEW:

SDL Low Frequency Transducer By Intersonics

by David Henman

Question: What does Def Leppard have in common with elephant researchers in Kenya? Answer: They both use Servodrive Low-Frequency speakers from Intersonics Inc., an Illinois-based research and development firm that also builds single source sonic levitators employed by NASA during on-board space shuttle experiments. Scientists at Cornell University, researching the long distance low-frequency communication between elephants, requested a speaker able to develop 112 dB at 15 Hz, to reproduce the elephants' ability to flex their massive rib cages and communicate over distance of five miles or more. Furthermore, the speaker had to be less than 14 cu. ft., under 150 lbs. and rugged

enough to travel over land in an Izuzu troop-er. Intersonics thus invented the "Pachyderm 6", as a result of the development of the Servodrive Loud speakers.

Introduced in 1983 and growing in popularity and deployment in the U.S., although virtually unknown in this country, the SDL series of servomotor driven subwoofer systems represents quite a radical departure from conventional bass speaker technology. Instead of the usual voice coil and magnet structure, a heavy duty speaker cone is moved by a servo-driven, brush-commutated low inertia motor that is mechanically connected by a drive shaft and a rotary-to-linear motion converter, resulting in a remarkably more efficient, compact, rugged, and accu-

rate system with less distortion, higher acoustic output, lower frequency response, and several other audible technical improvements due to the absence of power comparison.

In conventional units, power compression is the reduction of efficiency that occurs as a speaker's voice coil is heated during high power operation, causing a 4 to 6 dB loss of sensitivity, which effectively reduces acoustic power output by at least half, compressing or tapering off the "sustain" portions of the music, and leaving exaggerated transients. The Servodrive units are power cooled, employing a high pressure turbo-type blower to move air right across the motor's conductors. Power compression is virtually eliminated, and because the incoming power is tapped to run the blower, the coolant flow is directly proportional to the signal input level.

The use of a servo motor offers several advantages over and eliminates numerous deficiencies of the voice coil. A motor, for example, can provide unlimited motion or rotation, and greater cone excursions, unlike a voice coil which becomes non-linear with large motion. Invented by Thomas Danley, an electro-acoustic researcher with Intersonic, there are currently several models available, including the SDL-4 and the SDL-5. Approximately 190 and 270 lbs respectively with sensitivity ratings of 104 and 105 dB when measured with one watt at one meter, they have a nominal impedance of 4 ohms, recommended crossover at 100 to 125 Hz, and input power ratings of 400 watts rms and 1000 watts musical program, all in a computer assisted double-folded "w" cabinet design. On average, one SDL can replace three or four conventional bass boxes. I listened to a pair of SDLs with a variety of musical programs, and can attest to their ability to make you "feel" the lowest frequencies as well as hear them clearly and cleanly. I was unable to detect even a hint of distortion at high volume levels, and was impressed by their diminutive size.

In the U.S., these innovative speakers have been used by Disneyworld's Epcot Center, and Hollywood's Golden Globe Awards, numerous sound companies and permanent installations, such performers as Alabama, Alice Cooper, Jimmy Buffet, Huey Lewis and Neil Diamond, and Def Leppard.

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Recording "Walking A Fine Line"

by Johansen

When someone thinks about recording an album, the first step is usually to hire a producer, arrange the tunes, and decide on the studio and engineer. Well in my case I owned the studio, I am an engineer, I had the songs arranged, and I was looking forward to finally producing my own album. The studio was Integrated Sound, a local Toronto 16 track demo studio with an MCI tape machine, custom-built console by Phil Benjamin, and Staffer monitors using Audix drivers. I started six of the tunes there and had been spending my time exclusively recording my own music. This made meeting monthly monetary commitments a little tough and I was, so to speak, *Walkin' a Fine Line*. I decided at that point to take up writer/musician Eddy Grant's offer to finish the record in Barbados.

Travelling through the winding country roads and tall cane fields on my way to Blue Wave Studios, I wondered what I'd gotten myself into. How does a world-class studio in Barbados compare with a world-class studio in Toronto? An out-of-the-way studio has to be able to provide comfortable accommodation as well as state-of-the-art equipment. Eddy's place definitely provides both. He's built the studio around a 200 year old sugar plantation, adding the prerequisites of a modern recording facility to the spacious surroundings.

Upon entering the control room, I was surprised to see a 32 channel SSL 4000 Series Console, with the Primary Computer, Total Recall and Plasma Meter options. There were also two Otari 24 track tape machines, a three system 3/4" Sony VO-5630 video tape machine, a Sony PCM 701ES, and two Ampex ATR 102 two track tape machines (one 1/2" and one 1/4"). The effects rack was respectable with two AMS RMX-16 digital reverbs, two AMS DMX 1500S stereo delay/harmonizers (One with the MIDI option), a Scamp rack with compressors, de-essers, gates and flangers in it, a Yamaha REV1, SPX90, and various other toys. Eddy also has the typical keyboards, grand piano, etc. and a not so typical Synclavier. It seemed odd somehow to see all this stuff in Barbados. The control room looked normal enough with the exception of the use of green heart wood from Guyana instead of the typical cedar or pine exteriors that you see here. I thought as Mick Jagger, Sting, the Musical Youths, and Roxy Music had thought, "I can work here."

Settling into the studio meant reading



Johansen

through the SSL and Synclavier manuals, definitely the unmusical side of recording an album yourself. The first task was to free up a track on the 16 track masters I had brought in order to print the SMPTE time code needed to lock the two multi-tracks. The 16 track masters had drum code and just a mono drum track for time reference as I had planned to lock the drum machine during the mix. Having the use of an extra 24 track tape machine meant I could now sample drums and ambiences and put them to tape.

I spent the next couple of days sampling all the drums from the Gretsch kit in the studio. The samples were stored on the PCM and in the Synclavier. Although the Synclavier is excellent for sampling, triggering it was quite another story. I ended up putting the samples into the AMS and triggering them from the drum machines individual o/ps. This meant however that only three samples could be triggered at a time (eg. kick/snare hi-hat, then the toms, etc.).

To repair bad performances on tape I used a couple of different methods. The Synclavier has 165 seconds of sampling time and was used in some instances (sampling a good section and using it to replace the not so good section) offsetting the two multi-tracks was another way, or for samples of less than 3.2 seconds I used the AMS.

The SSL remote has its own computer keyboard and screen, along with the tape transport functions in one small unit. It can be used close to the keyboards in the control room, or in the studio itself. Being the only person in the studio 90 percent of the time I used the remote for most of the overdubs, in the studio when re-doing lead vocals or

adding backing vocals, and in the control room for keys or guitars. Backing vocals were usually done on a separate reel that could have anywhere from sixteen to twenty tracks of vocals (four or five parts x four), a stereo band mix, guide vox and timecode. They'd then be bounced down to two tracks on the slave, and stored in case I wanted to change the backing vocal mix.

I recorded "Walkin' A Fine Line" and "War (We Don't Want It)" from scratch using the same approach; drums, then bass, keys, then guitar, etc. Back in Toronto I had spent a lot of time recording reggae music and some calypso (Truths and Rights, Otis Gayle, Glen Ricketts, Carl Harvey, Carlene Davis, Joe Isaacs and so on). For "Walkin' A Fine Line" I wanted to get some of the island feel into the music, not necessarily the reggae influence of "Put Down the Guns", but something different. I came up with the shaker/cowbell/rim pattern that for me, is the essence of the song. At first I thought I'd miss having the snare on beat 2 and 4, but the keyboard pad and percussion gave the tune a real haunting feeling. For "WAR" I had thought it would be great to have some Jr. High School aged kids to sing the chorus parts and bridge. I arranged for about 16 kids from Harrison College, aged 12-15 (the same kids that Jagger would later use in "Let's Work"), to come by and do the parts. I had them sing the chorus for the whole song, and then took what I needed. While they were there, I got them to do some screams, claps, and laughter for samples.

(Johansen is a Toronto producer, singer/songwriter.)

PRODUCT REVIEW:

Hemisphere MM-3 Speakers

by Robert DiGioia

Everyone involved in audio, whether engineer, musician or producer should have a listen to the Hemisphere MM-3 speakers. Although they were designed by a professional with other professionals in mind (as nearfield monitors), they can be enjoyed by anybody who is looking for a high quality reproduction of sound in a compact system.

Hemisphere MM3s are not large speakers but still deliver a very clean and clear sound with very accurate stereo imaging usually associated with larger more powerful systems. Not that power is a problem, MM3s can easily handle 100 watts of continuous power with peaks exceeding 150 watts. That is a lot of performance from a small bookshelf speaker.

Hemisphere speakers have been specially designed by engineer/producer Jay Lewis to reduce ear fatigue brought on by hours and hours of critical listening in the recording

studio. If a speaker system has any annoying frequencies that stand out, (most systems do as a perfectly flat system has not yet been made) hours of listening to this will only stand to color your perception of what you are actually hearing. A good engineer can assess any given situation and decide if the monitoring system is giving you the honest truth. This is very crucial to those travelling from studio to studio. If the system is not delivering the honest truth then it is very important to establish a point of reference. For those who do move from studio to studio, the portability of MM3s makes them ideal as a point of reference.

After going through various listening tests, the results proved to be consistent throughout all types of music from rock to jazz to classical.

The only thing that was apparent was a slight midrange boost at around the 1K area. On the classical selections this came across as a peak in the level of strings, particularly in the violins. On the rock selections, this came across as a louder than expected snare drum. For listening, this may not be so bad as we are only talking about a few dB. From a mixing point of view, that same snare drum

may turn out too quiet on your final mix.

As one might expect from a small speaker, more bottom end would be nice, but again, we are only talking about a few dB. Ira Brown, president of the Canadian distributor suggests a sub woofer system, the system designed for NS 10s would be an excellent addition.

In overall performance, Hemisphere MM3s do perform very well. What is probably most impressive is the crystal clear reproduction of highs (no tissue required). The stereo imaging is very well balanced. After listening to various CDs for several hours at various levels, I would say that ear fatigue would not be a problem after a long day in the studio. All in all, they make an attractive consideration for anybody looking for a small and efficient speaker. What makes Hemisphere MM3s more attractive is that they are now manufactured right here in Canada which has brought the price down.

For more information, contact Ira Brown at Hemisphere Speaker Systems in Toronto at (416) 499-8088.

(Robert DiGioia is a Toronto based engineer).



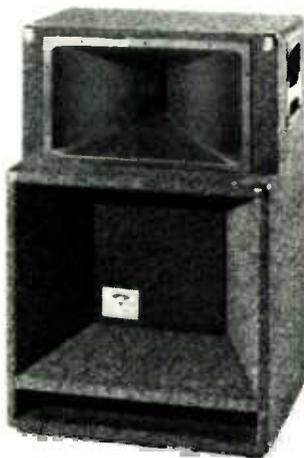
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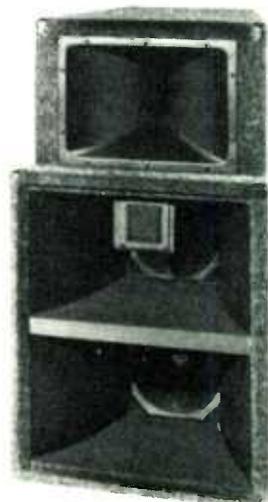
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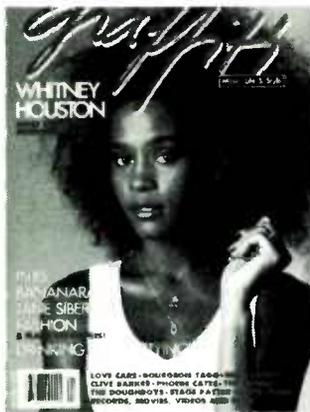
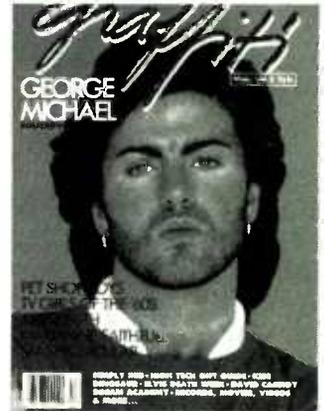
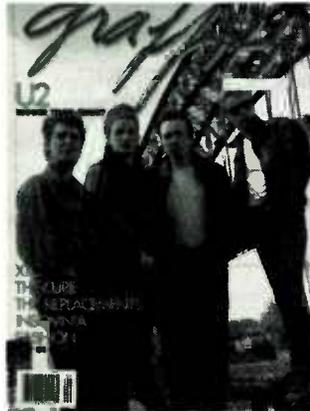
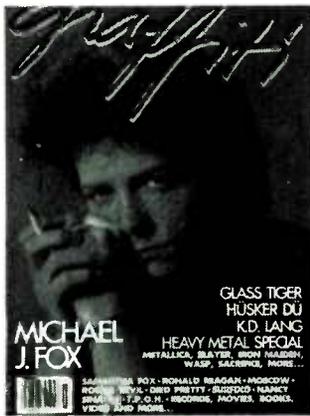


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For further information, contact our head office. Earl Johnson: National Sales Mgr. Dave St. Denis: Product Technician Cerwin-Vega! Canada 2360 Midland Ave., Unit 21, Scarborough, Ontario M1S 4A9 (416) 292-6645 Telex: (065) 25303

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Klipsch KP301 Loudspeaker System

The Klipsch KP301 was designed to be a relatively compact, full range loudspeaker with a "BIG" sound, and high fidelity. Its high output power handling capability, mixed headed bend with frequency response make it an ideal system for use in virtually all performing arts applications, either as a current or permanently installed system.

This is a three-way loudspeaker with a 15" woofer, and a ported cabinet to deliver low frequency response down to 26Hz. The KP301 features compression driver/horn assemblies in the tweeter and midrange sections with wide dynamic range and very low levels of distortion. High frequency response extends beyond 20kHz.

The KP301 is offered in two versions which are identical in performance, but different in cabinetry; the KP301A and the KP301B.

The KP301B is identical to the KP301A except that it has no trim or handles. The KP301B is ideal for applications where permanent installation of the system is desired.

For more information, contact: AudioVideo Specialists Inc., 2134 TransCanada Highway South, Montreal, PQ H9P 2N4.



Creator Software for the Atari

Saved By Technology, distributors of high-end music software products, have announced the release of Creator, the first high-performance MIDI sequencer for the Atari ST that features multi-tasking.

You no longer have to waste time waiting for the computer to perform tasks not directly related to your music because Creator allows you to format disks, load sequences and save sequences while it's playing.

Creator is also the first Atari sequencer program to include macro capabilities. This feature allows you to record tempo changes or mutes simply by using the mouse as your sequence is playing. Creator will save your mouse moves to their own track, so you can edit them later just like note or controller data.

The program features a sophisticated graphic editing system capable of scrolling during playback, so you have visual feedback while editing. No longer do you have to search through your list every time you hear a bad note.

Creator offers a unique quantizing capability: real-time quantization on playback. Because quantizing is a playback function only, your original performance is always retained and can be retrieved at any time simply by turning the quantizing function off.

System exclusive data can be recorded on a per track basis, permitting the sounds used for a composition to be stored as an integral part of that sequence file. Furthermore, sys-ex data may be edited (great for writing "handshakes" to speak with individual synthesizers).

Creator's enhanced use of GEM operating system allows instantaneous switching between screens. Other features include a cycle record mode to permit drum machine-style overdubbing, a real-time display of elapsed time, a cue function for previewing events, computer keyboard and MIDI keyboard operation of transport controls.

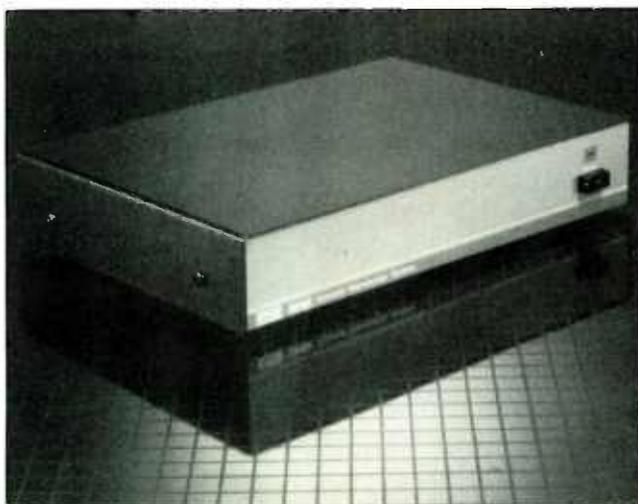
For more information, contact: Saved By Technology, 10 Breadalbane St., Toronto, ON M4Y 1C3 (416) 928-5984.

HME Introduces Antenna Distribution System for Wireless Mics

The DN100 Antenna Distribution System allows you to operate four of HME's new RX520 Switching Diversity Receiver, and takes up only one space in a 19 rack. This system speeds up set up time of multi-compatible systems dramatically. A specially designed circuit guarantees there is no signal loss due to antenna splitting.

The DN100 Antenna Distribution System comes standard with one DN100 Antenna Distribution unit, one AC adaptor and locking clip, and eight RG58 BNC to BNC 4 ft. coaxial cables.

For more information, contact: Gerraudio Distribution Inc., 363 Adelaide St., E. Toronto, ON M5A 1N3 (416) 361-1667.



Soundtracs FM Console

Billed by Soundtracs as, "The Ultimate Contender", in the cost-effective, pro level sweepstakes, designed to be used for recording and live sound reinforcement, the new FM Console is offered in two for-

mats: 16x4x2; and 24x4x2. The new FM offers high quality printed circuits, socket mounted ICs, Alps faders, and Shadow switches.

As part of the established FM range of consoles, the new FM

mixer accepts standard FM mono input modules (up to four stereo modules may be retrofitted) and a 6U group/master module. Each input has individual phantom power selectable from the front panel, phase reverse switch, three band sweep EQ, four auxiliaries switches pre/post, full routing to the groups and L/R stereo monitors.

Groups have two bands of EQ, four auxiliaries and a separate comprehensive effects return. The master section includes an assignable oscillator and a built in talkback mic. Six accurate bargraph LED meters display levels for each of the group outputs, and solo.

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

Lantek Expands Line of Playback Mixers

The MPX9-31 is a professional sound mixer designed with the lowest possible noise and highest possible sonic integrity in mind. It was designed to fit the needs of today's increasingly complex sound reinforcement music playback and installed sound applications.

The MPX9-31 features 10 input channels (nine of which are stereo), offering many different combinations of line, mic and phono sources. Each channel has an individual three-band EQ, giving you ultimate control over all sound sources. Individual gain controls allow source levels to be matched and they can be accurately monitored with the assignable level meters.

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



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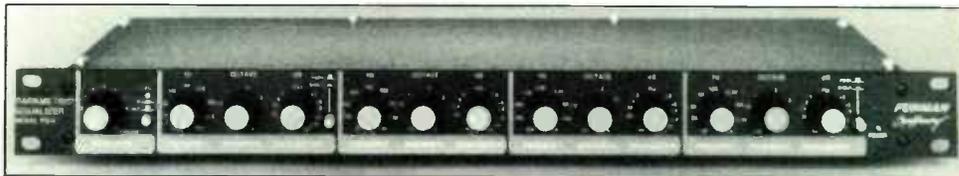
New Furman Sound Parametric Equalizer

The PQ-4 Parametric Equalizer is the successor to Furman's PQ-3. Its equalization ranges goes from a full boost to an infinitely deep cut. Its more musically useful constant-Q curves allow a bandwidth spread from extremely narrow notches to boosts as wide as four octaves.

The PQ-4 is a full function four band parametric equalizer, but its top and bottom bands offer something more. Their Peak/Shelf switches allow either the usual peaking EQ, or shelving EQ where all frequencies above (for the top band) or below (for the bottom band) the selected frequency are boosted or cut.

For those playing live music, the PQ-4 may be used as an instrument preamp. A footswitch jack is provided for remotely controlling the EQ.

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



The Sound Accelerator From Digidesign

Digidesign, developers of Sound Designer and Softsynth™ software, have announced the development of The Sound Accelerator, a high-speed digital signal processing (DSP) card for the Apple Macintosh II and SE. The card provides CD-quality playback of individual sounds directly from the computer, and makes most sound processing and synthesis functions real-time.

The release of The Sound Accelerator is to coincide with updates to Sound Designer and Softsynth that will allow both

programs to gain full use of the card's powerful sound playback and processing capabilities.

In the case of Sound Designer, samples that have been digitally loaded into the Macintosh from a sampler or CD ROM drive can be previewed (played) directly from the computer with high-sample-rate 16-bit linear fidelity. Digital equalization, mixing, and merging of sounds can be adjusted while the sound is playing, allowing the user to hear each adjustment as it is being made. Three-dimensional FFT frequency analyses can be made to appear in-

stantly on the Macintosh screen.

When used in conjunction with Softsynth, all synthesis functions are processed in real-time. As a result, the user can adjust parameters of a sound while listening to the corresponding changes in timbre. This greatly enhances the program's effectiveness and significantly reduces the time required to create innovative, interesting sounds.

For more information, contact: Digidesign, 1360 Willow Road, Suite 101, Menlo Park, CA 94025.

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JBL Modifies Industry Standard Compression Driver

JBL has taken its industry Standard 2425 Compression Driver, lowered the costs through new manufacturing processes and produced two new universal models. The 2426 has a new front snout with integral attachment points and provides a 1" (25mm) bolt mounting or alternate 1 3/8" 18 screw mounting. The 2427 has a new front exit with integral attachment points for direct connection to 2" throat horns. Similar to the 2426, the

exit design on the 2427 includes 1 3/8" 18 screw mounting.

Both the 2426 and 2427 models are professional quality, high-frequency compression drivers utilizing JBL's exclusive diamond surround titanium diaphragm designed to combine the durability of phenolic and composite-type diaphragm with the frequency response of fragile aluminum and exotic metal diaphragms. This patented suspension system consists of a three-



dimensional diamond pattern designed to reduce bending stresses in the diaphragm support structure while providing predictable frequencies for the second and third normal resonance modes and basic suspension resonance.

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

New Kramer Guitars

Kramer has recently unveiled a new lineup of electric guitars. A new entry level "XL" guitar series features the distinctive KRAMER headstock design. From there, the addition of the tremolo system and specially designed SEYMOUR DUNCAN pickups in bass and guitar models.

Kramer has also introduced two new models designed in association with Vivian Campbell of Whitesnake, and Richie Sambora of Bon Jovi. These models feature pickup configurations and special body designs that were requested by these artists.

The Baretta, made famous by Eddy Van Halen, has been redesigned with additional body contours, and a recessed Floyd Rose tremolo.

KRAMER has also introduced a special new pickup that produces infinite sustain.

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

Vivian Campbell
joins
the Kramer Team

Vivian Campbell, guitar virtuoso currently on tour with "WHITESNAKE", has officially become part of the KRAMER products development team and joins the ranks of other renowned guitarists like Eddy Van Halen, Paul Dean, Elliot Easton and Richie Sambora.

Campbell's new guitar, "THE NIGHT SWAN", is the result of this collaboration, and is marketed by KRAMER's worldwide distribution network. The "NIGHT SWAN", and all other KRAMER products are available in Canada exclusively through
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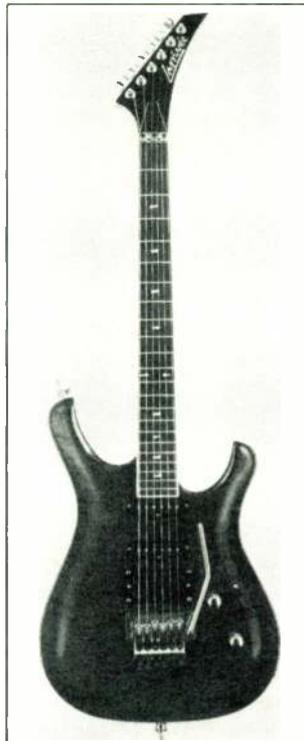
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New Model RS-4CM From Larrivee

The RS-4CM is a top-of-the-line version of Larrivee's neck-thru-body electric guitar. The three-piece laminated maple neck and body core are topped with a highly figured carved maple top, finished in sunburst or translucent colours. The guitar has an ebony fingerboard and alder body wings. Hardware includes one humbucking and two single coil Larrivee pick-ups, Floyd Rose® licensed tremolo, and Shaller tuners.

For more information, contact: Jean Larrivee Guitars Ltd., 267 East First St., North Vancouver, BC (604) 985-6520.



New Audix Mics

Audix has introduced two new dynamic microphones, the CD7 and CD7(H), which are specifically designed to meet the rising demand for cost effective, professional microphones for stage and home recording. With many of the same features found in their more expensive microphones, the CD7 series mics have a cardioid pick-up pattern to help control background noise and feedback, a shock absorbant air-suspension capsule with sealed housing, a woven steel mesh grille ball with acoustic pop filter, zinc diecast body, a five KHz boost for vocal clarity, professional XLR Mic input, on-off switch, and a black finish. The CD7 (low impedance) is supplied with a stand adapter and a 16' detached mic cable with balanced XLR connectors.

For more information, contact: TMI, 2530 Davies Ave., P.O. Box 279, Port Coquitlam, BC V3C 3V7 (604) 464-1341.

New Applied ProVerb 200

Applied Research & Technology has introduced the newest of its multi FX packages with the launch of the ProVerb 200.

The ProVerb 200 features 200 presets which offer twice the scope of ART's ProVerb.

Over 120 reverbs combine with gated, reverse, flange, chorus, delay and dual effects in this versatile unit.

ART's ProVerb 200 incorporates battery backup for full memory protection, 16-bit digital processing, a remote footswitch jack, and a level selector that is bound to widen the appeal of the ProVerb 200.

Wide bandwidth, full MIDI mapping, and an internal power supply are all provided by ART's ProVerb 200.

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

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