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SPECIFICATIONS. CARVER PM-350 Power: 8 ohms, 350 w/channel 20-20kHz both channels driven with no more than 0.5% THD. 4 ohms, 450 w/channel 20-20kHz both channels driven with no more than 0.5% THD. 2 ohms 450 w/channel 20-20kHz both channels driven with no more than 0.5% THD. Bridging: 900 watts into 8 ohms, 750 watts into 16 ohms. THD-less than 0.5% at any power level from 20 mW to clipping. IM Distortion less than 0.1% SMPTE. Frequency Bandwidth: 5Hz-80kHz. Gain: 31 dB. Input Sensitivity: 1.5 V rms. Damping: 200 at 1kHz. Slew rate: 25V/micro second. Noise: Better than 115 dB below 350 watts. A-weighted. Inputs: Balanced to ground, XLR or TRS phone jacks. Input Impedance: 15k ohm each leg. Compatible with 25V and 70V systems. 19"Wx3.5"Hx11.56"D



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MCANADIAN MUSICIAN

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COVER PHOTO BY BOB MURRAY

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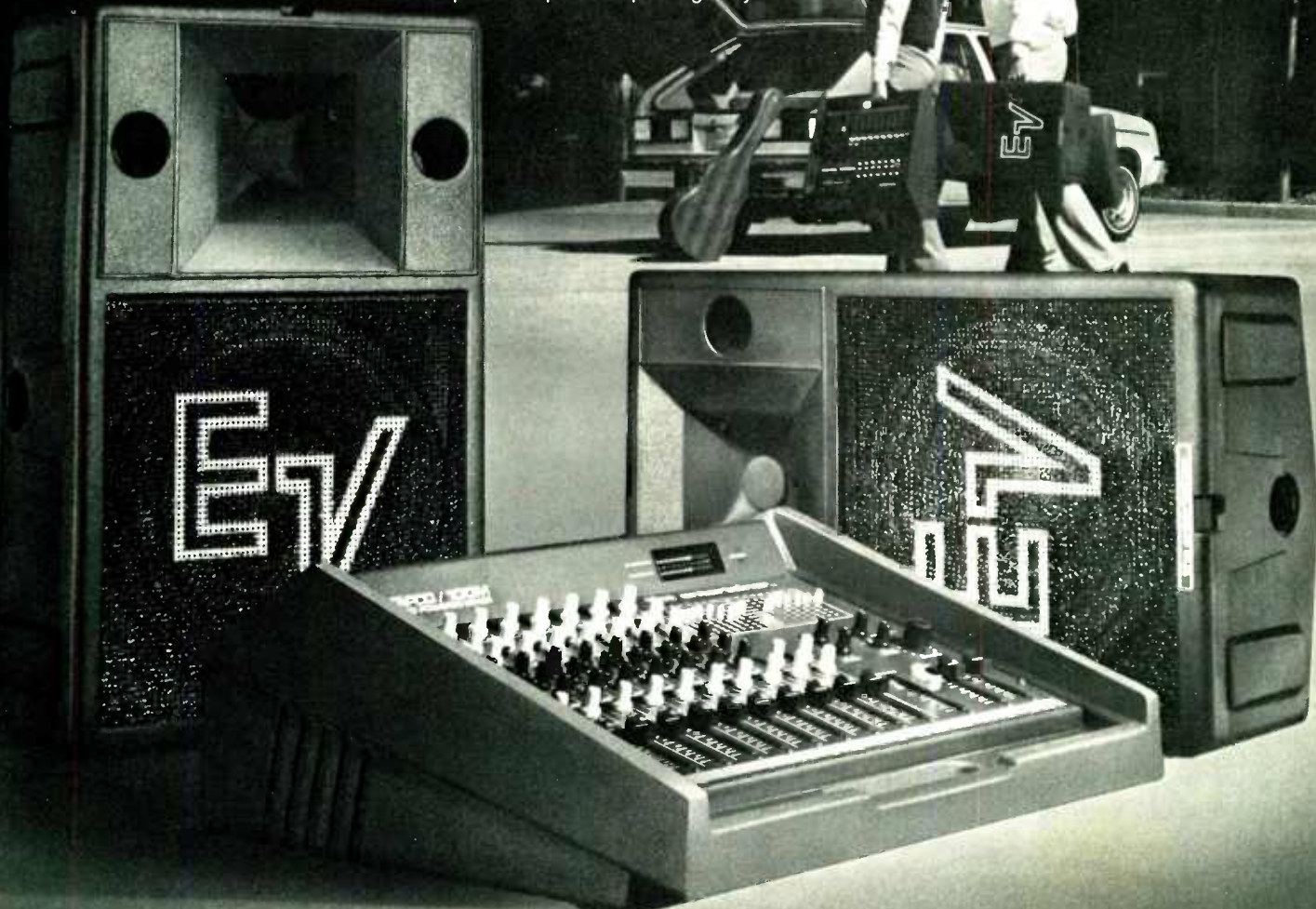
The mixer has 8 feature-loaded channels, plus two auxiliary channels complete with monitor sends. The two 150-watt power amps can be changed from stereo mode to a mono-monitor configuration with the flick of a switch. You also get two graphic equalizers, phantom powering capability for your condenser mikes, fluorescent bargraph metering that you can read from across the stage, and a connector panel that isn't in front, (where you could break connectors) but on a slanted rear panel where it is both visible and out of the way.

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Feedback

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Professional Listener

The October '86 issue of *Canadian Musician* was the first one I have ever purchased. I must say, that I was quite impressed! Although I am not a professional musician, I am a "professional" music listener. I very much enjoyed your feature articles. I found them to be both informative as well as entertaining. In particular, the cover story and "Surviving the Road" were terrific. I am seriously considering becoming a subscriber.

Sherri Brydges
Windsor, ON

Enjoy Canadian Industry Features

I have been purchasing your very excellent publication since May of '86, and look forward to each new issue.

I always enjoy the articles on individual Canadian pop and rock bands as well as the words of wisdom and experience from performers of individual instruments (eg. Earl Seymour) and/or vocals (eg. Lee Aaron). Also, little tid bits of personal thoughts on other subjects (eg. Earl Seymour's Big Hair and Fashionable Footwear or Alex Lifeson's enjoyment of Shogun) add a nice but not overdone aspect to the stories.

I especially enjoy the pieces on the state of the industry in Canada versus global conditions. Where else can we get such info? I feel I can trust your reporting to give straight facts and no hype.

Adelle Horsley
Prince George, BC

Indie Masters At \$100,000 A Crack?

About the "CFNY Legal Workshops Aim At Young Musicians", maybe so, but from what I have heard and I have heard all of those seminars so far, you have left out two important adjectives - independently wealthy.

Clark Miller could sell iceboxes to eskimos. He has some believing they can somehow come up with the near \$100,000 for a master tape, but if your efforts stiff on flogging a demo what are you left with? What are you left with if your master completely stiffs? A \$100,000 hole in someone's pocket. He says you should ask your friends and relatives for the money. I don't want to owe my friends and relatives that kind of dough.

At least if I put together a proper demo and a record company showed some interest, we could all work together to wipe out the investment and work towards a profit down the line. Instead, this Miller guy wants us to come up with these big bucks, make a master and then go to legal beagles like him to flog it for us so he can take some of the points too! What kind of legal advice am I getting from someone whose advice is based on his own potential profit. Whatever happened to lawyers who charged an hourly rate - no matter how outrageous and explained the ins and outs of what you're doing for your benefit not theirs.

These days lawyers are shopping songs for musicians to publishers and A&R guys. A&R guys are pretending to be producers of their own acts....No wonder you can't find anyone in their own office anymore.

From the people I've talked to lately, I'm not alone in my thoughts on this important subject. And it is important, isn't it?

Gary Harvey
Aurora, ON

Great Strides Made With Electric Violin

As a violinist and teacher and subscriber to *Canadian Musician*, I find your magazine generally enlightening. What seems to be lacking for me and my fellows, however, is an awareness of the tremendous strides which are being made in the development of a practical, serious electric violin.

There aren't many electric violins in circulation, to be sure. They're still a rarity largely because bowed instruments have acquired a reputation among unthinking modernists as classical relics. And there, granted, most of them are stuck, complete with ancient repertoires.

Such a situation, in my opinion, has made the music world all the poorer. Moreover, it has made violinists and violin technique out to be far less versatile and relevant than they really are - or should be. Yet electric violins exist. Some very curious instruments have been designed and I do know that many serious violinists and fiddlers would welcome some knowledge of what's available that would allow them to expand their musical horizons and rejoin the band on the same terms as keyboard and guitar players.

Rolf H. Pedersen
Port Perry, ON

WHAT EVERY DRUMMER SHOULD KNOW ABOUT MIKING DRUMS.



J.R. Robinson with his Beyer Percussion Mics, photographed on his studio kit. Kick – M 380, Snare – M 422, Rack toms – M 420, Floor toms – M 201, Hi-hat – M 422, Overheads – MC 713 (2).

The drum sounds you hear on hit records and concert stages are the result of more than great playing, expert tuning and hours of preparation. The right mics, properly used, are the key to getting your sound onto tape or into the audience. The more you know about mic selection and placement, the more effectively you can control your sound.

The drum set presents special problems. It demands mics that are rugged, to handle powerful dynamic levels. Fast, to capture percussive attacks. Accurate, to reproduce subtle overtones. Each part of the set is so different from the others that it can be considered an individual instrument.

That's why each Beyer Percussion Microphone is performance-matched to

a specific job, budget and playing style. They're compact, for easy placement and freedom of movement. Mic barrels are tooled from solid brass to take the same kind of physical punishment your drums have to absorb. The M 422's tailored frequency response and tight polar pattern capture the crack and character of the snare while isolating it from the rest of the drums. The large diaphragm M 380 is designed to deliver all of the bass drum's kick, with a polar pattern that helps control shell ringing for added punch and definition. Other Beyer Percussion Microphones handle the unique requirements of hi-hats, rack and floor toms and overheads.

John Robinson (Michael Jackson, Quincy Jones and Steve Winwood are a

few of his credits) learned the importance of using the right mic for each part of his set long ago. There's no substitute for J.R.'s years of practice and professional experience, but we can offer you a head start. We've put his tips on how to choose and use mics, along with advice from other top producers, engineers and players, in "The Beyer Percussion Mic Group," a new educational poster. The poster, and your Beyer dealer, will show you how to pick the right mics for your budget and playing style, and how to start getting a more accurate drum sound. To get your free copy, contact:

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Notes

The Spoons: Fighting Old Scars



By Maureen Littlejohn

They went through hell and survived. That's why we signed them," says Val Azzoli, V.P. Anthem Records/SRO Management. "The Spoons made some bad business moves because they were naive. But Gord and Sandy worked hard. When I heard their demos of new songs I thought they were great."

Signed to Anthem in the spring of 1986 after a year and a half of negotiating, *Bridges Over Borders* is the first Spoons record out in three years. Tough, punchy and big on guitar, the LP is a major departure from the electro pop of years past. What caused the change in direction? "We've grown up," says Gord Deppe, lead vocalist and guitarist. "I'm a guitar player anyway and when we play live it was always stronger than our records." Sandy Horne, bassist, agrees, "This is the first record I'm 100 percent happy with. *Bridges Over Borders* should have come out after *Arias and Symphonies* and we could have skipped doing *Talk Back*."

Produced by Tom Treumuth, *Bridges Over Borders* seems to have washed the bitter taste Nile Rogers left in Horne and Deppe's mouths. "Both he and John Punter

(Producer on *Arias and Symphonies*) interpreted us as a synth band, but Tom was willing to actually listen to us play." Known for his work with Helix, Honeymoon Suite and Smash Palace, Treumuth "gave us the edge we were looking for, versus the artsy European flavour we'd had before," says Deppe. Treumuth wasn't decided on immediately, however. "They'd been intimidated by Nile, so this time they wanted someone on their way up. We did one song, 'Radio Heaven' as a demo in a 16 track studio and Gord liked my ideas. Then we knew we could work together." Engineered by Joe Primeau at Phase One Studios, Treumuth explains the choices, "Joe and I both like big drum sounds and listen to a lot of guitar bands. He uses the right kind of EQ. As for the studio, every album I've worked on has been at Phase One. I love their old Neve console. It's warm and punchy. Great for rock and roll."

For the Spoons, *Bridges Over Borders* is a startling come back from a bad dream. "We were pushed around by management and labels, following people's advice and getting nowhere," sighs Deppe. "With *Talk Back* the U.S. label (A&M) put me in a rut of writing sappy lyrics. It was a struggle to break free." What put

them back on track? "After waiting around so long, listening to so much advice, one day I woke up and decided to follow my own instincts. We changed lawyers, distributors, sound crew, lighting set up - everything. When I really examined what we had been doing I didn't like it."

New members Scott MacDonald on keyboards and Steve Kendry on drums have also been key elements to the Spoons' revamped sound. Says Treumuth, "All the drums on the album except for one song were actually cut live. I did it to get the spontaneity. It makes the LP more muscular. I could do that because Steve Kendry's a great drummer. He provides the rhythmic backbone for the songs." On the song, "Be Alone Tonight" Andy Newmark (Roxy Music) contributes drums.

Of the album's nine songs, six were mixed by Bob Rock at Little Mountain Studios in Vancouver. "I hadn't dealt with Bob before, but was impressed by him (he recorded and mixed Bon Jovi's latest record)," says Treumuth, adding, "It's good to get into a new environment and use someone fresh for the mix. It adds a new perspective." Deppe agrees, "Bob added a feeling of space and power with delays. Tom just sat back and let him do his job."

Together with Deppe, Treumuth arranged most of the songs on the album. "Originally 'Bridges Over Borders' was two songs," explains Treumuth. "I helped them push the song fragments together, got rid of the disco sound and made it more progressive."

"Tom's input was a key element," says Deppe. "He gave us live drums, lots of guitar and focussed on the vocals and melody versus making us sound like a wall of keyboards."

Does this new direction preclude a teeny bopper following? Says Horne, "We want to broaden our audience, appeal to an older crowd." For Deppe the expansion signals professional growth. "I appreciate compliments from people my own age rather than screams from fans 10 years younger than me." Concentrating on university and club dates, Deppe notes wryly, "We're avoiding high schools." Val Azzoli believes there's no other way to go. "Thirteen-year-olds are fickle. You have to appeal to an older audience to survive." He confides, "Before the Spoons were too poppy for me. SRO isn't an AM management."

One of Azzoli's prime challenges has been to re-establish the band's credibility. "We're in a better position in the States, because we can go in as a new band. In this country we have to fight against old scars, like the Thrifty's commercials and the girl/boy relationship thing." What's his battle plan? "We want to establish them as an AOR based band and a touring band. In the video for 'Bridges Over Borders' there's no storyline, it's just the Spoons playing - so people can see they're serious musicians." Carefully restructuring their visual image, Azzoli notes, "We want to attract more males to their audience. Gord is no longer the pretty boy in the pictures. On the front of the album jacket we used an illustration instead of a photograph. And we're staying away from magazines like 16." Says Deppe, "This is a tough project for SRO." Azzoli agrees, "Canada doesn't forget easily."

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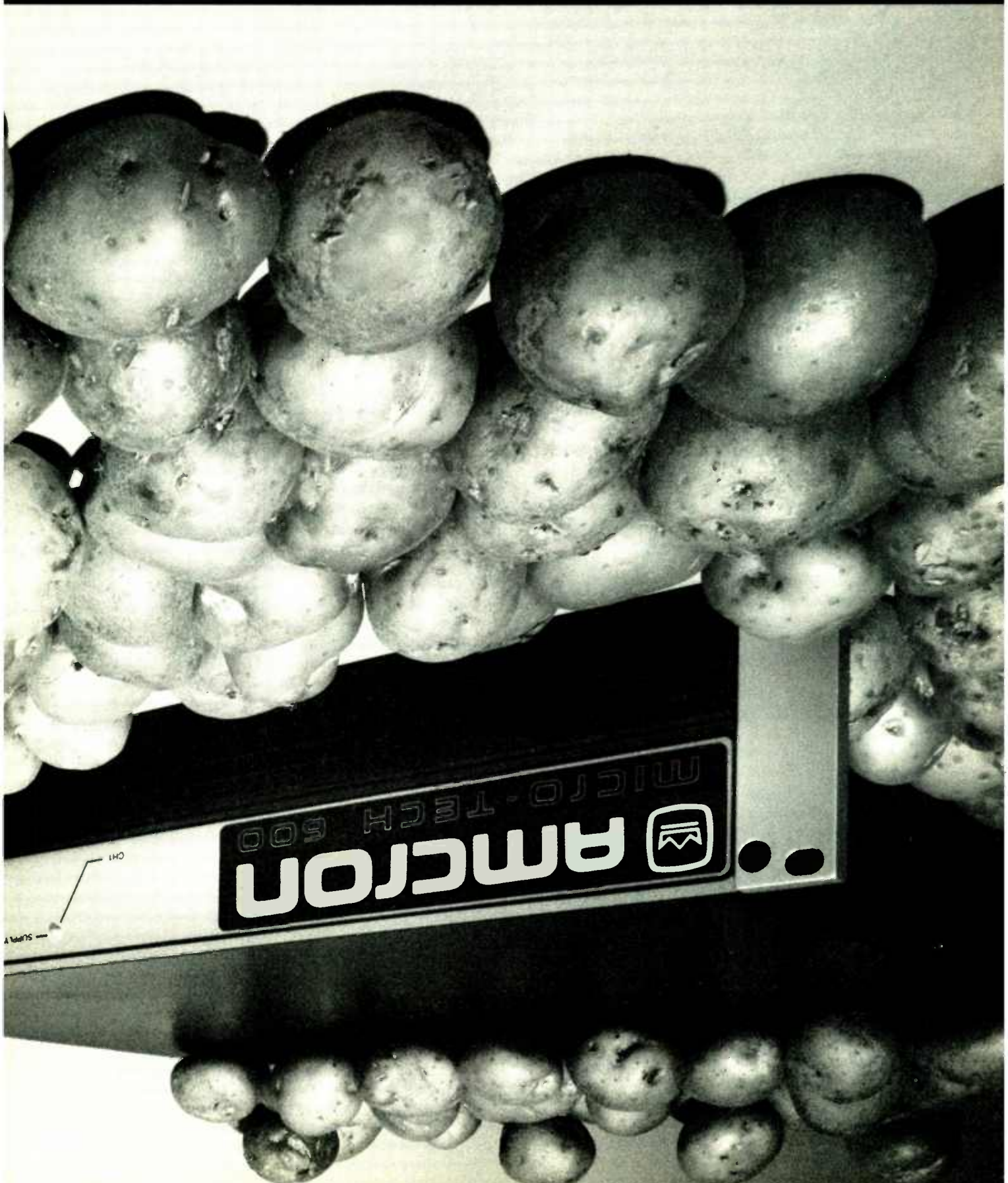


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Saved By Technology Launches New Studio/Store



Jim Burgess, who launched the high tech PPG synth in this country when he was barely in his twenties, and went on to be Stevie Wonder's trusted programmer for a year leading up to the *Woman In Red* soundtrack album, has a vision. He wants to see computers and music embedded firmly in the fingers, minds, and hearts of musicians everywhere.

His Saved By Technology studio started out as an eight-track pre-production facility, stocked with the latest and best high tech products. It grew from there to 16 tape tracks (not counting the almost unlimited number of 'virtual tracks' available through MIDI). But Jim was still bothered by the amount of time it took to move his gear out to larger

studios for programming sessions on albums by people like Rush, Honeymoon Suite and countless jingle and soundtrack gigs. No wonder. If you're as much in demand as he is, you don't want to cart a truckload of stuff, break it down and set it up several times a day.

The obvious solution was to expand to having his own 24 track studio and have his clients come to him - it's so much easier to carry a two inch tape than all those synths!

To have the room necessary to house all that gear, and a professional sound studio, Jim has relocated to the downtown core of Toronto. The building on Breadalbane Street, across from the downtown YMCA also houses the Saved By Technology retail store which specializes in MIDI computers and software. Says Burgess: "The store was an outgrowth of what I was doing as a programmer. Wherever I would go, people would see the stuff I was using and they'd ask me a lot

of questions. I always liked to help them because there are not a lot of places with the kinds of answers people need in this area. One thing led to another and now we're an exclusive distributor of some of the best lines of music software available. It's great for us because we have all the latest toys before anybody else. It's not just a business - it's a lot of fun."

One of Burgess' old friends dropped in to play with Jim's toys when he was in town to do a show at Maple Leaf Gardens. What did Stevie Wonder think of the new studio? Stevie: "Yeah, it's cool!" He proceeded to lay down the tracks for a new song, working in to the wee hours before heading off for a show in Ottawa the next day.

Burgess: "Yeah, it's just a real growing thing - MIDI is really taking off and I think we're just seeing the tip of the iceberg. I feel really good knowing we're a part of it, making it happen."

Benjamin Russell

Very Vivid Video Courtesy of The Mandala

Picture a drummer flailing away at thin air on an empty stage, empty save for a video camera in front of him and a movie screen behind. Turn on the camera and suddenly the drummer's image, still pounding at nothing in front of the screen, appears, in real-time and larger than life, in the middle of an animated jungle scene with African drums placed exactly where the imaginary ones have been. Now imagine the sound.

If video wizardry leaves you cold, listen harder. Each slap of the "imaginary" drum that the live percussionist hits triggers a drum machine (or any other keyboard or synth for that matter) and what you have, along with the

visual image, is a live drum sound. Not taped, mind you, but perfectly responsive to the drummer's actions.

The possibilities of this new Canadian invention, called The Mandala, are endless. According to the people at Very Vivid who've developed it, The Mandala, though primarily designed as a visual backdrop for live performance, allows a musician to control all computer functions, from lighting to monitor volume control, with just the wave of a hand.

What The Mandala does, by using the camera and a computer, is divide the external environment of a performance space into hundreds (or thousands) of areas which contain specific information for computer processing. Each area is programmed to set off a specific function which can be triggered by merely passing a finger through the area while in front of the camera. A visual backdrop can be created with computer generated "icons" filling the selected areas so that a picture of,

say, a drum is in the space where the drum's trigger has been placed.

But this is only one visual application of The Mandala. On screen a performer's body can even become an animated "paintbrush", washing the screen with predetermined colours to correspond with movements. What is most valuable about The Mandala

is that the instrument's response is instantaneous, allowing for an immediate translation of movement into action.

For more information and/or a demonstration of The Mandala, call David Bray at (416)537-7222 or write to Very Vivid, 1499 Queen Street West, Suite 302, Toronto M6R 1A3.

PS

XL Electronix Goes On Line

One of the most interesting phenomena of the computer age is the BBS (bulletin board service). Across the country and indeed, around the world, you can tie into other computers over the phone lines via your modem. Networks such as PAN allow musicians to communicate ideas and dialogue about new products, problems and solutions instantly. This allows you to be really up to date. Anyone can do this on a smaller scale, all you need is a computer and an ap-

propriate program and you can start your own BBS relating to your needs. XL Electronix, in Toronto has taken the BBS step to try to keep communication lines open to their customers.

Now MIDI musicians can download files, 'chat', and keep up to date. Unique in Toronto, the board is on line 24 hours a day at 300 and 1200 baud, and features 20 megabytes of file exchange space. Call (416) 921-5295 to log on or call (416) 921-8941 for further information. *BR*

Ritchie Yorke - Canada's Best Known Rock Critic

One of the gutsiest foot soldiers in the battle for Canadian musicians to be heard in their own country wasn't even Canadian. Or a musician. He was an Australian journalist.

He was Ritchie Yorke, dean of Canadian rock writers for 19 years. But that era ended in late October when Yorke returned home to Australia with his wife and son.

The gregarious Aussie with the ever-present blond mustache was Canada's best known rock critic. His byline has graced magazines around the world including *Rolling Stone*. He was a "peace envoy" for John Lennon during his War is Over campaign in 1969, a broadcaster, a promoter and publicist, an author, a lobbyist, and an influence in the business and politics of rock.

"He needs a new crusade to lead," said David Farrell, publisher of *The Record*, Canada's music industry trade magazine. "He's gone as far as he can in Canada. The Canadian recording industry is a thousand light years from what it was when Ritchie got here and he has had an incredible amount to do with it."

Yorke, 42, lobbied in the late 1960s for Canadian content regulations that, in effect, created the Canadian record industry. As an ambassador for Lennon's worldwide peace campaign, Yorke was nearly shot for flashing peace signs at Chinese border guards. He wrote four books, including the only "authorized"



biography on Led Zeppelin and the definitive work on the struggle of Canadian artists, *Axes, Chops and Hot Licks*.

Despite all the successes, his growing career as an author was put on hold by his eight-year suit against Methuen Publications for failure to promote his last book, *The History of Rock and Roll* in 1976. The costly suit was dismissed in January 1986. He was named the first full-time rock critic of *The Globe and Mail* in 1968, but was asked to leave after getting so involved with Lennon. That struggle between being a journalist and publicist brought him under criticism throughout his career.

Yorke said that after arriving in Canada in 1967 from England, where he had been manager of the Spencer Davis Group, he was shocked by the "vitriolic attitude

that the Canadian media and broadcasters had towards Canadian talent. I'd been in England and saw how good they (Canadian bands) were. They were just as good or better but they just weren't being given the chance."

After the content rules came in effect in 1971, Yorke said Canadian records were making a big impact in Canada and the United States, but not in Europe. Yorke then co-ordinated - without pay - the Maple Music Junket in 1972, in which about 100 European music journalists were brought to Canada to see Canadian artists such as Lighthouse, Edward Bear, Bruce Cockburn and Murray McLauchlan. The junket resulted in "phenomenal coverage," he said. *Billboard* magazine described it as "the largest music promotion ever conducted."

With his high profile and journalistic zeal, Yorke got interviews with hard-to-reach groups such as The Rolling Stones and The Beatles, and became close to them. In 1969, he said, Lennon wanted to use his "media power" to make an anti-war statement during the Vietnam War, and asked Yorke to help him. But Lennon couldn't get into the United States because of a previous drug conviction. Yorke suggested he come to Montreal because the U.S. media would come to Lennon.

"He felt that Canada, viewed in those days like the new Sweden, was the logical place to reach the United States. And that's how the Montreal bed-in for peace came about and the meeting with (former prime minister Pierre) Trudeau."

Tim O'Connor

Free Artists' Legal Advice

ALAS is the exasperated sounding acronym for Canada's first, and only, legal advice service for artists. The ser-

vice specializes in providing legal assistance and educational services for all members of the art community from poet to print-maker and musician to multi media artist. The service is free of charge and only a phone call away.

Established in Toronto by Canadian Artists' Representation Ontario (CARO) with the assistance of the Cultural Collective of the Law Union, ALAS has helped scores of people, particularly visual artists and musi-

cians, since its inception last May. According to administrative assistant Sheila Goldgrab, the kinds of problems ALAS has helped with the range from health hazards in the workplace to artist/dealer relations.

Should a legal problem arise, or even seem to (Goldgrab says calls are split evenly between those hoping to solve a problem and those anticipating one), a phone call to ALAS will mean setting up an appointment with one of their lawyers for a twenty

minute session during their Thursday night clinic. If that seems a bit brief, Goldgrab says that to date very few clients have required more than one such session. If the problem begs for immediate attention, ALAS will advise you how to obtain help from a lawyer willing to take Legal Aid.

Though located in Toronto, and therefore claiming expertise in Ontario law, Goldgrab says anyone can use the service by calling (416) 530-1997, Monday - Friday, 9-5. PS

Independent Showcase A Moderate Success

The largest showcase of Canada's independent recording acts ever assembled in one place, C.I.R.A.C. (Canadian Independent Recording Artists in Canada) was an ambitious project for talent bookers CattleProd and a modest success.

C.I.R.A.C. (or Kerrack!) featured 31 bands from the Maritimes, Montreal, Toronto, Winnipeg, Saskatchewan, Alberta and B.C. in seven venues in Vancouver and Victoria over a two week period from August 17 to 31 and would have been a convincing reinforcement of the Vancouver-oriented Festival of Independent Recording Artists.

Scheduled for Expo's Xerox International Theatre from August 4, F.I.R.A. was cancelled on the first day after a controversial set by Slow. The farcical mishandling of that event left C.I.R.A.C. to

demonstrate the validity of a festival of indie acts.

Of the many acts to appear - including Amoeba Quiche, Idyl Tea, Roots Round Up, Kenyon Morgan Band, Misery Goats, Shadow Project, Groovaholics, Beach Mutants and Bamff - several now have established a foothold on the West Coast, notably 39 Steps, Shuffle Demons, IBS and Shadowy Men On A Shadowy Planet.

The highlight of the event, however, was DOA's sold out set at the Town Pump, August 28.

If the band seemed more cranked up than usual, it's because DOA had just signed a five album contract with the hot U.S. independent, Profile Records, joining Run DMC, Motorhead, Moev and Paul Hardcastle on the label's roster.

Tom Harrison

Canadian Luthier School Opens

Luthiery is the art of constructing string instruments. David Freeman has been developing his luthier skills for the last eight years. After seven years of playing the guitar he began to do minor repairs, as his confidence grew so did the complexity of the job. In 1980 he designed and built his first guitar. Now six years later he has taken another major step by opening a school-workshop to teach the process of guitar construction.

The guitar construction course runs for seven weeks during which each student designs shapes and constructs their own guitar. Each step is lectured on, discussing the limits that must be observed. The students then

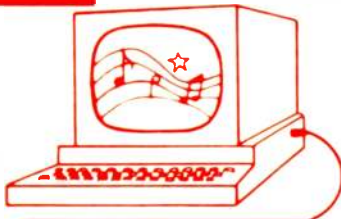
choose their own course of design and time is allotted for that step.

Forty hours per week of class time takes dedication and interest and more often than not there is some work to catch up on in the evenings. The pace of the seminar is fast but helps to make this an intensive learning experience. Enough basics on tool care and maintenance and actual tool use is offered that a person with no previous woodworking experience would be able to develop their skills so that at the end of the seven week seminar they would have a completed guitar.

A maximum of eight students at one time keeps the student-teacher ratio low enough for individual attention. The student's housing is provided across the road from the shop.

If you would like to know more about the seminars write to Timeless Instruments, Box 51, Tugaska, Saskatchewan, S0H 4B0 or phone (306) 759-2042

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Indie Cassettes The Salvation of Alternative Bands

Home taping may be "killing music," but cassette recordings have become the salvation of Canada's alternative bands. In Toronto, for example, groundbreaking work in the late '70s has inspired almost every local band worth their salt to release a cassette or two. An alternative format for alternative music, cassettes are cheap, simple, efficient and double as demos.

The key step for getting the most for your money is dubbing. Most audio houses provide custom-length cassettes, plastic boxes, and labels. While many small, affordable places can dub 10 cassettes at a time, they have to run a master 10 times for 100 copies, which can destroy sound quality. Consequently, alternative bands are seeking out places that can handle 100 at a

time at an affordable price.

The dubbing runs tend toward 100 or 200 at a shot, and often a second dub is required to fill demand. But one step at a time is better than a garageful of unsaleable product, so most bands don't mind. If the group does its own graphics and jackets, a dub of 100 will cost \$200-\$400.

"You have to use every connection," says Dundrells guitarist/producer Peter Hudson. The group's bassist, Richard Higham, handled the graphics for their cassette; his parents, who own a printing company, did the jackets.

When Change of Heart manager Greg Anderson and bassist Rob Taylor started Movement Tapes, they got eight people from three bands to contribute \$50 each. Having tapped the

market with three cassette releases, Change of Heart recently put out their first EP, *50 Ft. Up*. "Cassettes are partly a learning experience. If you're at all serious about being a recording artist," says Anderson. Adds Taylor, "You don't have to throw \$4,000 into your first record and make all these mistakes."

Distribution is the most difficult part of the process as major labels and retail-outlet chains seem uninterested in the product.

"You have to put out a record before anyone will either distribute it or take it on in any large terms," says Anderson.

Of course, promo copies are sent to college stations, fanzines, magazines, and any other potential sources of exposure. Local alternative record stores usually

move about half the copies, but a killer live show can sell a box of 20 in ten minutes.

The unit cost-per-tape is about \$2.50; the band sells to record stores at about \$3.00 and they in turn charge about \$4.00. Consignment selling means the band has to keep running back to sales outlets to collect their profit. But at gigs, they collect the entire mark-up.

Still, nobody's doing this for money. The Dundrells and Change of Heart each recouped their \$400-odd outlay, with perhaps \$100 profit, maximum. And that got poured back into further cassette recordings.

"Most cassette releases are a labour of love," says Peter Hudson. "It's for fans and friends of the band more than anything else."

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Records

Long John Baldry

SILENT TREATMENT

Music Line Records

Producer: Jimmy Horowitz

Engineer: Roit Henneman

Studios: Mushroom, Blue Wave, Cherokee

In the four years since his last album of brand new material not much has changed in Long John Baldry's approach to his music. There is still a little rock and roll, a lot of R&B and a life of the blues, the last celebrated in the song of the same name, which closes the album and summarizes a career that began in 1956. What is different are the circumstances under which the album appears. Music Line is an independent production, management, record and distribution company based in Vancouver, where Baldry has made his home for the past two years.

"I think this one is going to be a slow process," John muses, "But then again, all of my most successful albums have begun slowly and sold well over a long period."

"Music Line was set up in Vancouver to produce, manufacture and distribute my album independently by my manager, Gary Taylor. It's something I've never done. I can't see myself taking this grassroots approach in other countries such as the United States."

However, the personal approach has to be good for John,

whose last two albums for Capitol "sadly got buried," despite the late '70s success of Baldry's *Out*. *Silent Treatment* re-unites him with such people from that LP as producer Jimmy Horowitz and his vocal foil, crazy Kathi McDonald. It is accompanied by a single and video of the title track, although it is Baldry's cover of The Walker Brothers' "The Sun Ain't Gonna Shine Anymore" that is getting substantial airplay.

Silent Treatment was mapped out long before Baldry and the nucleus of his road band went into Mushroom in May '86. He and Horowitz were sifting through the material the year before to come up with nine of the tracks on the LP. The 10th, a new version of Bobby Bland's "Ain't No Love In The Heart Of The City," was a particular favorite of manager Taylor who'd heard it on the Horowitz produced Baldry "Welcome To Club Casablanca." Apart from vocal and mixing sessions that were recorded at Cherokee in L.A. and subsequently jettisoned, *Silent Treatment* is a Vancouver production that is true to Baldry's musical history.

"It just seemed to fall that way," Baldry says of the LP's sense of tradition. "We have used electronic instrumentation on the album but in very subtle ways; Jimmy is very good that way. For instance, for 'This Is Japan,' what you hear is a synthesized koto, the zen buddhist choir also is a studio



creation, as are some of the string orchestrations."

"As far as telling you the names of these machines, you're talking to the wrong person," chuckles John, who retains ownership of the tapes of his Capitol LPs for international release outside of Canada and is considering compiling them for use on a compact disc. Another bi-product of his return to recording is an EP cut live off the floor of Mushroom that

is available by mail order from Music Line.

"It's got a very nice ancient picture of me on Brighton Beach playing guitar in the sunshine in 1956," John says, amused.

Silent Treatment is in the stores now; the EP is available by a certified cheque for \$4.75 sent to Music Line Records and Management Co. Ltd. at P.O. Box 48634, Bentall Center, Vancouver B.C. V7X 1A3.

Tom Harrison

Go Four 3

SIX FRIENDS

Zulu Records

Produced by Ron Obvious and Go Four 3

Engineered and Recorded by Rick Arboit, Greg Reely and Rob Porter at Mushroom Studios and by Ron Obvious at Little Mountain Sound

According to bass player Gord Badanic, Go Four 3's past position on avoiding the use of multi-tracks and overdubs has been reconsidered in favour of a "fuller" sound on *Six Friends*. Formerly they had felt that cap-

turing a "live" sound in the studio was incumbent on them because of the style of music they played. Relying on the traditional line up of three instruments and a vocalist meant minimalizing the encroachment of technology on their recordings.

Badanic says that "until you become familiar with technology it sounds like you're experimenting," and Go Four 3 wanted to avoid any amateurish offerings. Now, he says, "we're more comfortable doing third and fourth tracks. There's still basically a live sound, but with one or two moving guitar and piano parts."

"The emphasis is still drums/bass/guitar," he explains,

"and there's still one song on the album ('Seventh Victim') with just that line-up. It's an Agent Orange-style rock tune, although we did end up using an AMS on backing vocals just to save time."

The fourth instrument, Roxanne Heichert's voice, has also filled out on this release. Besides the conservative use of overdubs, her styling has matured somewhat and more variety is evident. She even sounds like the sorely missed Patti Smith on one song.

The desire to avoid over-protection isn't born from intimidation, it's just that Go Four 3 wants to relate to technology as a tool rather than as a master.

Badanic says that, "when bands become too enamoured of technology, especially in rock instrumentation, it really takes away from the music's character. If you use too many machines you lose the unique characteristics and dynamics of the band."

Perry Stern



Frank Mills

TRANSITIONS

Capitol Records
Produced by Frank Mills and
Hayward Parrott
Engineered by Hayward Parrott
Recorded at McClellan Place
Studios, Toronto

"I think as a first attempt," Frank Mills assesses, "we got an eight out of ten, which is quite high." The appropriately named *Transitions* is Mills' first foray into New Age Music, and it apparently won't be his last. "It's really been exciting for me," he says. "I loved doing what we did, and it's opened up a whole new door for my career and my life."

Mills had to approach this album differently than he had previous ones because of his decision to go electronic. A few of the new realities he had to face were not entirely agreeable to him. "I had to wait until Mickey Erbe had programmed his computer," before writing the arrangements. After listening to the programs it was a matter of, "adding, subtracting and changing as we went along." He likens the experience to that of a rock band writing a record while on studio time.

"I was not comfortable with it at first," he confesses, "because I'm more business than music sometimes and was familiar with going into the studio knowing, virtually to the minute, how much recording time, studio time and how many musicians were required. It threw me for a loop in terms of being really able to budget and watch it." It came as somewhat of a surprise to him that, "what you save on musicians you end up blowing on studio time. It's sort of a trade-off."

Mills says that the move towards electronics is not an illogical one considering his background. At McGill University, where he studied in the sixties, Mills worked with early electronic pioneers and heard lectures from visiting composers like Stockhausen. "I was ready much earlier to do what I did than my market was, so I think the timing's

perfect for this album."

With the old saw that with computers "the only limitation is the imagination" in mind, Mills learned a valuable lesson while recording *Transitions*. Even though the possibilities on the new Series 3 Fairlight seemed endless to him (he calls the computer a "delight"), the recording process had its own constraints. "I had to work on the assumption that the record would go gold, but it might not go platinum. On that basis I gave it a budget of between \$25,000 and \$75,000. We came in at \$50,000, which was higher than I wanted but I think this was as much a learning experience for me as it was a product for Capitol Records. The situation is limited by budget rather than imagination."

While Mills recognizes that he may lose a few fans in the *Transition* transition, he expects to gain a new, younger audience who are keen on the new technology. The main ingredient - solid, popular tunes - will, however, remain. "You can sequence or computerize, or synthesize things to death. I think we must keep in mind we're selling a product to human beings and not computers, so I think there ought to be a modicum of warmth there. I knew that since we were going high tech in terms of sound, then certainly Mills ought to go high tech in terms of songwriting."

PS

Disappointed A Few People

DEAD IN LOVE

Psyche Industry Records
Producer/Engineer: Diane Leboeuf
Studios: LaMajeure, City Magic (Montreal)

Singer Ian Stephens and drummer Richard Gauthier, founding members of DAFP have been together for about five years. Ben Schon (guitar), Jim Bell (bass and violin), and Jean-Robert 'Liver' Bisailon

(keyboards) joined forces more recently. It's a potent combination as their first LP, *Dead In Love* bears witness.

Be forewarned, this stuff is not for the faint of heart - we're talking heavy existential, necrophilous flirtation here - but they do it with such panache! A quick stroll through the damp gothic garden of song titles will give you the idea of where these guys are at: "Dead in Love," "Soft Blue Veins," "Lips of the Cross," "Teresa," "Ecstasy," "Idols of Faith," "Black Wine," "La Solitude."

Comparisons have been drawn to groups such as Joy Division,

Sisters of Mercy, The Doors, and Talking Heads. Sure, it's easy to see the connections but tell us about something that sprang from nothing. Schon: "A lot of people consider our sound European. I don't consider us European or American. I consider us to be Canadian. We're doing something new and trying to push it."

Stephens: "I feel pretty good about the album. There's a pretty high level of sophistication. We spent quite a bit of time working on it and we asked guest musicians to come in. It's a multi-leveled sound. I think you should hear some laughter behind all the gear - a tongue-in-cheek side I

hope."

The package is very professionally put together. These guys seem to have a clear idea of how to market themselves. They recently had a record launch at the Spectrum in Montreal that was packed with people, something of a feat for an independent local band. Watch for the upcoming video of 'Soft Blue Veins.'

Distributed by Horror: Box 94, Station P.D.A., Montreal H2Y 3E9.

Benjamin Russell

Eight Seconds

ALMACANTAR

Apprentice Records Ltd./Polygram Records Inc.

Produced by Rupert Hine

Recorded and mixed by Stephen W. Taylor

Studio: Farmyard Studios, Buckinghamshire, England

Ottawa boys snag big name producer, come out with shining CHR vinyl and conquer the world. A bit far fetched? Maybe. It's too soon to know how the world will react to Almacantar. But there's no denying the charismatic combination of hot hitsman Rupert Hine (Thinkman, Tina Turner, The Fixx, Howard Jones) and the country's capitol tunesmiths, Eight Seconds - especially on tracks like "Kiss You" and "Where's Bula."

Formed in 1982, by vocalist/front man Andres Del Castillo and drummer Scott

Milks, they played cover tunes in every Ottawa club possible, branching into original material with the addition of bassist March Cesare and keyboardist Frank Levin. Climbing up the credibility ladder, in 1983 Eight Seconds won CHEX-FM's biannual Share CHEZ talent search and the contest's prize a video of "Where's Bula" won the 1984 Canadian Film and Television Association's Best Music Video of the year. But above and beyond visual exposure, Eight Seconds garnered the support and loyalty of CHEX-FM Music Director Greg Torrington. "Greg met Rupert at the New Music Seminar in New York," says Del Castillo, "and gave him our tape. We really liked his production of The Fixx's album and were big fans. When Greg told us to expect a call from Rupert we were more than a bit sceptical." But call he did, even taking time to catch an outdoor Ottawa performance by

the band on Canada Day in 1985.

Although Eight Seconds' melodic, soaring arrangements had already been captured on the independently released EP, Ottawa Rima, produced by Levin, the band felt apprehensive about working with a producer of Hine's stature. "We'd heard that he ruled with an iron fist and that he was very methodical and prone to making drastic changes," says Del Castillo. Fortunately their fears were quelled quickly. Levin recalls, "He made a few changes to our arrangements during rehearsals in London, but said most of the songs didn't need it." Spending five weeks at Hine's Farmyard Studios, Del Castillo was happy with the production but he admits, "We had to do everything in three takes. At first that was unnerving." However Hine allowed Del Castillo to do the vocal tracks "whenever I was ready, instead of waiting until the end. That made me feel at ease."

Levin explains, "Hine's philosophy was to listen to the band and not worry about technical aspects. Performance over perfection. He went for the feel and continuity."

Complementing Eight Seconds harmonic pop-oriented musical thrust are the provocative lyrical images. Del Castillo, a former Carleton journalism student, often draws on his academic training for inspiration. He smiles, "I grab on ideas from the classics. 'Sincere' is based on Henry James' novel, *Turn of the Screw*. The book had a lot of atmosphere, psychological horror. So the song's lyrics use the same implicit approach." Filled with alarm clock bell sounds from Levin's DX7, Del Castillo notes, "Sincere" was included on the demo to Hine. It was the song that really got him excited about the band."

Maureen Littlejohn

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Records

Brighton Rock

YOUNG, WILD AND FREE

WEA Music of Canada
Produced and mixed by Michael Wagener
Pre-production co-ordinator: Jack Richardson
Studio: Phase One

Graduates from the Bon Jovi/Cinderella school of pretty boy throat ripping rock 'n' roll, Brighton Rock are determined to carve a niche in the "melodic hard rock" world marketplace. Managed by Steve Prendergast, (Honeymoon Suite), their debut LP for WEA Music Canada has been released in Canada, Germany, France, Denmark and Sweden and they expect a January 1987 release in Japan, England and the U.S. (on ATCO Records).

In these times of golden radio, how does Brighton Rock expect to

reach their predominately metal male post-pubescent audience? "The essence of the band is being on the road. What we do best is play live," says lead vocalist Gerald McGhee, calling from his Halifax hotel room.

Pleased with the production efforts of Michael Wagener (Ratt, Metallica) on *Young, Wild and Free*, McGhee explains, "He captured the live sound without overplaying it." Wagener also boosted the band's powerful dynamics with a few imaginative embellishments. Says McGhee, "On 'Jack is Back' there's a thunder and rain intro along with a dog howling." He laughs, "There was a dog in the studio while we were recording that would howl if you didn't give him a biscuit. So we used him." On the "We Came to Rock" track Wagener employed 'football vocals' says McGhee, "strong enough to fill a stadium." He elaborates, "Mike would make it

sound like 400 people singing by layering about 20 tracks of 20 people singing back-ups."

Enlisting the talents of veteran producer Jack Richardson (The Guess Who, Alice Cooper) for two weeks of pre-production, McGhee admits "He helped us as songwriters, cutting down the tunes and getting to the meat of our music." Recorded in a total of three months, six weeks were spent recording at Phase One Studios and three weeks mixing at Amigo Studios in L.A.

One of 12 finalists on the 1985 Q-107 Homegrown album, Brighton Rock previously released an independent self-titled mini-LP on their own Flying Fist label. Says McGhee, "We did it while negotiating with WEA, and sold it to our fans at the bars we played." Containing three cuts which are also on their current album, "Young, Wild and Free," "Barricade" and "Assault Attack," McGhee assures, "They



were all rerecorded for the new record."

Formed in June of 1984, and signed to WEA early in '86, the band's speedy album output was due in part to initial support from the record company. McGhee explains, "WEA financed our early demos, and brought us to the recording stage."

Not wanting to miss a beat in creative development, Brighton Rock have been travelling with a portastudio and, smiles McGhee "The second album is almost completely written."

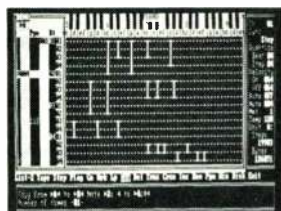
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Lillian Allen

REVOLUTIONARY TEA PARTY

Venue to Vinyl Records
Producer: Billy Bryans
Studio: Comfort Sound

By the time you read this, Lillian Allen may already have won a Juno for best reggae calypso recording of 1986. But whether she's won or not, the nomination alone is noteworthy because it was bestowed on a tough, angry, uncompromising record loaded with political and social protest. Hardly your average pop music. (Ed. note: she did win.)

Allen, you see, is Canada's leading practitioner of dub poetry, a highly political type of rap set to reggae music. Jamaican in origin, the form has provided a refuge for the localized struggles of Jamaican emigres in the diaspora. As such, Allen's work

reflects the trials of a black woman immigrant who feels doubly exploited in Toronto.

Partly to get dub poetry across to a wider audience, Allen insisted on Parachute Club drummer Billy Bryans as producer of her debut album, to the chagrin of reggae purists who wanted a more "rootsy" authenticity.

"Lillian didn't want that," says Bryans. "She consciously chose me. Through me, (P Club guitarist) Dave Gray got involved, because he's just a fountain of riffs and hooks. And then the rest of the Parachute Club got involved, which was obviously of benefit to Lillian. But she envisioned exactly which direction she was going in."

Which is typical of Allen's determination to do it her way. She raised \$25,000 on her own to finance *Revolutionary Tea Party* so that she could maintain creative control; she did it while holding a full time job as a com-

munity worker and simultaneously caring for her five-year-old daughter Anta.

Her songs are tough and mostly loud. They rail against all manner of apparent racism and sexism in Canadian society. But the activist, rock-hard reggae of "Rid-dim an Hardtimes" and "Rub a Dub Style Inna Regent Park" is balanced by the humanist perspective of "Revolutionary Tea Party" and "Birth Poem". Allen's shrill chant takes some getting used to, but accommodation yields many rewards.

Still, the transition from spoken word to musical backing wasn't easy. "Lillian had almost never been in headphones," says Bryans, "so it was even more of an artificial situation than it usually is."

"Billy did everything to relax me," says Allen. "He'd come into the studio and dance, help me sing, keep me completely distracted. And now I can't wait to



go back in and record again!" she smiles.

That may happen soon enough. Juno win or not, Allen's remarkable debut deserves to establish her as an important presence in Canadian music, as she already is in Toronto's literary, political, feminist, alternative, and reggae circles.

Howard Druckman

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Product Report

Casio CZ-1 Synthesizer

BY BENJAMIN RUSSELL

Not long ago Casio, renowned for digital watches and calculators, got into the synth business in a serious way with the introduction of their CZ line. The by now ubiquitous CZ-101 has found a home in many a musician's arsenal as an inexpensive add-on to his MIDI set-up. People who love their CZs will be happy to learn of the 101's newest sibling, the CZ-1.

Casio's innovative "Phase Distortion" method of sound generation continues to be used in this new synth. The basic architecture of sound sculpturing is by means of eight stage envelopes for pitch, waveshape and volume. Its similarity to earlier models make it easy to find your way around if you're already familiar with the system. What you'll soon discover however is the fact that this baby is touch sensitive with after touch response (mono). Let's get into the CZ-1 by describing its layout.

The keyboard has a five octave (C-C) range of full sized keys and feels good to play. To the left are found two controller wheels, one for modulation and one, spring-loaded, for pitch. Above the keyboard, in the center of the control panel is a back-lit LCD display which details information about what you're doing as you move around the controls. It also lets you give your sounds names of up to 16 characters. Immediately below the LCD are eight buttons used for changing displayed values. To the right we find buttons for data save/load, and programmable effects settings. Continuing right we come to the sound programming section - very similar in layout to previous models. Compared to a 101, the addi-

tion of a function to copy parameters between oscillators and individual level controls greatly reduce the tedium of CZ programming. Velocity sensitivity can be scaled for the various parameters.

Going left from the LCD we find buttons to select patches (Casio calls them 'tones'). There are eight banks (A-H) of eight patches (one-eight) - you hit one button to choose the bank, another for the patch, giving 64 on-board sounds but this is a bit misleading since you can over-write the factory presets. The originals go into hiding, but can be recalled while retaining your own creations. This makes 128 sounds and if you add the optional cartridge with 64 more patches, a total of 192. Nothing to sneeze at. An exchange function lets you swap one patch with another if you want to move things around. The rear panel: starting at the extreme right, there's a power switch, a detachable power cord, a cartridge slot, memory protect switch, MIDI in, out and thru jacks, jacks for sustain and volume pedals, stereo line outs, and a headphone jack.

Now the fun stuff. The CZ-1 has different modes of operation. 'Normal' is eight note polyphonic (some patches could have 16 notes if only one oscillator is used). 'Tone Mix' is what some might call layering, i.e. two patches sound from each key press, equalling four note polyphony. 'Key Split' allow you to play one patch with your left hand and another with your right (split point is user definable), four notes per side. Patches may be fine tuned in 'Tone Mix' or 'Key Split' mode and patch levels can be independently set. 'Tone Mix' allows for detuning between the patches for really thick sounds. Chorus is available and may be assigned individually to the component patches of a split or layer.

Likewise, modulation, portamento, and glide may be switched on or off and the entire synth may be transposed up or down. The CZ-1 has 64 operation memories to store different set-ups for quick access.

Ensoniq ESQ-1 Synthesizer

BY BENJAMIN RUSSELL

Every once in a while a product comes along that begs to be raved about. Ensoniq's ESQ-1 synth is just such a case. Not only do you get a great synth at a great price, on board you find a pretty good sequencer to boot. Let's be quite clear about this, the sequencer is not a toy or a last minute add-on bell or whistle to attract gullible buyers - it's a full featured, real time/step edit, 8-track, 30 sequence, 10 song job. Let's have a look at the synth.

On the market these days, there are a number of "wave table" instruments available and the ESQ-1 is of that ilk. On board there are 32 wave forms to choose from: the raw vegetables you'll combine, chop up, strain through filters, and so on, to make your sonic stew. Wave forms range from your standard sawtooth and pulse (analog style) to sampled (the piano wave form, by the way, is multi-sampled for greater realism), to formant and additive wave shapes. You mix any three of these, each with its own envelope (time and level), and a choice of modulators. Relative volume, tuning and detuning, sync and AM (amplitude modulation) capabilities make for very extensive programming features. Once you've got your basic patch programmed, it goes through a filter and a final envelope and modulator. One of the things each patch has in memory is a pan position in the stereo mix and this too can be modulated for some amazing spatial effects. The number of parameters available to be messed around with really makes this synth a programmer's delight.

This stuff about programming capabilities is all very well for the initiated few. What the rest of us want to know is how does it sound? Does it



come with good patches and can you get more? The answers are: yes, yes, yes (in that order). On board there are 40 patches in residence and an optional cartridge adds double that number for a total of 120 available at the touch of a couple of buttons. The 80 character fluorescent display shows a whole bank (there are four) of ten patches so you can see their names (six characters each) before you choose them. Some of the factory pre-sets are stunning - PPG, DX, Miami Vice-type sounds are a piece of cake for the ESQ-1. Percussive as well as traditional fat analog patches abound.

As a performance instrument, this synth really shines. You can split the keyboard (you designate the split point), layer it, layer the splits and so on. One of its strongest features is something you have to try hands-on to appreciate: its eight voices are dynamically allocated. In English, what that means is that if you play something with a long decay (a gong for instance), while that sound is still dying away, you can choose a piano patch, start playing it and still hear the gong until it fades. The dynamic allocation feature carries over into the sequencer and the ESQ-1's multi-timbral MIDI features as well. This synth can have eight different sounds happening simultaneously for use with its own sequencer or in hooking it up to your computer. The number of notes sounding at any one time may only be eight, but apart from that limitation, they can be used on any of the available MIDI channels, eight notes on channel 1 in one bar, eight notes on channel 7 in the next. The synth is smart enough to take the notes from where they're not needed and put them where they are. Again, you have to try it out to appreciate it.

This is a five octave touch sensitive C-C keyboard, with pitch and modulation wheels to the left of the keyboard. Aftertouch is not available directly but it can be simulated with an optional CV pedal or triggered over MIDI by another keyboard which does support it. The back panel has MIDI in and out, stereo outputs, jacks for sustain, CV, and sequencer start/stop. About the only things we found lacking from the ESQ-1 were a headphone jack and a MIDI through. However, with everything else this baby has to offer, these complaints are hardly worth mentioning.

Korg DDD-1 Drum Machine

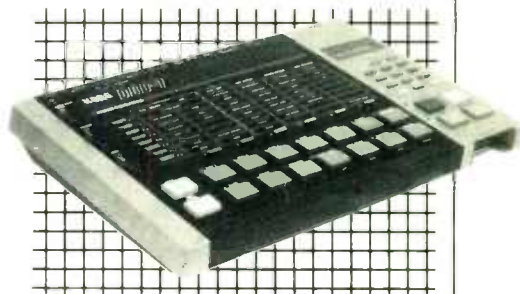
BY BENJAMIN RUSSELL

With the myriad of digital drum boxes already on the market, one might well ask what Korg think they're doing unveiling yet another rhythm machine for the jaded masses. It better be good! It is.

Over all, the aesthetics of the DDD-1 are much the same as Korg's sequencer, the SQD-1, i.e. lots of silver and grey and black with blue highlights. The front panel has a backlit LCD display in the upper right corner. This gives information on the values you change when programming and lets you give eight character names to patterns and songs. Beneath this is a numeric keypad and under this are buttons for start/stop, record, and tap tempo. (The latter lets you set the tempo by feel rather than number.) The left side of the panel has buttons to fire the drum sounds and smaller buttons to choose the various modes of operation and parameters. At the extreme left are three sliders for data, volume, and audio input level (for use with the optional sampling card).

The back panel shows Korg mean business. There's a power switch and power cord, MIDI in/out, jacks for tempo tap and start/stop footswitches, an audio input (for sampling), a trigger output, seven output jacks (you can assign the various drum voices to whichever ones you like), as well as stereo outputs (with a choice of seven panable positions per drum), and a headphone jack. There are four mini switches for memory protect, tape line levels and trigger out polarity, tape synchronization, a metronome output jack, and even a recessed control to adjust the contrast of the display.

The 14 large drum buttons on the front panel are fully touch sensitive, making for very realistic programming. That alone puts it in a class with the big boys, but there's more. Drum sounds may be tuned while you're recording patterns, or afterward when editing. The same is possible for decay and dynamics. Used conservatively, this lets you make subtle variations in your programmed patterns and thus greater realism is possible. If you want to get carried away, each time a drum



hits, it can have wild variations in sound. The pads themselves may be assigned to any combination of drum sounds, of which there are 18 in internal memory. Up to 12 instruments may sound simultaneously and you can do things like have 14 variations of toms, each tuned differently with a different decay and level, although we doubt it would be a practical use of the machine! There are two fun buttons: one is labeled 'roll'. Holding it while in play or record, and hitting a drum button will produce an automatic roll. The other is called 'flam' and works the same way except it produces a quick double strike instead. These buttons make programming and playing with the machine easy and a lot of fun.

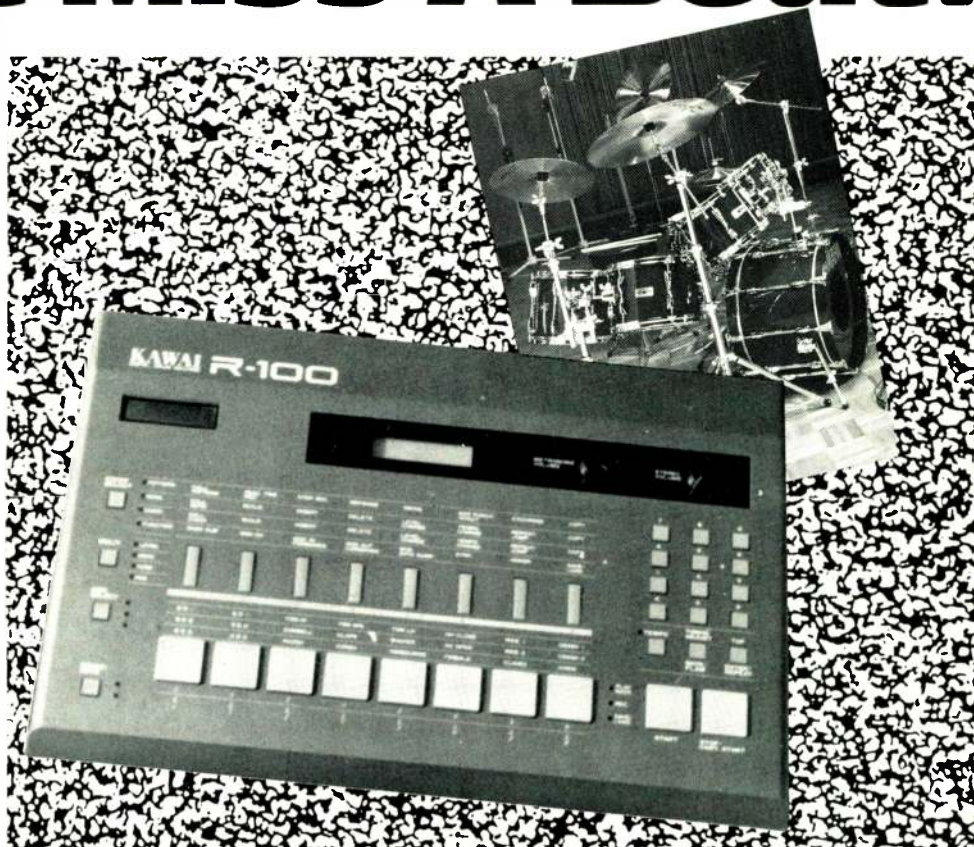
Something which makes the DDD-1 special is its ability to operate each voice independently in mono, poly, or exclusive mode. What this means is that you can hit the same drum twice in close succession and have the second hit not cut off the end of the first (poly) or it can cut it off (mono) or you can have one drum cut off the end of another (exclusive). Poly mode makes cymbal flourishes a drum machine reality.

We haven't touched on programming yet, and we certainly don't have space to go into all the details, but suffice to say that you can program in real or step time with degrees of resolution of up to 96th notes. All of the features such as decay and tuning can be messed around with in step time or real time. With all the capabilities we've outlined here, you might think the DDD-1 would be hard to use, but it isn't - if you want to use it on a simple level of just making patterns and songs, it doesn't take long to find your way around - the other stuff is there for you to discover when you're ready. We should mention that there are 100 patterns and 10 songs and tempo is programmable.

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GLASS TIGGER



in the big leagues

Backstage at the Junos, after pulling off their own hat-trick of sorts, the members of Glass Tiger were a little in awe of the company they were keeping. Singer Alan Frew, the Gretsky fan, found himself being congratulated by Anne Murray and Gordon Lightfoot while in a haze of disbelief over winning their unexpected third award for album of the year. Two weeks later, speaking from Atlanta while touring with Journey, Frew reflects in his soft Scottish burr, "I would love to have been able to take the time to say that although my accent was betraying me, at that point I was feeling very proud to be Canadian and part of a Canadian band."

If that seems a little mushy, how about keyboardist Sam Reid's reaction? "To think that Geddy Lee now probably knows who we are blows my mind," he gushes exuberantly. "I used to cover Rush!"

Glass Tiger is unarguably the rock success story of 1986 in Canada, so it's safe to bet that Lee, along with several million others are well aware of the band's existence. Having come from seemingly nowhere in February with an album produced by Jim Vallance and a budget that would be the envy of most established acts, the quintet from Newmarket, Ontario took the country by storm with its anthemic debut single "Don't Forget Me (When I'm Gone)". It was the first time an indigenous act topped the charts with a first effort.

In fact the group had been slogging away at the club circuit for over four years, and had opened for Culture Club at Maple Leaf Gardens in '85 under the name Tokyo. Reid and Frew, along with Al Connelly, Wayne Parker and Micheal Hanson, were chafing at the bit, hoping to get an album on the charts long before their manager Gary Pring thought they were ready. By the time Derek Sutton was brought into the picture by Island's Doug Chappell, back in the summer of '84, Tokyo had already been turned down by most of the major labels in the country.

If they thought things were proceeding slowly back then, and they did, Sutton, formerly manager of Styx, taught them to think again.

Pacing seems to be the key factor in the gameplan for Glass Tiger's success. Sutton, from his office in Los Angeles, explains his theory horticulturally: "There is the seed of a very entertaining band in this Glass Tiger group. That seed will be very carefully nurtured over the next couple of years before it's allowed to be exposed to the harsh sun of the market." He also says, however, that "there is no such thing as a schedule in the music business. What you do is lay out a plan with a whole set of contingencies according to which parts of the plan

"I can understand now how a guy like Gretsky who, when he was a kid, watched people like Gordie Howe and Bobby Hull, and then one day had a chance to play with them."

Alan Frew

are successful and which are not. The amazing thing about the Glass Tiger plan is that very few of the contingencies have been necessary. If I'd written a movie script of how a band would, under the best of situations, break into international success, it would be the story of Glass Tiger."

No one is more surprised, or delighted, by the band's steady run at stardom than the bandmembers themselves. There's been plenty of time to re-think past decisions and aspirations and Sam Reid, for one, is content to forego his personal instincts and follow the direction that Sutton, along with their manager of four years Gary Pring, and his partner Joe Bamford, have to offer.

Last year was spent touring and promoting their album, *The Thin Red Line*, the year before that was spent writing and recording it, but it was the year before that the band thought it was ready to enter the fray. "One thing sticks in my mind," Reid reflects, "and that was the year we thought we were going to be signed.

"We thought we were ready to be an album band and we couldn't understand when we were working with A&R departments and they were saying: Jeez guys, real close but not yet. Maybe it was out of the frustration of everybody turning us down, but the biggest thing that happened was a writing growth. If I pull out our old demos and I listen to our stuff pre-that year, I find that some of them are catchy but the arrangements are scattered - there isn't a lot of cohesion. After that I don't know what happened but the songs became more organized. People used to always say we had eight different songs in one and in that year we learned how to put the songs together better."

If that extra year was what the band needed to write the songs that would bring them their success, what's another year or two amongst friends? That's how much longer Sutton thinks it will take before Glass Tiger is as popular internationally as they are in Canada. Being an international band is what it's all about.

"I've been called an underachiever by my artists," Sutton explains. "I don't like

a band to headline that doesn't have at least three albums out. For kids like these who've been playing in bars all their lives, they've got to learn a tremendous amount about performing when they're only as big as a matchstick to the audience. That doesn't come from one tour with Journey. For the band's development we need to play with a lot of different acts. They have to be able to see the different ways different artists play before essentially the same audiences."

Sutton has approached REO Speedwagon and Survivor for support spots (they've already been turned down for Tina Turner's European tour), and says he'll consider, "anything that's not a metal act." Originally plans were made to tour with Bryan Adams ("Even Bryan said it was happening," says Reid), but the tour never materialized. "I would stay away from Bryan Adams if I was offered it," Sutton reconsiders. "The media tends to exaggerate [his] importance to this project and we don't want to ride on his coattails."

The chief reason for the media's concentration on the Adams effect on Glass Tiger isn't because of his guest crooning of "Ooooh, my heart would break," on "Don't Forget Me," but because of the key role played by his collaborator, Jim Vallance, as producer (and co-writer of several songs) of *The Thin Red Line*. Vallance, according to Sutton, is a "very important part of the team," that made the band's debut such an astonishing success.

Vallance, who rarely gives interviews, is talking from his home in Vancouver. ("The number's unlisted, you know," he says nervously in his whispery voice, "so, uh, don't give it to anyone. Okay?") Original press releases incorrectly claimed *The Thin Red Line* would be his production debut, but in fact, prior to teaming up with Adams he had produced three albums (by Bachman Turner Overdrive, Doug and the Slugs, and CANO). Though Vallance was overlooked as a nominee for producer of the year at the Junos, an inequity expressed by the winner David Foster, it is widely considered it was his role at the helm that steered Glass Tiger to platinum sales.

"My understanding of studio consoles and tape recorders goes back to 1970 when, at the age of eighteen, I was an assistant engineer at a studio in Vancouver," Vallance offers as an explanation of his seemingly spontaneous talent at the board. Vallance was originally tapped as a co-writer for the project, but on the strength of the songs on the demo, then went on to become the producer.

Vallance says that he'd, "made a decision, prior to my work with Glass Tiger, to take advantage of the times when Bryan was touring to broaden my experience by working with other writers

GLASS TIGER

and produce some artists." What he came away from the project with, besides a slew of requests from around the world for his production and songwriting skills, was a greater understanding of current electronic technology that had no place in the rootsy world of Bryan Adams rock 'n' roll.

"I learned a lot working with Glass Tiger," he says. "It was my first in depth project using sequencers and samplers and synthesizers which aren't much a part of my writing or recording with Bryan. I think with any project that you

become involved in you can't help but learn something and take that into the next project with you. I think that writing I've done with Bryan since the Glass Tiger project has been somewhat influenced by the exposure I had to technology." How great an effect the experience had won't be evident until the Adams album is released because, "I'm a little paranoid talking about stuff that hasn't happened yet."

In the Glass Tiger gameplan, the second album is scheduled to be recorded sometime late summer or early fall. It is the fervent hope of both the band and their management that Vallance will be turning the dials for that record as well. At first Vallance gave little or no thought

to working with the group again. "Having just come off five of six months of working with them, which was pretty much the longest time I'd ever committed to one project, I was really reluctant to commit that amount of time to the next Glass Tiger album. But in the year that's passed it seems that each conversation I've had [has brought me closer to the band]. I started out thinking of producing and writing one song for the album, and then I was thinking about doing two or three, and now it looks like I might be doing most, if not all of it."

With the relative certainty of Vallance's continued participation in the project, the success of the next album is highly likely, if not guaranteed. Between here and there, though, is about nine months in which the band must assemble their new material (they all share writing chores), as well as maintain their profile in the marketplace without suffering what Sutton calls "overkill." Even more importantly, Messers Reid, Frew, Connally, Hanson and Parker must survive the rigors of near constant touring (either for promotion or performance) everywhere but at home.

Promotional touring has been the key feature of the Sutton/Pring/Bamford strategy for encroaching on the huge territory that includes Canada and the U.S.A. They've made a point of not establishing a hierarchy within the band that would make one or two members bare the brunt of interview responsibilities. Getting the "naturalness" of the band across to the public has been a priority.

"Very often the quality of the music is less important than the relationships between people," Sutton philosophizes. "At the start, the relationship between the people at Capitol Canada and the radio stations of Canada had to be such that they'd take a chance on a brand new band. Then the band comes into town and talks to those same radio people and they find that, unlike most bands, these guys are *really good guys*. So they play the record a little bit more than they might otherwise." Things had to be done a little differently in the States.

"It's a lot easier to fire up some promotion people in Canada because there are so few of them. It was much easier to get everyone involved with the band on a personal level. Consequently, [in the U.S.], we thought we'd have to do a region-by-region promotion, but because of the success of 'Don't Forget Me' (it went as high as #2 on *Billboard's* charts), and because the record company here (Manhattan Records) was smart enough to bring the members of the band down by twos and introduce them to various areas of the country, we got a lot more out of the country very quickly.

"If we'd relied on a tour it wouldn't have worked. By coming in and doing two cities a day for a week, *twice*, the

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guys in the band managed to introduce themselves to an awful lot of people and were able to get across the basic wholesomeness of the band."

Sutton doesn't expect the "wholesomeness" of the band to last indefinitely. In time the pressures of touring as well as the new responsibilities of success will take their toll on the band, and to that end he's had several discussions with the band's families and girlfriends. He calls them "support personnel."

"If you're a human being," he explains, "and you stand in front of 20,000 people every night and that crowd does exactly what you ask them to do... and people are throwing themselves at barricades to get to you, a couple of months of that is really going to get to you. The consequence is that as an artist you go through some changes and you begin to think of yourself as something different from what you actually are. And for the audience you have to be that something else. What you end up with are rock 'n' roll victims with great integrity of performance, but no integrity of character."

While Sutton sees the threat coming from within, vocalist Frew sees the danger as being twofold coming from without. "The two biggest factors that cause the demise of a band," he says knowingly, "are money and women." He explains that girlfriends and wives (Reid is the only married man amongst the band) who can't take the pressure of distance, or want to involve themselves in the running of the band, are a threat to most groups, but not Glass Tiger. "The women," he explains, "have always known that the band comes first. Wayne used to have a great line if a girl started complaining to him. He'd say, 'Look, I've been in two bands and I've had twenty girlfriends. What does that tell you?'"

As far as money goes, the band's personal riches have not kept up with the growing expenses of operating their organization. Certainly they make more money now than they ever have before, but they're hardly rich. Frew says they'll cross that bridge when they come to it: "None of us come from wealthy families, so we'll have to learn to deal with that factor."

Unlike most new bands in the eighties, Glass Tiger doesn't have an image consultant to dress the band, but that's not to say they're not image conscious. When Manhattan Records thought the original "little kids dressed up" video for "Don't Forget Me" was too cutesy for the MTV audience, a second clip was made. A scathing criticism of Frew's slightly corpulent appearance in *Graffiti*, caused much distress for both the singer and the rest of the team for fear it would taint their profile. In fact all it did was elicit a number of outraged letters from adolescent fans and a successful weight loss program for Frew. He recalls the review

as "vicious and tasteless."

Returning to Canada briefly in November to win their three Junos was an invigorating experience for the whole Glass Tiger organization. Besides the band's triple play, Vallance was awarded a Juno as Composer of the Year, and the team of Sutton, Pring and Bamford were named Managers of the Year at the *Record* Conference. Reid says that considering Vallance's exclusion from the best producer category he was delighted at his co-songwriter's award, but it was the recognition of his management, especially Pring, that made him happiest. "For someone who's done it for as long as him, and to have it all work out, is real neat... I'm really glad for him."

For Frew the awards night remains almost dreamlike: "You know how when your birthday comes up and you know someone's got a surprise for you and you guess what it is so that when you're given the surprise it's still thrilling but not quite? That's the way it was when we got Most Promising Band, and, in a way, Single of the Year. But the most outstanding moment was when they gave us Album of the Year. It's as though they kept that secret from you and then handed you your birthday present."

For Frew and the rest of Glass Tiger it looks as though if things go according to their "non-existing" plan, they'll be able to have their birthday cake and eat it, too. Regularly. □

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LIONA
BOYD
Adjusts
Her Persona

BY TIM O'CONNOR

•••••
a black silk tank-top, black jeans faded to that perfect shade of burnt charcoal and no shoes. No elegant bouffant here. Her shoulder-length blond hair is fashionably unkempt and shines in the midday sun while she reclines on a lawn chair behind her new Toronto home. She also talks excitedly about moving into her grey-brick acquisition, which has a living room large enough for a racquetball game, her new management deal with Bruce Allen, whose clients include Bryan Adams and Loverboy, and her upcoming marriage to Joel Bell, former president of the Canada Development Investment Corp.

With *Persona*, she also made a dramatic and risky move by combining her nylon stringed melodies with Kurzweil synthesizers, electronic drums and

Fender Stratocasters. The sound is airy and tranquil, the flavourings are Caribbean and South American, the melodies simple. It's a New Age record for guitar fanatics, classical buffs and Yuppie dinner parties. On pieces such as "Labyrinth" (Clapton's only contribution) and "L'Enfant," her basic lines lay the foundation for atmospheric guitar solos. Tunes such as "Phoenix Reborn" are closer to her classical roots, but dabbled with strings, bells and birds.

The abrupt shift in direction could have been a disaster without producer Michael Kamen, a classical guitarist himself and knob-turner for Eurythmics' "Touch" and "Be Yourself Tonight" and for Pink Floyd's *The Wall* and *Final Cut*. He not only helped Boyd assemble her cast, which also included former Roxy

When word first got around that guitar diva Liona Boyd had recorded an album with Eric Clapton and Pink Floyd's David Gilmour, well, it sounded like the product of someone's absurd imagination. All right, she has a reputation for stretching out a bit, playing with Chet Atkins and Paul Anka, but what's she doing with Clapton? Trading leads on "Roll Over Beethoven?"

"I was interested in becoming a little more contemporary, but that doesn't mean I'll be wearing leather pants when I play with a symphony," said Boyd, then laughing. "The title of the album is *Persona* - different images and different personas. I'm sure you'll notice the change in wardrobe," she says, spreading her arms out.

The First Lady of the Guitar is wearing



Music drummer Andy Newmark, percussionist Ray Cooper and cellist Yo-Yo Ma, he also provided the studio expertise that immersed her guitar in effects such as echo, chorus and the occasional flanger.

"In the studio I didn't have to play anything but classical guitar. I'd discuss different sounds but I don't know how to play them. All the effects were done through the board. Michael was very patient in explaining how it all worked. He was very good to work with," she said.

"On the road, I'll be playing a cutaway (Yamaha) classical electric guitar on some pieces," said Boyd, adding that Richard Fortin, who contributed various guitars on *Persona*, would play electric guitar on tour. "I'm going to have to learn how to use the effects for the road."

She stressed, however, that she doesn't

harbour any fantasies about challenging Clapton for electric guitar supremacy.

"Oh no, my whole technique is classical. It would be wrong for me to try to become a rock musician. It's not the sound I like. I like the sound of a nylon stringed guitar. I'd probably be a fourth rate rock guitarist. I'd probably have an incredible technique compared to most players, but I play with my fingernails, not with a pick. Why abandon something I'm extremely talented in and start all over again?"

Despite her success recording classical albums, she was introduced to the intimidating process of recording a pop record with Kamen at the Audio International studio in London. She said her usual approach to recording was to learn a piece, commit it to memory and then

record it. But Kamen would often suggest changes in the studio, such as changing the key or adding chords. "Sometimes I'd scream at him that 'I've spent the last week learning this,'" she said. "A lot of it was improvised. I learned to be a lot freer in my approach" to recording.

"Neither Michael nor myself had a precise idea of what the end result would be. We'd take tapes home and suggest changes and add things. There was lots of trying things, experimenting. With my other records I knew precisely what I wanted."

She said the standard approach to most pieces on *Persona* was to lay down a bass line with foam under the nylon strings of her custom-built Yamaha Concert Grand. Then they added bass, rhythm, and "melody bits."

LIONA

Boyd said making the transition from working from charts to improvising was often very trying. "I'd do five takes and go 'I'm sorry, I should have got it on the first take.' And he'd say, 'How can you say that? Pink Floyd records would take hundreds of takes, and Clapton does take after take to get that perfect one.'" Perhaps that explains the \$110,000 U.S. pricetag of *Persona*.

Boyd said it was disappointing that Clapton had to overdub his solo later because he was touring during the recording session. Watching Gilmour improvise so effortlessly was educational, but nerve wracking. "First, he started to do something really wild that didn't have

anything to do with "Persona" (the title track) and I was a little worried. I dragged Michael into a corner and... he calmed me down and suggested to David that he stick more to the theme. And he came up with exactly what we wanted."

Boyd is not worried, however, that classical purists and her old fans will desert her for fraternizing with plebeian rockers. She believes that for every one fan she loses, she will gain 100 with wider musical tastes. "Purists probably gave up on me a few years ago because I haven't been following a strict classical path. I mean when I played with Boxcar Willie..." she trails off laughing. "Classical guitar has never been considered quite classically pure. It's always been tainted with the flamenco connec-

tion. (Andres Segovia has struggled to get it established as a serious instrument.

CBS is marketing the album as a New Age record and it's gained considerable airplay on AOR and CHR stations featuring New Age radio shows. But Boyd says that when she recorded the album in the summer of 1985, she had never heard of New Age. "I didn't set out to do the latest thing. Now I find a year later it's the fashionable thing."

Whether intentional or not, her foray into the New Age world of synthesizers and sound effects didn't indicate she was frustrated with her classical career. Even though she toured Canada in the fall with two keyboard players, Fortin and a drummer, she will play a classical repertoire in 1987 during her solo tour of India and U.S. tour playing with symphonies. She says Allen also understands that she wants to continue her classical path.

"If Bruce came by and said 'Liona, you're opening for Motley Crue,' I'd say, 'Goodbye Bruce.' He's very sensitive about where the balance lies, but he doesn't want me to give up my classical career."

Allen agrees, but hints there is potential for conflict if it looks like a *Persona*-style record would be a better financial move rather than a classical album. "I imagine that's going to come up in discussions along the way because she doesn't want to give up her classical roots and I don't think she should."

Boyd said she approached Allen for advice about her career last summer because she was frustrated with the small dates her U.S. management, the Gurtam and Murtha Agency, were booking. Big-league success seemed impossible. "I was tired of doing hundreds of concerts all over the place and I was wondering, 'Why am I spending my whole life in little planes and airports.' I didn't go after a pop manager but one with good contacts in the U.S."

If she maintains her classical roots, her career will likely outlive many of Allen's pop clients, but he said he didn't consider that. "Pop acts have shorter careers, but they're infinitely more lucrative. I just thought that she had been marketed terribly and we're trying to give her a boost into the international marketplace."

To do that, Allen said she needs a different image than the First Lady of the Guitar bit, including plenty of appearances on American TV and in major magazines. Having a client like Boyd is a "wild change," he said, but it's been an easy adjustment. "It's all entertainment."

Despite all the changes to her sound and image, Boyd's dedication to the guitar has not changed.

"All this is fun and exciting, but to me the ultimate sound is just one solo classical guitar." □

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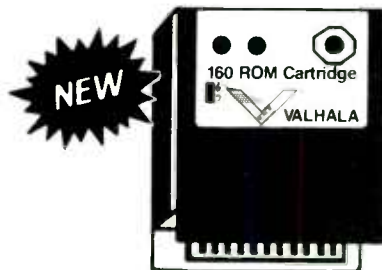
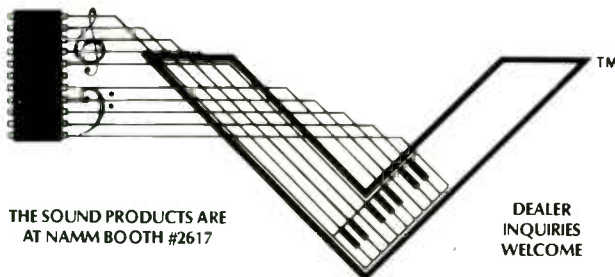
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And it's a losing battle - with radio stations across the country playing more and more hits from the '60s and '70s, there's little room left on playlists for new music. Considering those playlists were pretty narrow anyway, and the traditional reluctance of broadcasters to play homegrown talent, new Canadian artists are finding it even harder to get their records heard.

With that valued and traditional avenue to the public cut off, record companies complain they cannot break the new artists that fuel their industry. The implications for Canadian musicians are very serious: record companies are signing fewer new groups, and they are taking fewer risks on non-commercial or innovative bands.

Lorraine Segato, singer with Parachute Club, is philosophical but angry about solid gold radio. "There's the business of music and then the music business, and all the gold stations are the music business. As long as those stations are making money, they don't care how they make it. But the business of music is up to us and that's what we spend 20 to 30 years trying to get good at. Yet when the music business makes it impossible for you to even have a chance to say anything to those people out there, that's when it gets really frightening."

Coast to coast, leading radio stations have changed from an AOR or Top 40 format to solid gold, or a mixture of gold and soft rock. The trend is believed to have started in Canada two years ago when CFUN in Vancouver changed to a light rock and gold format. It was soon followed by CKST in St. Albert, Alta., CKY in Winnipeg, CKGM in Montreal, CHNS in Halifax, and CFRA in Ottawa. However, the movement was confirmed as a trend when Toronto's CHUM-AM, for 29 years one of North America's leading Top 40 stations, changed in June '86 to a format called Favorites of Yesterday and Today.

The stations are tripping over themselves to attract the largest and most lucrative of all demographic groups - the greying baby boomers. Advertisers don't care if a station has every teenager in a city. They want those listeners between 25 and 40, who are settling down, buying new homes, and expensive goods such as washers and dryers. This audience responds instantly to the classic rock tunes they grew up with. With mortgages, families and businesses to worry about, most don't care about staying up on the latest musical trend. And they find

a lot of new rock music to be weird and jarring.

The critics say the trend toward "Yuppie radio" has made the medium bland and boring. They also argue that once the novelty of gold wears off, stations may have done irreparable damage to the recording industry and themselves.

"What the radio stations don't understand is that in order to have gold next week you have to have gold today," says Brian Robertson, president of the Canadian Recording Industry Association.

Victoria's David Foster, who's had his share of Top 40 hits as a producer for Chicago and the *St. Elmo's Fire* film soundtrack, isn't as pessimistic. "Naturally, it does hurt, but I still think that there's room for every kind of music. And I still maintain a great record will get on the radio and be a hit."

"It's a very dangerous situation," says Kim Zayac, director of national promotion for CBS Records in Canada. "When many stations play nothing but old records, there's no mass avenue to expose new talent, and new music is the lifeblood of the (recording) industry."

To illustrate the problem, Zayac says CBS signed only two new Canadian acts in 1986: Billy Newton-Davis and Cats

"Golden Oldies is just another trend."

Zayac

Can Fly. That's down from six in 1985. And 1987 "looks questionable" for new signings on all major labels, he added.

"Record companies may not stop signing new acts, but they are going to be very cautious as to the kind of investment they are going to make in signing new acts," he says. "It does stifle creativity if radio stations are just playing records that sound like they were recorded in the sixties, and the only bands that are going to get a shake are the ones that are going to fit in that format."

"God help us if the next wave of signings by major labels are off-the-rack rock - pretty standard sounding things. You're never going to find new kinds of music like The The or The Gang of Four. There's a ton of domestic talent in this country with valid new musical visions. I really hate to see the excitement taken out of the business and have it where bands can't play any more than three chords and the tune has to go verse, chorus, verse, chorus, bridge, verse, chorus, fade and any other structure won't work."

Robertson says "broadcasters fail to understand" that the gold trend will cause further declines in the number of new record releases. In 1985, 2,900

records were released, compared to 4,200 in 1982, he said.

With the avenue to the public partially cut off by radio, record companies are pitching more stories to the print media, aggressively promoting records to university stations which traditionally boost alternative music, and hyping records to dance club disc jockeys and record store clerks. "Video is the obvious option, but it hasn't proven it can sell records," Robertson says. "There's a problem of over-exposure... rather than stimulation."

In dismissing the complaints of the recording industry, David Oakes, president of Forecast Communications Research, says: "Radio is not a marketing division of record companies. It's a completely different business. It is profit oriented. Radio is driven by advertising. They want the 25 to 40-year-old group for the major buys. Radio has to deliver the numbers (ratings) in order to survive... (and) it must play what people want."

Oakes, whose firm advises radio stations, says older listeners can't relate to a lot of newer music, particularly the lifestyle the musicians project in videos. Using Madonna as an example, Oakes says: "When you wear a lacey bra and a bare midriff, that's fine for a 15-year-old, but not if you're a female working for a corporation."

While gold radio is aimed at an older audience, Oakes says "it's frightening" to discover that many teenagers are listening to hear vintage Rolling Stones, Who and Beatles - bands that are still musically valid, and come highly recommended by older brothers or sisters, and even their parents.

There's been a "definite increase" in the sales of older albums, says Jason Sniderman, of Roblan Distributors Ltd. in Toronto, which supplies the Sam the Record Man chain. He says many people are replacing scratched copies of old favourites such as *Led Zeppelin IV* and *Rubber Soul*. Stores with big catalogues and those that can get fresh copies - especially on compact disc and cassettes - of classics will do well, but others will suffer, he said. "It's surprising that many people want older recordings, such as Sam Cooke, on superior sounding CDs even though newer music sounds so much better," Sniderman says.

While record companies complain, they also profit by reactivating older catalogue material such as WEA's recent reissue of Atlantic soul recordings including Otis Redding and Aretha Franklin. Polygram has also released a seven-record compilation set titled *Baby Boomer Classics*.

Zayac says the infatuation with golden oldies is just another trend, and radio stations will have to abandon it when people get bored. "On an up-note, these are cycles and we've seen low points before, and it always comes around. Radio stations change formats more often than Liz Taylor changes husbands." □

FOCUS ON PERCUSSION



Welcome to the NEW WORLD

BY BARRY KEANE

"Hi man, this is Eddie again. I talked to you last year about electronics, remember? I feel kinda bad, 'cause I'd like to ask you what's new but the last time I did, you ended up answering me in an extravaganza magazine article that took three issues to print. Anyway, at the risk of setting off *War and Peace: The Early Days*, is there anything that's come out recently that's worth checking out?"

Well, Eddie, things have changed since the last time we spoke, and not just in the area of specific products, although many are reflective of the changes that have occurred. In the last year, much of the mystery and fear have gone out of electronics for drummers. The guys who were scared to death to stick a toe in the water are now, for the most part, meeting the ones who dove into the deep end, head first, somewhere in the middle. The state of the industry has changed from

acoustic vs. electronic to acoustic with electronic. Interestingly, the retail sales pendulum has begun to swing back toward acoustic instruments and we will hear later how a strong acoustic base with a few electronic extras is the preferred choice of some of today's top players. But, of course, the balance of equipment that you choose depends upon your own personal taste, style and requirements. For the players who prefer the feel of traditional acoustic drums, there is now a great variety of contact mics, interfaces and MIDI controllers that plug you directly into electronic sounds. For the players who feel more at home with pads, there is now an equally great variety of digital acoustic drum samples that are but a MIDI cable away. It's common now to see a kit made up of real kick and snare with tom pads, or an all acoustic kit with a couple of pads and/or

an Octapad plugged into a brain.

Many drummers now incorporate drum machines into their on stage set-up, for time-sequenced percussion parts or for just triggering. The combinations are countless and yet each one can be as practical as your personal needs dictate. The new products, though electronic in nature, are, as I mentioned before, representative of the changing awareness of today's percussionist. Similar to last year's extravaganza, I will endeavour, as much for my sake as yours, to keep the technical data to a minimum, while attempting to point out the important features of the products that I feel are worth your while checking out. I will include prices where appropriate, but keep in mind that they may vary from place to place and that they are always subject to change. Lastly, remember that this is an exhibition and not a competition.

The Latest Gear

Although none of the new products have the revolutionary impact of say the Linn LN1, or the Simmons SDS-5, or even RIMS for that matter, I guess the most innovative new device would be the MIDI controller. The pioneer in this field, to my knowledge, was the J.L. Cooper Company with their Drumslave. It converted information such as analog sounds, trigger pulses, etc. into MIDI information, so that MIDI drum machines and synthesizers could be triggered by non-MIDI sources. The concept is obviously highly practical in today's MIDI-mad world and you can now choose from an impressive array of sophisticated models, such as the Simmons MTM and TMI; Yamaha PMC-1; Roland's Octapad and the Expert - MIDI Drum Trigger from Marc Electronics. While all of these models will convert non-MIDI information into MIDI, only the MTM and the Expert will trigger all MIDI and non-MIDI instruments. The Octapad is both handy and unique. As the name implies, it comes with eight built in pads, plus it has the capability of re-routing MIDI signals from the Roland DDR-30 pad controllers. If you own or have access to a MIDI sound source, such as a drum machine, or synthesizer, the Octapad is the perfect accessory for drummers and percussionists alike. The cost is about \$800.00. The Simmons MTM (\$1,300.00) and the Yamaha PMC-1 (\$900.00) are the most elaborate of the bunch. They will both allow you to set up complex MIDI chains of command. Utilizing sensitivity and threshold adjustments, you can set one pad to trigger notes, one at a time, several simultaneously, or in a rhythmic series, depending upon your playing dynamics. If the idea of playing bass lines and chords from your kit wildly excites you, then by all means test drive one of these models today. If, however, you are still content with just enhancing your sound or your sound potential, then the simpler TMI (\$600.00) type MIDI controller will do you just fine.

The other new type of product to hit the streets in the past few months is the percussion tone generator. Specifically, Pearl's Syncussion-X and Simmons' SDE offer a variety of percussion sounds such as vibes, tympani, timbales, steel drums, chimes etc. that may be triggered by pads via MIDI. The sounds generally are

good and are all accessible to be processed, edited and stored within the units. Some of the percussion sounds lend themselves to this type of system better than others. That is, the practicality of having six or eight vibraphone or xylophone notes at a time escapes me a little, but the overall concept, especially in Pearl's case, where they have included kit sounds, makes good sense. Conspicuous by their absence are the Simmons kit sounds from the SDE. I suspect that we will see kit sound cartridges available from Simmons in the near future and that their exclusion at this time was to avoid completion with their own existing drum sets, such as the SDS-7 and SDS-9. The SDE sells for \$1,000.00 and the Syncussion-X which is available in two models (the two tone generator SC-20, which comes with two pads and the four tone generator SC-40, which comes with five pads) sell for \$2,700.00 and \$3,900.00 respectively.

The best of the new electronic drum kits have already firmly established themselves. The Roland DDR-30, the Simmons SDS-9 and the Pearl DRUM-X are all quality outfits with something to offer. Surprisingly, the DRUM-X is not MIDI, but, for the price (\$1,500.00), it offers a variety of good programmable sounds, memory on board for eight complete kits and comfortable playing surfaces. The SDS-9 is a fully MIDI compatible five piece kit. It, too, offers a good variety of programmable sounds, plus the option of user-changeable snare chips; memory on board for twenty factory and twenty custom complete kits and a set of Simmons-X pads, which again are comfortable playing surfaces. The SDS-9 will run you about \$2,500. The DDR-30 (\$3,000.00) represents Roland's venture into the electronic kit world, and it does so extremely well. It is a fully MIDI compatible, six piece kit, that offers the quality and user-friendliness that we have come to expect from Roland. The digital sounds are excellent. Each drum has four sound sources from which to choose, which you may then program using any combination of the sixteen parameters available. Thirty-two kits can be stored on board, with an additional sixty-four that can easily be stored to, or recalled from the memory cartridge. I found the pads to have a little harder playing surface than that of the Simmons X or

DRUM-X, but this is very much a matter of personal taste. An interesting feature of the pads is that each has two separate outputs - an XLR which goes to the DDR-30 brain and a quarter inch that is designed to optionally trigger an additional sound source via a MIDI controller.

Speaking of pads, Yamaha has just introduced their own set, which is designed for use with the PMC-1. I had the opportunity of playing a prototype set on this year's *Juno Awards*, and even though it was a lip-sync situation, I could tell that the playing surface was as good or better feel-wise than the others that I've tried. Also, Yamaha have incorporated a non-slip ball joint system, so that the pad can be positioned by hand at any angle and then locked into place. And if hi-tech is your look, then look no further. If you could imagine a set of cuff-links that Sigourney Weaver might give to Alien, then you get the picture. The price is comparable to the Simmons-X pads with the snare/tom pads going for about \$225.00 and the bass drum at around \$350.00.

In the wonderful and wacky world of drum machines, the most interesting entry comes from KORG. At a reasonable price (\$1,500.00), the DDD-1 is a digital, MIDI machine, with sixteen tunable voices and six assignable outputs. It also has built-in touch sensitive pads, with good dynamic range and great acoustic type drum and percussion sounds. There are also four available credit card ports for additional sounds. I understand, too, that an accompanying sampling unit is in the works but at this moment I have no further details.

In the electronic percussion and accessory department, Roland has come out with a line that is definitely worth mentioning. There are, at present, three models in the BOSS DRP series; each a self-contained, battery or A.C. adapter powered unit. Each model has its own built-in pad and has six, fully adjustable sounds. For example, the DRP-1 sounds are: snare I; snare II; tambourine; hand-clap; crash and tympani. The pads are dynamically sensitive and the trigger input will also translate dynamics, even without an interface. If the three models are used together, the power and the outputs can be piggy-backed with negligible noise increase. Each unit sells for about \$220.00.

Profiling The Players

For a different view of what's happening in percussion today, *Canadian Musician* talked to three different players, all of whom have just completed studio projects and all of whom are presently performing material from those projects live. *CM* asked them to talk briefly about the recordings and their on-stage set-ups.

Mark Caporal (Eye Eye)



Mark Caporal is a graduate of Fanshawe College's Music Industry Arts Course. While continuing a playing career in various club circuit bands, he also worked as a stage manager at Ontario Place; in the Publishing Department of Attic Records and currently at the Performing Rights Organization of Canada. Since 1983, Mark has recorded and toured with Eye, Eye, as a co-founding member.

"For the recording of 'Just in Time to be Late' I kept mostly with the acoustic Yamahas, but we did a lot of in-studio electronic processing. Most of the snare sounds for example, are live off the floor, but the signal was used to trigger stored, sampled snare sounds from various sources processed through what often became a stack of AMS units. Many of the stored sounds were things our producer, Terry Brown, had kept on small bits of tape - often from previous sessions. Good basic sounds tweaked further by the AMS and similar processing gear can create some interesting atmospheres. We used a Simmons kit on some of the tracks outright, but on others, just triggered the brain for a combination of the acoustic and electronic.

"There are a number of interesting percussion sounds on the album and the majority of these are sampled, folded, stapled and mutilated and then stored on floppy disc. For recording and playback, these were programmed into sequences that came back to us via an IBM PC. (great thanks to Paul Intson!)

"For the live show, we use a number of these sequences and for the songs they are used in, I crash merrily along to a click track to help keep it all together. This, of course, keeps Andy and the guys

from having to concentrate too hard, and leaves them more time for waving to the audience.

"I no longer use the Simmons on stage, but a fair amount of sound processing goes on at the console. We try to carry a few Yamaha SPX-90s and REV-7s to each gig in an effort to approximate the kick and snare sounds we got on the LP. Sophisticated reverb units, like these, are fantastic for beefing up an existing sound or virtually creating entirely new ones. Normal acoustic sounds can be a little flat by comparison once you've had the chance to get good reverb programming together. I much prefer playing acoustic drums live, so the use of outboard electronics keeps me happy and allows our soundman to get a variety of el-neat-o kit sounds within the space of a show. The memory call-up capability on these processors also allows him to go for rev time or timbre changes, along with changes in each song."

Live Set-up

Yamaha Recording Series

22" kick

12" tom

13" tom

16" tom

ancient Rogers Super Ten snare drums

Remo Pinstripe heads on all Sabian Hand Hammered Cymbals

14" hats

15" remote hats

20" ride

16" crash

17" crash

18" crash

10" splash

Paiste 18" China

Matt Zimbel (Manteca)



As a session percussionist, Matt Zimbel has played on more than fifty albums with artists as diverse as Scott Merritt, Raffi, Sharon, Lois and Bram and Shirley Eikhard. He has produced albums for Nancy White, Doug Wilde and the two most recent *Manteca* albums.

"For the past six years we have had three percussionists in Manteca. Charlie Cooley is our drummer and is from Halifax; Art Avalos plays timbales and bongos and he hails from Los Angeles and I play congas and percussion and I am originally from New York.

"In recording, all the records are done with full band on the floor at the same time. This enables us to do what we do best - play as an ensemble. We do not use click track for the recordings. If a track speeds up or slows down slightly, there may be very good musical reasons for this to happen. As long as everyone moves as one, if the last chorus picks up, it creates excitement. We do use click to count the tune in. This permits us to be sure that every take starts at the same tempo. If it does speed up or slow down generally it is in the same place. Therefore, editing is easy.

"Our equipment configuration has not changed a great deal in the past three years. Charlie uses Yamaha drums with four rack mounted toms and a 22" bass drum. His snare is a copper finish Ludwig (on the most recent Manteca album *No Heroes*, we used a number of different snares including a Deep Maple Tama.

Charlie also uses three Simmons SDS-5s. Generally the Simmons program used does not include a great deal of white noise, as we prefer a cleaner tom oriented sound. Art uses Latin Percussion timbales and cowbells and Valja Bongoes. I use four Valja congas (1 tumba, 1 extra large tumba, a Quinto and a Conga). The three of us share 6, 8, 10" Roto toms with a floor tom from the Pearl Kiddie sets. As well, we all have assorted percussion instruments varying from children's toys to ethnic instruments to car parts.

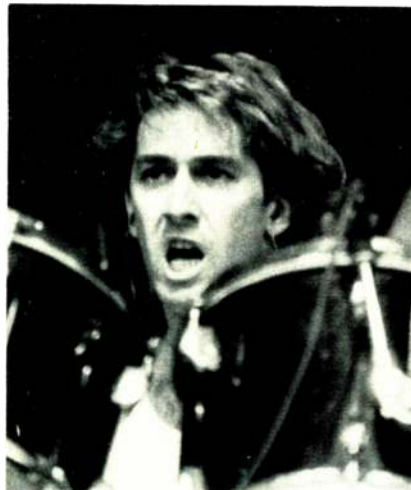
"What has changed recently is hardware. Art and I are set up downstage centre. Whenever we did a concert with an opening act or a festival, it would take forever to reset the percussion, even though we have a great road crew. This summer we bought a Tama percussion rack that extends 16' across the front of the stage. The rack includes all the percussion with the exception of the four congas. All the mics are also mounted on this rack, so a lot of time is saved and visually it is very much in keeping with Manteca's lighting design, which includes numerous vertical truss sections.

"Acoustic versus electronic percussion has never been a major philosophical issue in Manteca's percussion section. While the idea of using an Octapad to trigger sounds is intriguing, between the three percussionists and the two keyboard players, there is a huge vocabulary of sounds, so at the moment there are other priorities. We do have quite an aversion to drum machines. None were used on our most recent album as the liner notes boldly mention. Conceptually, I believe drum machines have a legitimate function in the music of the eighties, however, in Manteca we would just as soon use a drummer that has an honest to goodness pulse."

Matt Zimbel Percussion Gear:

1 Valja Conga
 1 Valja Quinto
 1 Valja Tumba
 1 Valja Extra Large Tumba
 Tama Percussion Rack
 18" Zildjian Pang
 18" Zildjian Swish
 8" Zildjian Splash
 6, 8, 10 Roto Toms w/Black Dot Heads
 1 12" Pearl Floor Tom (kids edition)
 w/Pinstripe head
 1 Bell Tree
 1 Mark Tree
 African Agogo Bells
 Talking Drum
 Samba Whistle
 African Clickers
 LP Cabassa
 Various Triangles
 Afuche Gourd
 Guiro
 LP Torpedo
 Children's Hammer
 Assorted Shakers

Steve Kendry (The Spoons)



Steve Kendry studied jazz at Toronto's Humber College and taught concert and marching band drumming in Morocco. He has played with various 'Top 40' bands on the Ontario circuit, as well as having toured with Ronnie Hawkins and Eddie Eastman. Steve most recently joined the Spoons for their latest album and cross-Canada tour.

"I would like to talk about my drum sound from the latest Spoons album, *Bridges Over Borders* and how I deal with trying to reproduce that same sound in a live situation.

"Obviously, having a good sounding kit and tuning it properly is the first and most important step one must take (in my case a Yamaha recording series kit with coated ambassadors on the drums). This, combined with being able to hit the drums with even and consistent strokes, becomes the source of my sound. In fact, in my opinion, any drummer can obtain a good basic drum sound by concentrating on these key points.

"So now we are in the studio and Joe Primeau, our engineer, has miked up the kit. He is sitting behind the board and he knows how to make my snare drum sound a thousand different ways. He can add a little reverb or some gated effect, a little delay; whatever we feel might help the track sound better. This includes the rest of the kit as well. To give an example, during recording, I used the same snare drum (8" Leedy maple shell) for all nine tracks, but in each song the snare sounds different. This was not achieved by tuning the snare up or down (tuning remained much the same for each track). In some cases, it was achieved by use of snare samples taken from other recordings, or sessions which our engineer has compiled for his personal library. What happens here is my snare drum is assigned to trigger a sampled snare sound which has been punched up from the AMs sampling unit. So, when I hit my snare drum, the sampled sound will be triggered at the same time. Joe, now has

the option to blend my snare sound with the sampled snare sound.

"Now we go to a live situation where sampling units are rare. While it may be easy for a band like *Journey* or *Springs-teen* to spend whatever it takes to achieve the same sound live as on record, this can be difficult for a band operating on a limited budget. So how does one achieve similar effects live?"

"Since signal processing became an important part of contemporary sound, there was a demand for similar, more affordable effects units for use in a live situation. Units such as Yamaha REV-7 or the SPX 90 are widely used to achieve a comparable drum sound live. Although these machines are just as versatile, naturally there are acoustical concessions one receives. With the use of these machines and a good live sound engineer, one can come up with a very accurate reproduction of the record.

"Next to the bass player, the live sound engineer is a drummer's best friend. The drummer and the sound man must have a good rapport between each other; be able to discuss, analyze and even criticize each other's work."

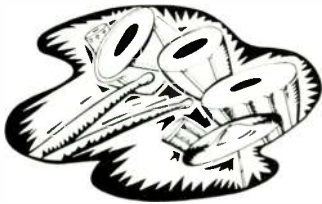
"Tony Crea, our live sound engineer, and I sit down with the album and discuss how best to approach each song. Then, it is up to Tony to interpret each song with the tools that he has. For example, Tony, by using different programs from the REV-7 will change the character and sound of the drum for each song similar to that of the album.

"Heavy gating on a tom fill; reverbs sustain from a snare hits lasting a full bar; noise gates - all these effects he uses end up becoming part of the composition. In some cases, I may change or simplify my drum part in order to accommodate these effects."

Live Set-up

- Gretsch dark walnut drums
- 10"/12"14"/16" power toms
- 20" bass drum
- 8" leedy maple shell snare
- 6½" Ludwig brass snare
- two Zildjian Chinese cymbals, left and right
- two 17" Zildjian light crash cymbals
- one Sabian 20" rock ride
- one pair of 14" Sabian hand hammered hi-hat with rivets
- Camco bass drum pedal
- Pearl 900 hi-hat stand
- Pinstripe heads on top, clear ambassadors on the bottom
- Emperor clear bass drum head
- Emperor clear on snare drum
- Promark 707 wood tip sticks
- one Linn drum (used only for spare percussion)
- one Yamaha RX 11 (used only for spare percussion and click track for some songs)
- two Pearl syncussion pads triggered from the Linn

The Future



The choice for these three performers, live, is clearly acoustic instruments with a few electronic accessories. Acoustic drum kits were dominant at this year's Juno Awards which featured such players as Paul DeLong with the Kim Mitchell band on his Canwoods and Dave Betts with Honeymoon Suite on his Premiers. The studio scene though, is currently quite a different matter. It has a distinctly more computerized flavor to it. Synclaviers, Fairlights, Emulators and personal computers are not only part of most sessions, in some cases, they are the session. More and more music software packages are availing themselves for P.C.s and one of the most popular is the

Performer for the MacIntosh. It is a sophisticated sequencer program that can, among other things, be used to trigger, through a MIDI patch bay, whatever drum machines, synths and samplers that you have at your disposal. I recently started an album project with Gary O, where the Performer formed the heart of the rhythm section. My set-up included real cymbals, an Octapad and a supported vertical board, outfitted with a trigger pad, which acted as a kick drum. Guide tracks consisted of pre-programmed percussion and keyboard parts that Gary and producer Brian Bell had recorded on the Mac. I played the full kit, cymbals and all, and the Octapad triggered sampled sounds from various sources, synths, samplers etc., that Gary and Brian had compiled. The Octapad simultaneously fed the MIDI data directly into the Mac. When we had a performance that we all liked, we began editing it on the computer screen. The Performer gives you the flexibility to quantize certain elements, on certain sections of the track, to add or subtract notes and to adjust the dynamics wherever you feel it appropriate. Once that was complete, I recorded to tape, a new cymbal track to fit the "tailored" kick, snare and tom tracks. With the drum performance recorded onto the Mac, it gave the guys the option to change the trigger sample sounds at any point during the project, up to and including the mix.

New equipment sparks new ideas and sometimes new ways of doing sessions. For the latest Spoons album, I was asked to do some Linndrum programming by producer Tom Treumuth. We were having some difficulty in co-ordinating our schedule, so when I finished a program, I simply dumped it onto a computer tape and left it in my mailbox. Tom picked the tapes up at his convenience and then loaded them into his Linndrum at the studio. You might say, I mailed in my part. I'm also getting set to start a project where I will be able to phone in my part. The drum and percussion parts will be programmed at home on my Mac and then phoned via MODEM to the arranger's Mac at the studio.

The most important thing to remember is that whether it's computers, acoustic drums, electronic accessories, samplers, interfaces or gadgets, they are all just drumming tools. Do yourself a favour and check them all out. Chances are, you will find the combination that is exactly right for you.

(In researching this article, I spent some time at local music stores and I learned that unlike the recent past, it is now possible for the consumer to get the kind of expert assistance that is necessary for today's electronic percussion equipment. My thanks to Tim Moore of "Long & McQuade Limited"; Sylvain (SYL) Coutu of "Steve's Music" and Benjamin Russell of "Saved by Technology.") □

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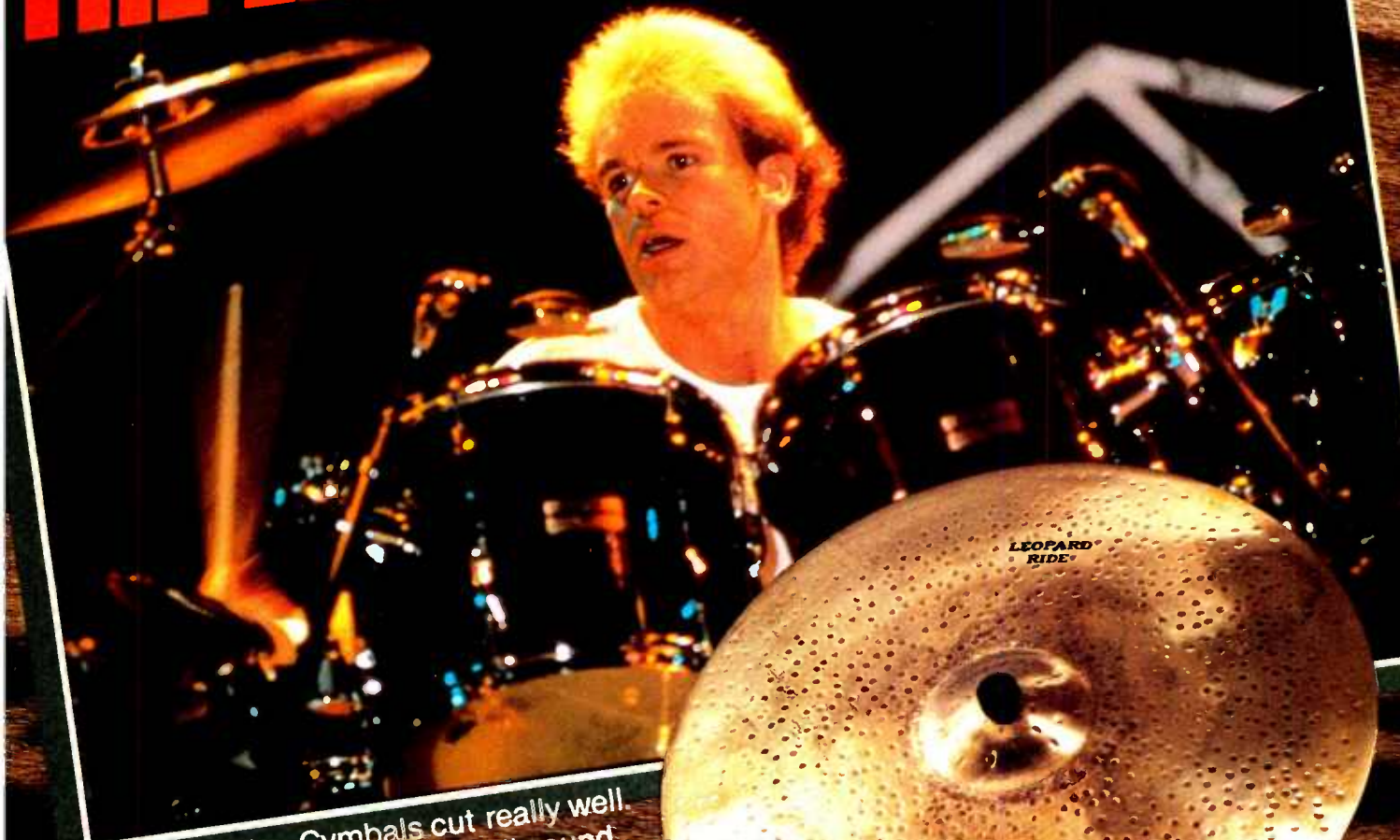
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FROM THE PROS

GUITAR

CLASSICAL GUITAR FOR THE ROCK PLAYER

BY BRIAN GAUCI



Can learning classical guitar help a rock player who is already well advanced in developing his own style?

I am basically a rock and roll and blues player who draws heavily from the rock, jazz and funk idioms. The idea to start working on learning classical came out of the need to mellow out a bit from a hustle bustle world. It has been about ten months since I started this on and off endeavour (sometimes more off than one) and I'd like to share with you some observations.

First let's start by looking at the instrument itself. I won't get into a big description about the guitar except to say that it's an acoustic instrument with nylon strings. The neck is shorter and wider than most electric guitars and the sound of the plucked nylon string has a very tranquilizing effect (it puts my cat right to sleep). It can make any melody sound gorgeous.

As for owning an instrument, well you do what you can of course but you don't need a top of the line axe to get started. A guitar that has an evenness of tone and plays in tune will do fine. Also, there are no provisions on a classical instrument for intonation adjustment and for me this took a little getting used to.

Posture is important! There is no jumping around while playing this axe. You sit down with your left foot raised (provided you're a right handed player) and hold the guitar on your left knee. I found this a bit uncomfortable but it does make it easy to get around on the guitar.

The technique of playing the instrument is quite different than what I'm used to and is the first thing I really had to deal with. Whether learning this new style will come back to help me in my regular playing remains to be seen.

Some aspects of this will be discussed as we go on.

The first thing I discovered is I have to make everything I play sound in accordance with the instrument. Playing a simple melody and making it sing just isn't the same as raunching out some Chuck Berry licks. The simple melody and accompaniment format of some of the beginners pieces isn't that hard to play but making it sound good is another story. In some ways it's like starting from the beginning but with a pretty good head start.

Let's look at the left hand (or right hand if you're a lefty). My left hand is use to playing notes, chords and chord melody, so knowing the fretboard isn't a problem. However, putting my fingers in the right places takes a bit of adjustment. I had to change my hand position quite a bit. You have to hold your hand more upright and you can't play bass notes with your thumb. Also, I haven't come across many third finger bars yet. These adjustments aren't a big problem, in fact they are quite comfortable. Much of the actual fingering of things is a little different than I'm use to and sometimes a lot more complicated. I feel this can only help me in the long run although I doubt I'll ever hold my hand on the Fender like I do on the classical. Many of the slur techniques like hammers and pulls are used widely and learning this type of phrasing in the classical format is a pleasant change. Quite often in rock these techniques are used to add flash to a performance. In classical I've found them used in the phrasing of melody to an extent that the melody just doesn't sound right without them. Vibrato is another interesting point. The up down vibrato of rubbing the string on the fret doesn't work and sounds dumb. Rolling the finger from side to side sounds great and can be controlled from a soft waver to a sting. I feel that taking these techniques and adding them to what I already play will add another dimension to my playing. One I might not develop otherwise.

The right hand is a different story. I normally hold a pick with my thumb and index finger and occasionally finger pick with the remaining three. The classical method is to hold the hand over top of the strings and use the thumb and first three fingers. Single note lines are played with alternating index and middle fingers. The hardest things to be able to do on the classical

guitar are done with the right hand. The techniques of Tremolo, Rasquedo and Alzapua are things that have to be really practiced in order to be played well and have to be played well in order to sound good. Another hard one is playing a melody in harmonics over top of bass notes and chords. Because this is one area where I'm just starting out, I don't know if this will help my rock playing or not. One thing though, if I'm playing and drop my pick, unless I'm really stuck, I don't have to run for my stach, I can just keep on playing as though nothing happened.

Nails are a problem. It seems that things sound more uniform if the nails are all the same length but boy there's a lot more to it than that. To play classical properly you have to keep them just right and take care of them. It's not easy to be constantly thinking about breaking a nail. I guess it depends on how far you want to take it and how many sacrifices you're prepared to make, pinball machines are murder.

So, what could the musical results of all this be? Playing alone and being the whole orchestra sure is different than playing in a band. Also sometimes it's hard to play something that sounds simple. I feel these things can help in developing more musical sensitivity towards other band members and to myself. Some of the classical music I'm coming across is harder to play than what I'm called on for normally. Having these harder fingerings under control can only build confidence in the ability to play. Likewise, having control of some of these simple melodic ideas can give a firmer musical base. I wonder if playing more melody can get you playing more melodically?

Reading is an important part of learning classical guitar. If you can't read music and want to learn, read a bit and want to improve, or read well and want some practice it can help on all counts. You can't learn classical without it. Imagine trying to lift all the pieces to build up a repertoire? There's no chord charts but there's lots of music in two or more lines.

Learning methods are much the same as for anything else. You can teach yourself or you can get a teacher. What I did was step into the '80s and learn off a video. Don't laugh, it's true. A fellow named Michael Laucke from Montreal has put out an eight tape video series on how to

play classical guitar right from step one. Although he dabbles a bit with elementary theory and music reading, he really lets you know what's happening with the instrument. An advantage I've found about doing it like this is I can go at my own pace yet have all the information available to me at any time. Video learning could be meat for another column so I won't get into it too much or we could be here all night.

In summary I'd like to say that I think that learning the classical method to some extent can make you a more rounded player, give you a bigger arsenal to draw from and help solidify your playing while building confidence.

This column contains many personal opinions and impressions about this subject and I'm sure there are many more out there. If you have any comments I'd appreciate hearing them. Contact me *clo Canadian Musician*. For more information about the Michael Laucke video, contact: Rogers Educational Video, 47 Nootka Crescent, Willowdale ON M2H 2X7, phone (416) 498-1925.

(Brian Gauci is a freelance guitarist currently working on original recording projects.)

KEYBOARDS

PERFORMING SAMPLED SOUNDS

BY ROB YALE



armed of the ivories, and forewarned is forearmed.

Sitting here with my Macintosh in my lap, I find myself thinking back to a simpler age. This was a time when there were only two samplers on the market: the Fairlight CMI, and the Synclavier sample to disk. Inexpensive instruments such as Emulators and Akai samplers were about four years in the future. Sampling was considered a black art, and the priests and priestesses of sampling were individuals like Peter Gabriel, Mike Oldfield, and Kate Bush. As an acolyte in the temple of computer music, I never had the benefit of a large body of peers to compare notes with. I had my own experiences and what I could glean from listening to those artists. I remember one session in particular where I had to play a keyboard part with a pipe sound called Swanee. This I believe to be one of Peter's samples. This sound has a wonderful chuff kind of sound in the higher registers, but when you get into the bass region, this chuff takes over the complete sound. I needed to play my part somewhere between these two extremes. In those days Page R (that wonderful sequencer which I would like to devote a whole column to some day) was only a toy.

The only real time sequencer available was

page 9. Unfortunately, Page 9 does not quantize, and so you had better play in time. I first programmed all the drums in using the Musical Composition Language. Now I had something interesting to play to (instead of click). I threw Page 9 into record, and played in my part on Swanee. When I played it back, I found to my horror that my entire part sounded out of time! I played it again. Same thing. My client was looking nervous. I felt panicky. What to do? Suddenly, I had the answer. I was playing the sample in a lower range than it had been sampled in. This means that the entire sound's envelope is slowed down. The chuff was drawn out, and the tone of the sound was delayed. Knowing this, I was able to force myself to play with a constant anticipation of the beat, bringing the part back into time. Another similar incident occurred during the recording of the band FM's album *Con Test*. I was working with the producer Mike Waite on an orch-hit part in one of the songs. It had been a long day, and it was now around 3:00 a.m. My ears do not get any better after midnight! I have never taken as long to play a part as this one. The orch-hit had a very slow attack at the pitch we were playing and Mike wanted it to be absolutely perfect. Eventually I got it right, but I think I was asleep throughout most of the proceedings!

This is a typical problem you will face when you try to perform with samples. To add to the confusion, this delay factor will be different at any pitch you play. You won't be able to get it perfect in any range, but it can certainly be made acceptable. My advice to you is to stay away from time sensitive parts when you are using sounds with any kind of delayed attack.

The above problem usually occurs when you only take one sample of the original sound, and play it at a lower than normal pitch. If you are using sounds which have been multi-sampled, you will not have the above problems. Multi-sampling means that there will not be any envelope distortion of the sounds when you play them. The sounds are played back at a pitch which is very close to the original pitch at which they were sampled. Multi sampling is a great tool for imitative synthesis, but I do not consider it to be the quintessential sampling method. While it can be very useful, I think it can detract from the most exciting aspect of synthesis; the creating of new and previously unheard sounds.

Another problem I have encountered when programming drum tracks is the lazy tom. I discovered this problem when trying to use a particular tom sound on a jingle. The track sounded fine until I added the tom fills. Suddenly it seemed as if the music was actually slowing down whenever the toms were played. This didn't make sense to me. After all, it wasn't as if I were trying to sync the toms up on another machine, it was all being done on the Fairlight. I took out the toms. The track sounded fine. I put them back in again, and the same problem occurred. This tom was very tonal, with a downward pitch bend. I manually played the tom, and then realized that the pitch bend in the tom had its own internal rhythm. The wow in the tom was happening fractionally after the beat. Just enough to sound as if it were dragging. This problem is not one that I could find by looking at my waveform display. The attack portion of the sound did not have any noise at the front, and the sound was truncated as close to the top as was possible. If your music sounds as if

it has a time problem, check your sounds for internal rhythms. This doesn't mean that all internal rhythms are bad. In fact most samples have some sort of internal rhythm. I find that is what gives them their charm and interest. There is only a problem if the internal rhythm conflicts with the groove you are trying to lay down.

You have several options for curing the above problem. You could try to live with another sound. You could try playing around with the pitch of the offending sample. Lastly you might be able to move the whole part backwards or forwards in relation to the beat until it feels right.

Another aspect of performance that should be discussed is the feel of the instrument. Classical pianists, and guitarists have been more picky about the feel of their instruments than synthesists have. I know that keyboard players have put up with unbelievably terrible keyboards. For years I thought that the Fender Rhodes had as good an action as I was going to get. I used to play the standard setup Rhodes, Clavinet, and Minimoog. Each of these instruments had a totally different action. Years later when I got the Series II Fairlight I was thrilled to have a six octave keyboard. The action was terrible, but at least there were more than three octaves. I have had the recent pleasure of using a Yamaha KX-88 keyboard controller with the Series III Fairlight. When I load up the grand piano patch and hook up the sustain pedal something marvelous happens; I feel almost as if I'm playing a real piano. When I play the same patch through a DX-7 it's not the same. Its sonics are the same, but I'm not able to perform as if the instrument were a piano. I don't find that very surprising, but I do find it interesting. The high-tech aspects of synthesis have been developing in quantum leaps, but for the more musical aspects to grow there is going to have to be some kind of revolution to improve the features and capabilities of controllers. A keyboard is a controller, so is a guitar with MIDI retrofitted. Different controllers will yield different musical results. That's why even if you have the most wonderful guitar patch in the world, but you're playing it on a keyboard controller, it will be very difficult to get it to sound like a guitar - not impossible, just difficult. The same would go for a guitarist trying to MIDI up to a grand piano patch. That's not to say that the results won't be interesting. In fact that's just the kind of thing I like to play around with. But I wonder what kind of controllers would best take advantage of the kind of control over sound that the synthesizer/MIDI combination has to offer?

(Rob Yale, of Digital Music Inc., is well known as a pioneer in the field of computerized music. Yale's Fairlight expertise (using Series IIX) is evident on the recent albums of David Bowie (Tonight), Jane Siberry (The Speckless Sky) & No Borders Here, FM (Con Test), Stan Meissner (Windows to Light), and Doug Cameron (Mona With The Children). His work can be heard on many popular commercials, including the distinctive Diet Pepsi "Taste Above All" spots. As well, Rob wrote and produced the Energizer commercials "Explosion" and "Light Power" which were recognized with a Craft Award at the 1985 Television Bureau Bessie Awards. He has also done extensive work for television, including music for CBC Middy and The Journal, CBC logos, SCTV, Owl TV and Women of the World.)

PLAY ROUGH

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BASS

SLAP THAT BASS!

BY RON GARANT



The slap and pop style of bass playing continues to be one of the most impressive and exciting techniques utilized in today's music, and this accounts for the high level of interest it generates from aspiring bassists. Although the sky's the limit for creative applications of this style, there are some fundamental techniques that can assist in developing the skills required to play these parts.

The right hand supplies most of the effect of the slap style and I have noticed two versions of this technique. The first, and most widely used, is by slapping with the thumb parallel to the strings with the tip of the thumb pointing slightly upwards, while the second way has the thumb pointing downwards, perpendicular to the strings. Both ways work, but I have found the first method to be more comfortable. There is actually another method of slapping the bass, but it works best only on the lower strings, especially the E. Rather than using the thumb, you use all the fingers of the right hand, much like a plank of wood, lifting the entire hand away from the bass, then slapping the strings.

It's best to start this technique with the thumb only, and in the following examples this is notated with a "T" over the note. The hands action involved here does not come so much from the thumb itself, but rather from the wrist, much like the way you turn a door knob. Flick the wrist quickly and the thumb will "slap" the strings. The best sound seems to come from hitting the string at the end of the neck, so that the thumb actually comes in contact with the wood of the neck. I have seen some people slap further down over the body of the bass, but this seems to produce a thinner sound and I personally prefer the thicker "wood" sound.

While practising the following exercise, aim for accuracy at all times - strike the appropriate string dead on, listen for a strong fundamental pitch, a percussive attack, and be careful to control the sustain. Also, as with any other practise session, watch the metre (a metronome or drum machine is strongly recommended), and develop the strength for endurance because you never know when you might be asked to play a demanding funk pattern over and over for five or ten minutes! (Then you can get away with four or five songs per set, and still keep the-crowds dancin'!)

Ex.1



The next step is to incorporate the pop along with the slap and this is done by pulling a string

away from the fingerboard, then releasing it to produce a snap. Although any and all right hand fingers can be used, it is usually the first finger that does the popping, and in the following examples this articulation is notated by a "P"

An effective method of combining the slap of the thumb and the pop of the fingers is to place the first finger in position against the appropriate string to be popped at the same time as the thumb strikes a string. You can then create a back and forth wrist action - thumb, finger, thumb, etc. Also keep in mind that this action can be employed on any combination of strings, even on the same string to create a rapid 16th note rhythm.

One of the most effective patterns for this style is octaves. Here is an exercise to develop this technique (don't forget to let your wrist do the work, not your finger).

Ex.2



For variety, in the above example try using other rhythms in addition to quarter and eighth notes like eighth note triplets, sixteenths, and combinations of eighths and sixteenths.

When you are able to both slap and pop comfortably, you'll be ready to incorporate some of the special effects that have become an integral part of the slap sound. Hammer-ons and lift-offs are produced entirely by the fingerboard hand, with no articulation from your plucking hand. After playing a note in the usual fashion, you "hammer" on another finger of your playing hand, allowing the string to continue vibrating and thus producing a new note. This effect is notated as an "H", and is connected to the preceding note with a curved slur line.

The lift-off is created by snapping a finger off a normally played note to produce a new note on the same string lower than the first, either with another finger behind the previously played note or even to the open string. This effect is notated as an "L", and is also joined to its preceding note with a slur line. Here are some examples of hammer-ons and lift-offs:

Ex.3



It's actually possible to hammer-on and lift-off with both hands on the fingerboard, a technique known as "tapping" (utilized in playing the "stick"), but that's a whole other subject!

The last two techniques I would like to mention are grace notes and vibrato. A grace note is played as a pick-up note before a regular note, but has no time value of its own. That is, it's included in the time value of the note it precedes, and is notated as a smaller note with a slash through the stem, and is connected to the regular note with a slur line, as in the following example:

Ex.5



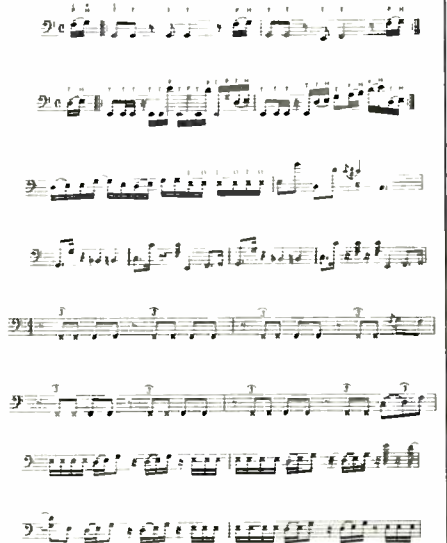
The vibrato is created by playing a note then pushing the string up and pulling it back in quick succession across the fingerboard, usually with the third finger, and is notated by a squiggly line above the note:

Ex.6



Now that the basics have been covered, here are some examples from bassists like Stanley Clarke, Mark King and Marcus Miller, using all of these techniques:

Ex.7



Remember to read and play these parts slowly at first, building up your speed as you gain dexterity, and if you're new to this style, take it slow and easy, unless you believe the slogan "no pain, no gain", because blister city is just around the corner!

PERCUSSION

TAKING TECHNOLOGY ON THE ROAD

BY BARRY KEANE



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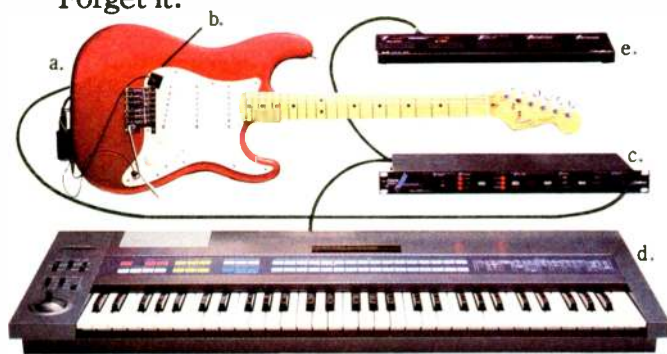
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glimpse of that notorious session drummer Thomas "Hit Man" Triplescale in action. The "Hit Man" will be working on a track for the debut album by Whitby's own Cocktail Forks. The scene is the control room and our show opens with the "Hit Man" standing over the world famous chair of the internationally renowned recording engineer, Chips Buffalo, who is so laid back, that to this novice observer, he actually appears to be asleep.

Triplescale: "Hey man, wake up."

Buffalo: "What...Oh, hey, it sounds like a hit to me - what do you think?"

Triplescale: "Take it easy, big guy, we haven't started yet."

Buffalo: "Oh, sorry man. I put in maybe thirty or forty hours yesterday. Nine jingles, a couple of films and another re-mix of 'the track that won't die.' That chick really thinks she has a record, too. Man, she's driving me crazy."

Triplescale: "Who is it?"

Buffalo: "Old whatshername? She used to be somebody, then she turned into nobody and now she's trying to be somebody else."

Triplescale: "I know who you mean."

Buffalo: "Man, that new stuff of hers is awful. I mean absolutely everything about it stinks on ice! And she expects me to come in at the last minute and save the whole project with a mix. I'm telling you Tommy, no matter what I do to it, it still stinks on ice. Man, if you could hear... (anxious pause). Hey, you didn't play on it, by any chance, did you?"

Easy to hear the components of the Roland 808 in Phil Collins' "In the Air Tonight"

Triplescale: "As a matter of fact, I did."

Buffalo: "Well, the drums are killer, but the rest of it stinks on ice. Anyway, what are you doing here?"

Triplescale: "We're starting tracks with the Forks today, remember?"

Buffalo: "Oh ya, right! What have you got for me kit-wise?"

Triplescale: "The first tune is an up-tempo thing called Radar Breath. I'd like to play live kit along with some machine percussion parts that I've already programmed."

Buffalo: "How many tracks are we talkin' about, cause I understand the kid in the band has keyboards up the kazoo and he wants stereo everything, so I don't think that I can go nuts on drum stuff."

Triplescale: "Don't panic, I'm talkin' standard set-up. I've got cabasa, cowbell and handclaps programmed on the Linn 9000, plus some backwards snare and detuned cymbal effects coming out of the Emulator. I'm going to play my normal acoustic kit with live cymbals, plus with my MTM, I'd like to trigger the 707 kick and snare, and four SDS-7 toms. I've got some special effects that happen in the verses, so you'll have to tight-mike the hi-hat and set up a re-gen for

me, to play sixteenth note triplets over two beats. We can set it when we get the click happening. Speaking of which, we'll be using my SBX80 and I'd like to print both click and SMPTE. I'll also need a real deep program on the AMS for the combination kicks, and a very bright, smack in the face, with long decay program for the combination snares. I also brought my REV-1, so if you can give me a feed of the combination toms, I'll flange them and send them back to you. Are you okay with all of that?"

Buffalo: "No problem. It's just like the Taco Bell jingle we did together yesterday, right?"

Triplescale: "You got it!"

Well, this whole scenario may be fictitious including Thomas "Hit Man" Triplescale, but his studio set-up is not unlike that of a lot of real guys doing session work. Drum machines, electronics and studio reverb effects are prevalent in today's recordings and it's not limited to just one type of music, either. Rock, pop, R & B, country, fusion and jazz are all making use of advanced studio technology. The only problem is that road musicians are faced with having to replicate these sounds and feels on the road. Now, if you are a major headlining act, such as Genesis, Hall and Oates, Lionel Richie, Peter Gabriel, etc., then you can afford to travel with the appropriate personnel, stage equipment and sound system to reproduce that studio sound. But for most bands and sidemen, it is very much a compromise situation. In the first place, a road musician must try to figure out the musical parts that comprise the feel and sound of a particular record. In pre-techno days, a drummer's biggest challenge was usually trying to figure out the bass drum pattern, or whether the ride was cymbal or hi-hat. Even, very recently, drum machines were very easily identifiable by their characteristic sounds and limited dynamic range. It was easy to hear the components of the Roland 808 in Phil Collins' "In the Air Tonight" and if you couldn't tell when the real drums enter, then you're in the wrong business. I SAID, YOU'RE IN THE WRONG BUSINESS! Anyone familiar with a Linn drum, quickly recognized the sound: in "Billie Jean" by Michael Jackson. SDS-5 tom fills were heard on Michael Sembello's "Maniac", which also utilized the drums and percussion of the Linn drum. Don't get me wrong, I'm not knocking any of those recordings - in fact, they are all quite brilliant. The point is, that it was much easier to tell man from machine and acoustic from electronic then, which obviously made things much easier to copy. In the last couple of years, however, with the ever growing sophistication of drum machines and electronics, and particularly with the introduction of sampling devices, it has become nearly impossible, even with the help of liner notes to tell who is doing what, where. Stevie Winwood's "Higher Love" is a great example of this new marriage of man and machine.

The second big problem, of course, is that not everyone can afford to carry the necessary variety of drum kits. Drum machines and electronic percussion and, in most cases, ingenuity are the only alternatives.

In another column, we'll hear from a couple of guys who have managed to successfully take studio sounds on the road.

(Barry Keane is a well-known session drummer in Toronto.)

BRASS

MIDI AND THE TRUMPET PLAYER

BY TONY CARLUCCI



MIDI (Musical Instrument Digital Interface) is a word that has aroused many musician's emotions in the past few years. MIDI has had a profound effect on

keyboardists and drummers, less on guitarists and bassists, and virtually no effect on brass players, as of yet! This is partly because the technology has only recently been perfected, and partly because many horn players still run the idea of MIDI-ing themselves to a keyboard. (It's not natural!) Also contributing to the lack of acceptance of MIDI is the price. One of the best systems made for horns is the Fairlight setup. It tracks perfectly but costs over \$5,000. This puts it well out of range for most brass players. In this article I want to talk about the system which is far more affordable and I will weigh out its good and bad points.

The Pitch-Rider 4000

The Pitch-Rider was invented by a company out of Victoria B.C. called I.V.L. Technologies. It has a price range of about \$450. In order for the Pitch-Rider to work properly, in a live band situation you must first get a contact mic. The most popular mic I know of today is the Barcus-Berry setup. It is hooked up directly into your mouth-piece by way of a drilled hole, then it is sealed with an epoxy glue so it will be airtight. Obviously this is permanent so you might want to buy a second mouthpiece. The problem with an external mic is that it picks up too much surrounding noise, which will trigger the Pitch-Rider. The only area where this wouldn't be a problem would be in studio where there is no surrounding noises.

After connecting the mic to your mouthpiece you then plug into a pre-amp to boost signal and then into the Pitch-Rider. This mic hook-up is the weakest link in this whole equation. It is not perfected and I think the mic doesn't replicate the true pure sound of the horn.

The Pitch-Rider has eight mode settings to aid you in your quest for the perfect tracking system.

When I've used the Pitch-Rider before I had trouble getting results with it. I suspect this was because it was an earlier model, and I didn't know enough about its operations. Since then it has been updated a few times, and I'm sure its performance is much better. A good friend of mine, Mr. David Norris-Elye, has the latest model and has become very familiar with it. I have consulted with him about the features of the Pitch-Rider.

MIDI Channels

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Tips

imaginable. Of course to call up all these sounds you must have more than one synthesizer, or one that has more than one MIDI send

Pitch Bend

This mode will allow you to bend a note or gliss to a note and the Pitch-Rider will track you. It has a range of 12 semi-tones. Just set it to how deep you want your bends and scoops and you're off. Here you have to watch that you bend within a reasonable range of the setting. Also it's important that you adjust the bend function on your synthesizer to match your Pitch-Rider.

Transpose Function

This mode allows you to play in one key and sound in another. It also allows you to play in octaves or to set up an adjacent harmony. It has a range of three octaves plus the range of your keyboard.

Volume Dynamics

In order for this function to work properly, you must have a velocity sensitive keyboard. Each keyboard patch velocity parameter must be reset to match the Pitch-Rider and it's crucial for it to be accurate. This mode when properly set up allows the Pitch-Rider to match the keyboard's sounds volume to yours. When playing softly your MIDI patches will be soft and vice-versa. The problem here is that you must spend a lot of time matching the two velocity parameters. Always remember each patch is different and each patch must be paired up. This mode is the most complicated one and you might have to call upon the services of a good keyboard technologist to help you with the synthesizer velocity parameters.

Response Time

Here the response time setting depends on your axe. The trumpet needs only be set on a lower response because of the nature of the sharp attacking sound of the trumpet. The sax has to run it higher but then runs a risk of external noise triggering the Pitch-Rider off. Running at a higher response time though gets better tracking results.

Bottom Octave

This is where you tell the Pitch-Rider what the range of your horn is. For trumpets the setting is #3, and tenor sax #2, and soprano sax #1 and so on.

Input Sensitivity

Putting this setting on high will allow you to play very softly and still get good tracking. On low input you must blow harder to get a good response. For trumpets, somewhere in between will be good. It will all depend where your comfortable blowing force is. Again, on high input, the problem of external noise sets off the Pitch-Rider.

This about sums up the details of the Pitch-Rider. But I will mention one final problem. All the mode settings that you fine tune will get whipped out of the system every time it is turned off. This can be a problem when there is a surge of power, or a power black out on stage. By the time you read this article though I.V.L. will have a brand new model out with at least 12 pre-sets to store all your settings. Hopefully all of the other minor problems will have been solved too. This idea is

great and if we can get an affordable system that is easy to use I think MIDI will catch on very quickly among horn and woodwind players alike.

I would also like to thank Mr. David Norris-Elye for his time and effort.

WOODWINDS

HURL YOURSELVES INTO THE WORLD OF DOUBLING

BY EARL SEYMOUR



I thought a few words on "doubling" might be interesting for the younger players about to hurl themselves into the world of professional activity. We all know, of

course, that it is traditional for saxophone players to be required to play other woodwind instruments. Clarinet and flute are the most common, with bass clarinet, oboe and bassoon following less frequently. I've noticed personally, that to some extent, the kind of work that usually calls for these doubles, is slowly disappearing. Nevertheless, when one does get a call, the level of proficiency must be just as high as if you were playing these instruments every day. There really aren't too many "pit orchestra" or "T.V. orchestra" jobs left these days, so it is tough to keep your motivation up for polishing your woodwind skills.

But I'm getting ahead of myself. I wanted to backtrack to a more basic stage whereby a young player has to decide: "OK, doubling...what do I play, how do I go about it?" Generally, as an alto or tenor player you will be looking at flute and clarinet as primary doubles. Baritone sax players can count on the same, plus bass clarinet. Occasionally one will see oboe, and bassoon written into some books. If the double reeds are strangers to you (as they are to myself), most writers/conductors will allow a transposition to clarinet and bass clarinet.

Undoubtedly, most aspiring saxophonists have had some contact with the flute because of its versatility in styles of music. It works well in jazz, as well as certain "pop" sounds, in addition to the classics. For this reason, a young player can fall into a trap and develop bad habits. A style of execution which may seem adequate for improvising modern styles, will often come up short when seen in the light of the instruments' demands in classical or "legit" performance. My advice, always, on any of these woodwinds is to study with the people who have made these instruments their primary axe. It's the old story, get on the right track with basics, instill discipline in yourself, then apply it to any number of pursuits. You'll also find that the basic concepts and techniques for the various doubles will rub off on your saxophone playing in interesting ways. So often we are brainwashed (on saxophone) that we must "burn!"... "wail!"... "scream!"...

"peel paint off the walls!". Sometimes you can lose sight of "control!", "discipline!"..."intonation!"

Once a program of study and practice has been established, and one is starting to feel comfortable with the new beast, there will undoubtedly be a desire to play the instrument in other situations, with like instruments. I used to enjoy playing some of the many, many collections of duets that are available for every instrument. A good day's practice and fun can be had by getting together with a buddy (of similar technical ability), and playing duets for a while, switching parts, trying new ones, then after a rest, (for those newly developed facial muscles that will be screaming in agony) switching to a different double and proceeding on with duets for that instrument. This is also a good way to create playing situations for yourself when, as I mentioned earlier, actual employment is not forthcoming on those instruments. It's also fun to enquire around, and see if there are any amateur clarinet quartets, or saxophone quartets that you could become involved in (or simply form your own). I'm sure that any experienced woodwind players/teachers would help set you on the right track as to repertoire and execution. Another great way to get experience and instruction, once you have a fair command of a new instrument is to hunt around for some community orchestras and/or concert bands to join. Many of these do exist in cities and towns across the country, are usually filled with players from youngsters to adults, and normally rehearse a few evenings a week. You can really focus in on the requirements of an instrument, its place and function in an orchestra, as well as work with people from all walks of life who simply love to play. An interesting sub-story will be vocabulary - for instance, a performance will be called a "concert", not a "gig". A break in the performance will be called "intermission", not "a pause for the cause", and if you should be so lucky and talented as to give forth with a brilliantly executed clarinet cadenza (as I never was), it is unlikely that the conductor will comment with "Hey, bitchin' solo, dude". Or, "I hear you, Bro!" I'm kidding of course. I spent several years as a member of the Cosmopolitan Club Concert Band in Edmonton, and received invaluable training, as well as some good "attitude checks" from the conductor, Harry Pinchin.

When practising at home, I found that concentrating on the new instruments for long periods of time would negatively affect my saxophone playing. This is partly due to the different embouchures employed, and the muscle fatigue that can go with it. It is important not to push these newly employed muscles too hard, as you can start practising bad habits if they're worn out. Also, I found that the switching of instruments during a practise day helps you develop the "muscle memory" that is so important to doubling. At first, you'll find yourself a little sluggish at setting the new embouchure, but if you actually practise switching and homing in on the feel, you'll find that it gets more instinctive and comfortable. All it takes is some good hard work and you will do yourself proud in most musical situations on your doubles, instead of looking forward with absolute horror at the prospect of picking them up. (Besides, if you're doubling ability is in the least bit suspect, you'll be ceaselessly remind-

ed of it by trombone players. Normally a loveable lot, they turn surly upon hearing poorly played woodwinds. Alas, the poor buggers almost never get to double, and *rightly* figure that if you are to be paid more than them, you'd better earn it. So, look sharp for the bone operators, lads.)

COMPUTERS

THE SPOONS AND TRIUMPH
SYNCING TO MULTI TRACK WITH
SMPTE

BY SCOTT HUMPHREY



We are in the age of the owners manual! Multiple function buttons, small display windows and powerful microprocessors make it a big part of any new piece of equipment. Every manufacturer supplies some sort of documentation with these new toys but many tend to leave out the philosophy of how it goes about doing the great things it does. This could be a simple flow chart, introduction or suggested setups and uses. With the number of programmed tracks going on in recording studios a closer look at syncing problems might be a way around some unfriendly manuals. Devices like Roland's SBX-80, the Fostex 4050, FriendChip's SRC and Garfield's Masterbeat allow you to read and write SMPTE and convert to other sync formats like MIDI and Pulse Per Quarter Note Clocks. This article will focus on the Roland SBX-80 sync box and look at a few different ways to sync to multi track with SMPTE. The following examples will serve as quick reference for the synth programmer or studio assistant who has to stay up all night learning to use a SMPTE to MIDI sync box for the session the next morning.

On the Spoons track "Bridges Over Borders" it was decided that a Morse code type sequencer pattern would be inserted at the top and bridge section of the song. Unfortunately there was no click track or time code on the tape. In the opening 20 bars though, there was a guide track of accented eighth note highhat and we gated that to produce a fairly decent click track. The exact starting point for the sequencer was noted on the screen of the SSL (solid state logic) console so that the click could be muted up to that point. The first click tells the SBX-80 where the sequencer start point is in relation to the SMPTE on tape. The SBX-80 was then set to read the SSL's SMPTE and record the gated click information into its internal memory. With that information stored we could now edit individual beat tempos to make the sequence fall into place with the drum cues.

The bridge section wasn't quite as easy because the high hat was no longer usable as a click track. But it is possible to create a new click track manually using the tap button on the SBX-80. While reading SMPTE, the SBX-80 was put into record mode and I manually tapped the tempo into the internal memory as the bridge

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Tips

went by. After a couple of passes it was time to do some editing to get it just right. I fine tuned the SMPTE offset (actual sequence starting point) and tweaked the individual beat tempos to make the sequence sit properly with the rest of the track.

On the Triumph song "The Middle Of The Night" from *The Sport Of Kings* album there was a drum machine part on the introduction. This intro needed to be extended using the identical sequence and sounds, and inserted at the top of the song. We sampled the drum machine sounds off the tape into the EMU SP12 and wrote in the drum pattern. There was a click track on tape but it started at the same time as the song did. This meant we had no reference for inserting the extra part on the top of the track and making it merge perfectly with the existing part. The two Studer A 800 24 track machines were already locked together so we used the SMPTE from there. With the SBX-80 in record mode the click track was recorded into the internal memory while SMPTE was read from tape. After about 30 bars the tape machine was stopped. The idea here was to create a new click track in front of the song by calculating the amount of SMPTE seconds, frames and bits per beat. The click track that I recorded into the internal memory told me the beats per minute (BPM). I divided the BPM into the SMPTE per minute to find the SMPTE time per beat. I then multiplied this by the amount of beats needed and subtracted it from the SMPTE offset. With the 30 bars of tempo information in memory we ran the tape back to hear the results and found it extremely close. A small adjustment of a few frames from the SMPTE offset and it was right on.

Tips On Sync Tones

SMPTE and sync tone should always be the first thing to go on tape. The sync should then be used to drive your sequencers, drum machines and MIDI recorders. The sync should go on tape flat (no eq or compression) at -10dB (-3dB semi pro gear) and on an edge track. Program a count off in your drum machine or sequencer (will you be extending the intro at a later date?). While reading time code you can start laying down your tracks including a click track (side stick, cowbell etc). Never put your click or any high-frequency, high-level transients beside your time code track. This will cause drop outs on your code track due to crosstalk. You have now verified that your sync tone is good and left a safety feature by laying down the click track (haven't you?)

The SMPTE/MIDI marriage has saved hundreds of hours for record and film projects and this is only the beginning. The next blessing will be the ability to send SMPTE through the stream of MIDI data. The proposed system could solve many current problems such as: four different types of SMPTE format and transmitting tempo and time signature changes. Syncing an existing sequence with an existing track might be done with a software editor that could also retain the feel of one track and use it on another. This system will also encourage programmers to write exclusive software for precise editing of music to film, turning on the coffee machine and starting your car on cold winter mornings.

(Scott Humphrey is a MIDI-synth programmer/songwriter whose latest work includes

Triumph, Brighton Rock and The Spoons. He has also co-written TV and radio spots, including Molson, Labatts, Coke, Honda, and Kawasaki for Omnidirectional Productions.)

VOCALS

VOCAL INSTRUCTION AT COMMUNITY COLLEGE

BY ROSEMARY BURNS



It is always very exciting to start a new venture, and this year I have been asked to teach a new vocal programme at Mohawk College in Hamilton, Ontario. It is designed for the

commercial singer. Many of you know that my definition of a commercial singer is one that makes a good living in the business and has the contemporary sound of today. They can be a rock singer, back-up singer, do commercials, lounge work, etc. - a singer with a good technique and one that will never lose the voice because of faulty techniques. To be given young, eager, talented students that are willing to work hard is the dream of any teacher.

When I was a student I must admit that we still had vaudeville and the opportunity of performing in front of an audience was not too difficult to find. The managers were always looking for acts so that it was possible to perform ten or fifteen times a month. It became a trial and error learning experience. You could bomb at one show but the next one could be great. By the time you had hundreds of shows behind you, you became a professional.

This does not happen today. There is no vaudeville, and the very first time you go before the public you are expected to be a professional.

One of the marvellous things happening in the educational system and particularly at the community college level is that the educators are aware of this and they are starting to open more and more courses to the young artist. Experience can be obtained in the classroom and on the stages in the community colleges.

My programme has been set-up in such a way that private tutorials are given weekly to each student and the skill and techniques are carefully taught. Then a master class is held with all the students participating by performing before their peers. Each performance is judged and suggestions by the teacher and students as to how to make the performance better is discussed. At first, the students are reluctant to perform but, as the semester progresses and everyone becomes aware of the visible progress and improvement every student is eager to be next.

One of the exercises we work on is phrasing. I find that even students that write their own material don't know how to phrase. It takes experience to realize that just because you know what you are saying, the audience may not. So often the young singer forgets that they are minstrels and the words must be heard. The phrases must have a meaning and like a stand-

up comic timing must be learned. To help achieve this the students talk the words in phrases to the music, marking in the breath marks on the score. The breath can be a period, a comma, a question mark, etc. Some students believe that they must sing one whole song on one whole breath. So often church choir directors do not permit a lot of breaths believing that the flow will be better. I do not agree with this. A breath can be taken quickly. The only person who turning purple helped was Prince and he has cornered the market.

Another major problem is to know what vowel to sing. We can only sustain vowels in our language, consonants must be sounded. We cannot sustain them. The exceptions are L and M. Therefore, the words should be dissected into the vowels and consonants. Often when we hear singers from another language singing in English we are not aware that they have learned to sing English phonetically. It is only when we see or hear them in an interview that we are aware that English is not their native tongue. We should learn from this. Also, the words and music should not be learned together. They should be learned separately. The days of the MGM musical where someone from the audience can stand up and sing with the symphony orchestra and know all the words and key changes does not exist. Only in the movies, you say.

"Always tape record every lesson."

Another practice that the students must do is to always tape record every lesson. The more times they listen back to the tapes the more they hear. This has been a practice of mine for years. How many times the student has said, "Now I hear what you were saying." Sometime ago I wrote in CM about standing in front of a mirror while practicing so that you can become your own best critic. Well a new idea has taken form and now during the lesson the student is videotaped so that they can become completely aware of all their facial and body movements. Believe me the camera doesn't lie. It is a wonderful way to teach. Remember the body is our instrument.

As mentioned above, the educators are aware that vaudeville is not around today and that the young artist must get experience somewhere. Many community colleges have programmes for the young artists, whether it is for the dance, singing, instrumentalists or actors. The performing arts have been firmly established in our educational system and the young artist is given a complete and fully rounded education. At Mohawk the vocal students are members of the Jazz and Principal Choir. They are taught sight reading, harmony, music history and other instruments as well as working in ensemble groups. It is a very busy year for the student. By the time graduation comes around, they have had so many shows behind them that when they appear before the general public they are professionals.



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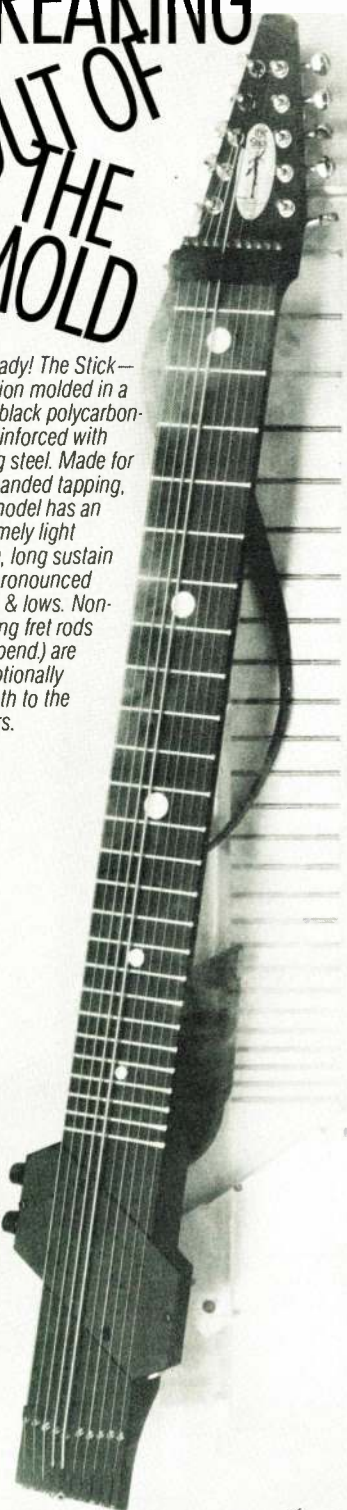
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Tips

SONGWRITING

DON'T TAKE ADVICE FROM OTHER SONGWRITERS

BY MOE BERG



First off, just about any way there is to write a song, I've probably done it. I've written the music first, the lyrics first, completely naked, while drunk, while

in a laundromat, while drunk in a laundromat, etc. etc. However, having said all of that, the general procedure tends to be as follows...

I'll be walking down the street or riding the subway and something will occur to me. Now, I don't mean to sound cosmic, but, I then begin to think in 'song', which is to say, the structure of my thoughts will be in verse instead of images. Or, more appropriately, the images will become lines with words that rhyme, which are then scratched onto whatever available note paper I might have. About every week or two I gather up all of the unfinished bits I have and go sit in a coffee shop where there isn't much distraction, and cut and paste them into a song. (This last part works particularly well in the summer when it's really hot and the coffee shop doesn't have air conditioning. After my third cup of coffee the combination of the heat and caffeine starts to make me delirious and all manner of strange things begin occurring in my songs.)

When I'm writing lyrics I am also thinking about how they will sound musically – how I will sing them, because ultimately, I don't think my lyrics (or most other songwriters', for that matter) stand up as poetry. However, a line that might not seem particularly interesting lying flat on a piece of paper can have incredible power if it is delivered properly in a song. That's why I'm of two minds about lyric sheets. While it's nice to have people know the words to your tune, I hate the thought of people reading the lyrics before they hear the song.

If there is a theme running through my writing it might be Dealing With a Troubled and Unsettled World. The way people treat each other is truly shocking to me, so it's really easy to be another 'angry young man,' but, not very original and not much fun. So when I'm writing about the world, relationships, my life, etc, I try to approach it from a wacked out, off-center or even slightly infantile angle, because, ultimately I think it's better to laugh at them than to cry. Which is not to say that all of my songs are funny, in fact most of them aren't, but, I try to have a sense of humour about almost everything. Also, I consider myself to be a romantic, both in the literary sense and in my relationships with other people, so except for those rare occasions when I feel like exploring the 'dark side', most of my stuff tends to be fairly positive.

"I'm An Adult Now", the current single of The Pursuit of Happiness is a fairly good example of everything aforementioned. Someone else, when writing about the loss of their youth and the prospect of growing old might decide to present it in a morose, reflective or melan-

choly way. I chose to concentrate on the more base and reactionary aspects of the subject (read: sex, drugs and rock'n'roll) because I thought this would make the most interesting song. The line of the song that got the video 'banned' from MTV ("I'd sure look like a fool, dead in a ditch somewhere with a mind full of chemicals like some cheese-eating high school boy") contains a lot of the spirit of the song. If a 15-year-old dies sniffing glue – that's a tragedy. If a 30-year-old dies while on acid – that's a joke, a dark joke, but, still a joke.

The song was born while walking down the street one day. It was a sunny day and I had nothing in particular to do. At the time I was having a lot of trouble dealing with the very issues "I'm An Adult Now" is about. I was thinking about teenagers and how different their lives and motivations were from mine and the song just revealed itself to me. I took a couple more 'walks' over the next day or so, then sat down and arranged the lyrics in a logical order and because, as I mentioned earlier, I conceive the lines of a song musically, the whole thing was finished.

If I might change the subject briefly, one other thing I enjoy doing is shocking people, though not gratuitously. I just feel that if you really want to nail a point home you should use the biggest hammer you can find. In fact, that's the general approach of The Pursuit of Happiness. We're the last people who are going to stand up around on a dark stage and moan about how awful things are. We like to stand up there and figuratively slap the audience in the face in the hopes that they'll loosen up and try to have fun.

“Use the biggest hammer you can find.”

Of course, everything I've said in this column is, in a general sort of way, beside the point. I think that how or why a song is written doesn't matter much to the person listening to it. Ultimately, I believe people relate to music aesthetically, meaning they like the sounds or attitudes of a piece or their musical education predisposes them to a certain style. Some people, for example, don't care for loud, distorted guitars and even though the guitarist might be involved in something that is artistically viable, someone who isn't into that sort of thing won't likely care much about it. So, if I had to say why people like "I'm An Adult Now", I'd say because it's funny, it has a good beat and you can dance to it.

Finally, if I have any advice to songwriters starting out it's don't take any advice from other songwriters. That might sound glib, but, I think that songwriting is a very personal and individual thing and you really have to find your own way to make it work. Also, and this might seem too obvious, the only thing that matters is writing a great song, not what you say, how modern you are or what style you're working in, but that the song is as perfect as you can make it.

(Moe Berg is singer/guitarist/songwriter with the Toronto-based The Pursuit of Happiness.)

ARRANGING

TIME MANAGEMENT

BY RON BURROWS



As someone bordering-on-famous once said (referring to writing and arranging): "You're dealing with a creative process. And as with all other areas of the arts,

one needs inspiration in order to create."

As it turns out, anyone can have an idea, but if the idea can't be manually executed, and put into practice, then it serves very little purpose.

Last issue, I forwarded some suggestions on how to overcome writer's block.

This month, I've got some suggestions that could allow you more time to concentrate on the creative, rather than the mechanical, aspects of your arrangement.

And by mechanical aspect, I mean the part of the arranging operation that separates idea from paper. The physical act of writing it down. Hopefully, what follows will help you narrow the gap between idea and paper.

I talked with a few friends who are in the business as writers/composers/arrangers/martians/players, and there was one method that we all agreed was high on the priority list: time management.

When the juices start to flow, there are some people who can sit and write for days on end, without eating, sleeping, or drinking, but chances are they'll end up deaf before they get to the Ninth.

Very few of us are creative geniuses, so we have to take the realistic approach: when you're working on a lengthy project, estimate the amount of time that you think it will take, and break the time into segments. If you think the job will take eight hours, then break that time into three divisions: two of three hours, and one division of two hours.

I know that eight hours doesn't seem like a long time, and it isn't (in terms of a century). But when you're glued to your desk, straining your brain, for long periods of time, your creativity can diminish, and you start having doubts that the notes you're putting down actually relate to the chart.

It's better to leave the chart before you get to that point, while you're still relatively fresh. That way, you can return to it with the same attitude.

Nine years ago, I was doing a fair amount of arranging for a television variety series. It was a fairly common occurrence not to receive the material for an upcoming show until the last minute, and I'd end up writing and arranging for two or three days straight. (I had to stay straight, or I never would have finished the charts).

Anyway, I'd drag myself to the pre-record at the end of this writing marathon, and there were times during rehearsal that I wondered if it had actually been me who had written those very strange passages in those very strange places.

The moral of the story, at any rate, is that if

you do have the time to spare before the job is due, pace yourself.

Another way to get through a chart faster is by doing something called 'Brain Spreading'.

This keeps you involved in the chart, but moves you around inside it.

If you reach an impasse in your writing, and start to get frustrated with the section you're working on, then leave that section, and move to another section.

If that doesn't free up your brain-lock, then do something that doesn't really require hard thinking: write in bar numbers and rehearsal letters (you've got to do this eventually anyway), draw the double barlines to mark off your intro, make sure you've got the proper

chord changes in the verses and choruses, and that your codas and Dal Segnos are all in the proper places.

Going on 'Chromatic Patrol' is a useful exercise at this point as well. Go over the parts of the chart that you've finished so far, and check all your notation for possible missing accidentals. (You'll save time on the far end, and more importantly, save yourself from abuse by your copyist.)

This way, your mind has been freed momentarily from the original problem, and while not addressing the problem directly, you've continued working, and continued progressing with the chart.

If, when you return to the section that was

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Tips

giving you trouble, you still can't come up with something, move to another tune. Or better still, when nothing comes, get up and walk away. You need a break. And you can come back fresh.

Next method – put down and keep your first idea every time. When you've finished your rough draft, look at the different segments objectively, and critique them. You can tell yourself that 'it works', but you have to ask yourself 'is it any good?'. Now you can make necessary changes to upgrade a basically finished structure.

Last issue, I mentioned familiarity with the chart as one of the ways help clear writer's cramp. Familiarity with the recording studio process can help you in making decisions with your arrangement in progress as well.

It helps to become familiar with track assignments, recording techniques, outboard gear, and sound combination textures; and how reverb, delay, echo, and harmonizing can enhance and alter an instrument's basic sound. Knowing the capabilities of the electronics in the recording studio will make it much easier for you to decide how little, or how much, certain sections of your arrangement needs.

One final suggestion – when you've finished recording your track in the studio, take home a dub, and listen to it analytically. Follow along with your master score, and pick points where you might have done something a little different.

For instance, there might be a section where a different inversion in the string section would have given you more the mood you were trying to create, or leaving the horn shots out of a particular section would have been more effective than having them play.

If these weren't decisions made on the spot and changed in the studio on the fly during the session, then at least the next time you're faced with a similar situation while writing, you'll be confident enough to make the changes that will best suit the arrangement at home, based on your past experience.

SOUND & LIGHTING

LASERS AND MUSIC

BY L. MICHAEL ROBERTS



Lasers have been used successfully for many years now as special effects or accents to performances by musicians, dancers and in live theatre. The aim of this brief article is to give the reader a basic understanding of lasers and how they can be effectively used in entertainment presentations. Technical details of system and equipment operation have been simplified to spare the non-technical reader pages of jargon.

What Is A Laser

The word laser stands for Light Amplification by Stimulated Emission of Radiation. (Quite the mouthful!!). A laser is similar to neon lighting in that a gas trapped in the tube is excited (made to glow) by an electric current. While the neon produces a glow of light in all directions along the length of the tube the laser only produces a very thin powerful beam from one end of the tube.

Mirrors accurately positioned at each end of the tube and held in a constant parallel relationship bounce the light back and forth along the bore of the tube, allowing the light energy to build up until eventually a small amount of light is emitted from one end of the laser. Temperatures of the gas plasma inside the tube can reach over 2000 degrees Celsius!

Scanning Systems

The laser itself produces only a beam of light, a laser projector must be used to produce the effects which will be seen by the audience. A laser projector generally consists of a number of mirrors, prisms, wheels, filters and other optical devices which modify the beam: for example if the beam is sent through a rotating prism it will be broken up into its component colours and the coloured beams will sweep around the room or above the heads of the audience.

One of the most important parts of a laser projector is the scanning system. The scanning system consists of two very small lightweight mirrors mounted at right angles to one another on galvos. A signal to one galvo moves the beam horizontally and a signal to the other galvo moves the beam vertically. In this way fans of beams, geometric shapes and even words and pictures can be drawn with computer control of the galvos.

Types of Effects

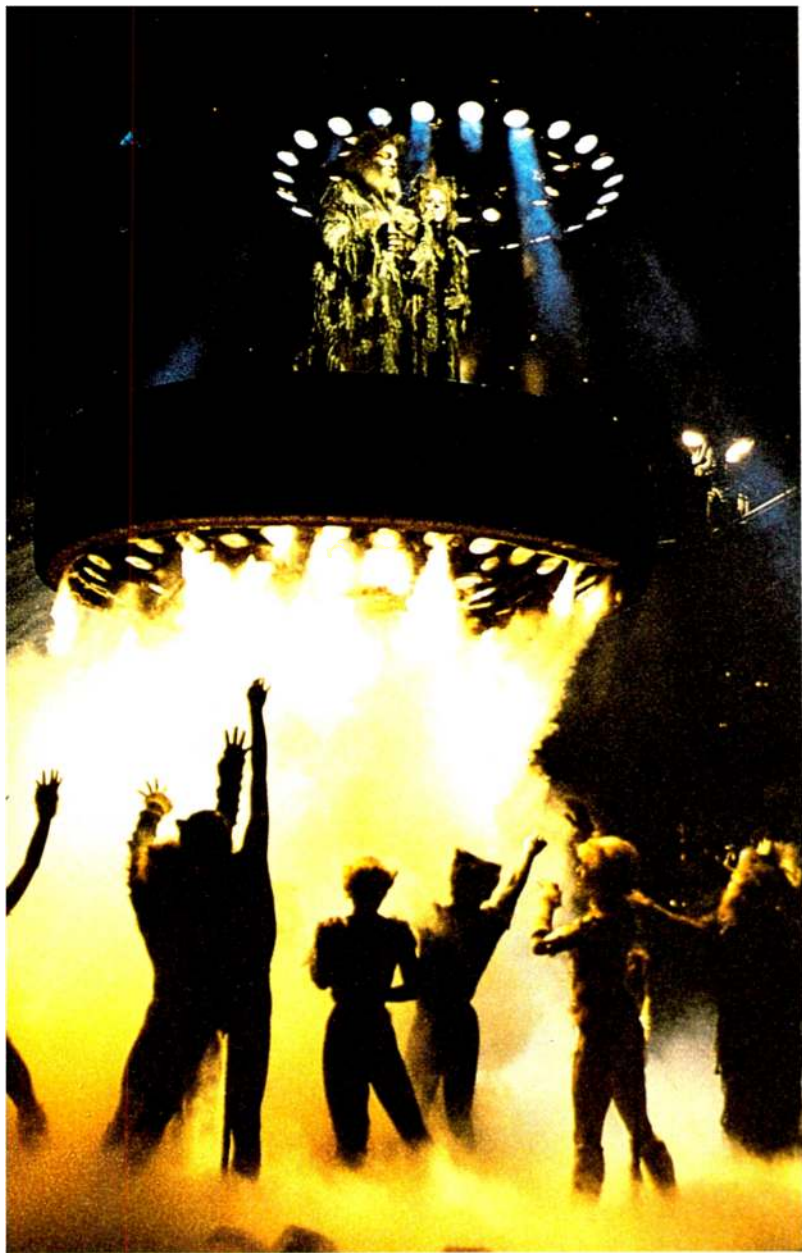
There are two main types of laser effects, screen effects and beam effects. Screen effects are images, shapes, nebulas or graphics which must be projected onto a surface (screen, backdrop, ceiling, scrim, side of a building) to be visible. This type of effect relies on the surface scattering a portion of the light back towards the audience for the effect to be visible. This type of effect relies on the surface scattering a portion of the light back towards the audience for the effect to be visible.

Beam effects rely on the particulate matter in the air (smoke, dust etc.) to scatter a portion of the light towards the observer; thus the laser beam moving through the air or bouncing off mirrors creates the effect. Due to the high cost of programming graphics and animation sequences and the technical complexity of graphic presentations, most bands opt for beam effects.

Graphics and Animations

Graphic effects can be as simple as projecting the band's logo onto the backdrop or as complex as a 30 second animation sequence. The projection of a graphic can add a great deal to the performance. It can be used to identify the band before they arrive on stage or at the end of the show to create excitement before the encore.

Animation sequences can complement the performance of a song that has a strong narrative line or central character. Most laser animations use a different technique from film animations. In a film, 24 different frames must



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Tips

be projected each second. In laser animation, a technique called "key-frame" animation (as distinct from true animation) is often used. In key frame animation only eight to ten key frames are projected per second with each frame being projected two or three times to makeup the 24 frame rate. Laser animations are generally done this way as it takes a skilled programmer between two and four hours to create and edit each frame of animation.

Beam Effects

Beam effects can give a lot of excitement with minimal programming costs. Since most beam effects are generated in hardware or stored in software libraries, they can be called up and played in time to the music. Beam effects also leap off the stage over the audience's heads and allow the performers to reach out into the audience and draw them into a performance.

For example, with Saga, during a slow ballad Mike Sadler would sit on a simple wooden stool downstage centre with an acoustic guitar. Dim purple floor lights were used for visibility while the main lighting effect came from a four watt laser projected onto a slowly rotating mirror ball. Shafts of aquamarine light would move slowly from the upstage centre out into the first few rows of the audience "carrying" the emotion of the song out into the venue.

A more dynamic effect used with Saga was the projection of a sheet of laser from upstage centre (behind the drum kit) which was modulated in time the syn-drum intro to "how long." This gave two effects at once; the projection of a rippling sheet of light emphasized the syn-drum notes and the shadows cast as the drummer (Steve Negus) moved his arms through the sheet.

Beam sequencing in conjunction with drum solos or percussion breaks is also very popular and effective. Beam sequencing is an effect where the laser beam is switched from position to position in time to the notes of the music. These positions may be places on the back wall three meters above the last row of the audience or they may be mirrors which re-direct the beams onto the stage, performers or other safe areas. Images In Vogue have used this effect very well in conjunction with the electronic percussion breaks in some of their songs; as have Platinum Blonde with the song "It doesn't really matter."

Lasers In Videos and Films

One of the most cost effective ways of using laser special effects is in videos or films. When using laser effects in videos more time can be allocated to designing effects to complement the mood of the song. The effects are also more cost effective as they only have to be performed once to reach an audience of thousands. Laser effects can also give that special look to a scene such as when George Oliver meets his 'Dream Girl' in the Dream Girl video.

Lighting For Lasers

Even though the beam from a ten watt laser is much more visible than a ten watt light bulb, some care is still needed in lighting when using lasers. Lighting used with a laser should be low and at right angles to the direction of the beam projections. This will insure that the audience will not see any other lights in their field of vision other than the laser beam. Deep saturated colours such as purple, dark blue and dark

green should be used and light levels should be kept low. Lighting designers will want to work closely with the laserist to determine appropriate colour combinations and brightness levels. If it is essential that the audience see a performer during a laser effect, lighting the performer from above with a single 1Kleko seems to be most effective.

Laser Safety

It is important that all safety precautions be observed when working with lasers. The human eye sees a laser as a "point source" and focuses the beam onto a very tiny area of the retina. The medium and high power lasers used in rock shows can instantly burn a hole (lesion) in the retina and can cause partial or even total blindness. In Canada it is especially important not to scan any laser effects onto the audience without specific approval of the government who will first determine if the effect is safe. In the U.S. the rules are even more stringent, while in South America standards seem to vary from venue to venue.

For further laser safety information contact: Occupational Radiation Hazards Division, Radiation Protection Bureau, 715 Brookfield Road, Ottawa, ON K1A 1C1

(L. Michael Roberts originated the traveling laser show business in Canada over eight years ago. He has performed for Expo '86, Queen Elizabeth II; and with Saga, New Regime, Laura Branigan, FM, The Spoons, and many other Canadian and international artists as well as many of Canada's top corporations.)

RECORDING

MY HOME STUDIO

BY BENJAMIN RUSSELL



Back in 1981, when I got fed up with renting unfamiliar gear to record basic demos showing what my songs should sound like, there wasn't a lot of

choice as to which way I could go in setting up my own home studio. There were a couple of 4-track cassette machines available (made by Tascam and Fostex). A larger budget could have bought me reel-to-reel 4 or 8-tracks by the same companies. Going on up the line, I knew that some pros had their own 16 or even 24-track studios on which to work out their ideas but that was way out of reach for me.

I considered all my options carefully. I knew I needed some other stuff as well since I intended making music on my own. I decided on a Tascam 144 (later replacing it with a model 244) 4-track cassette, a Korg mono synth to put down basslines and effects, a non-programmable analogue Korg drum machine, a Roland Saturn organ, an Audio-Technica condenser mic to supplement the Shure dynamic which I'd been using on stage, and a Boss compressor guitar pedal. That was the extent of my budget. There was no money left over for even a reverb built into my Roland

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Cube guitar amp and put the whole system through my home stereo to monitor as I went along. Budget being as important as it was, if they had been available then, I would probably have bought one of the small, battery operated cassette machines which are now manufactured by Fostex, Tascam and Yamaha.

This set-up may sound primitive, and indeed it was, but using just this gear and my guitars, I made my first independent single at home. Being punk oriented music, the crudeness of sound wasn't a major obstacle but more importantly, I had the gear right there so I could work when inspiration hit and I didn't have to watch the clock while trying to be creative. That's really the whole point of having a home studio, not necessarily to cut a record, but to have the freedom to create, to capture and expand upon the kernel of an idea before it can escape into the ether.

The way I worked in the beginning was to record effects on the tracks as I went along. It's pretty limiting when you come to the mix because you can't really change anything but if you don't have many units and you want different effects, you make do. I used the compressor pedal to keep my levels under control (you have to be careful not to overload the tape when working with cassette recorders). Sometimes I recorded guitars directly into the mixer and sometimes I would close mic them in the room. Because of noise considerations (not wanting to disturb the neighboring apartments too much), I couldn't monitor at very high levels. In fact, the loudest sounds coming from my small studio were vocals. To avoid leakage, I monitored the basic tracks on headphones while singing the vocal lines. I'm sure my neighbours, who couldn't hear the music but could hear me belting it out, must have wondered what was going on! Actually, neighbours are an important consideration when setting up a home studio and sound-proofing can be important in keeping their noise out as much as keeping yours in.

As time went along, I gradually upgraded and improved the studio, adding delay lines, reverbs, programmable drum machines, sequencers, synths and more synths, sync boxes, extra mixers, and so on. By the time I made my album for RCA in 1984, I was using the studio for preproduction work. I used Roland and Korg synths and sequencers and an Oberheim DMX drum machine. These were integrated into my studio set-up by putting a sync tone on tape and running them live into the mix. I would put down ideas on tape, take them to my producer, who would comment and make suggestions, and when it came time to go into the big 24-track studio, I had every part and vocal line pre-arranged so I could put them down quickly (not to mention economically - time in the big studios is expensive.)

I'm in pre-production now for a new album and things have changed a lot in my home studio. It's really been MIDified lately, with the addition of Korg, and Casio synths and expanders, a Roland MIDI drum machine, and various sync and MIDI thru boxes, all of which are controlled by my Commodore 64 computer using Syntech and Dr. T's music sequencing software. I finally upgraded to a Fostex 8-track recorder and when taking MIDI into consideration, the number of tracks available to me has increased exponentially. I'm particularly pleased with my new MIDlverb digital reverb, and I

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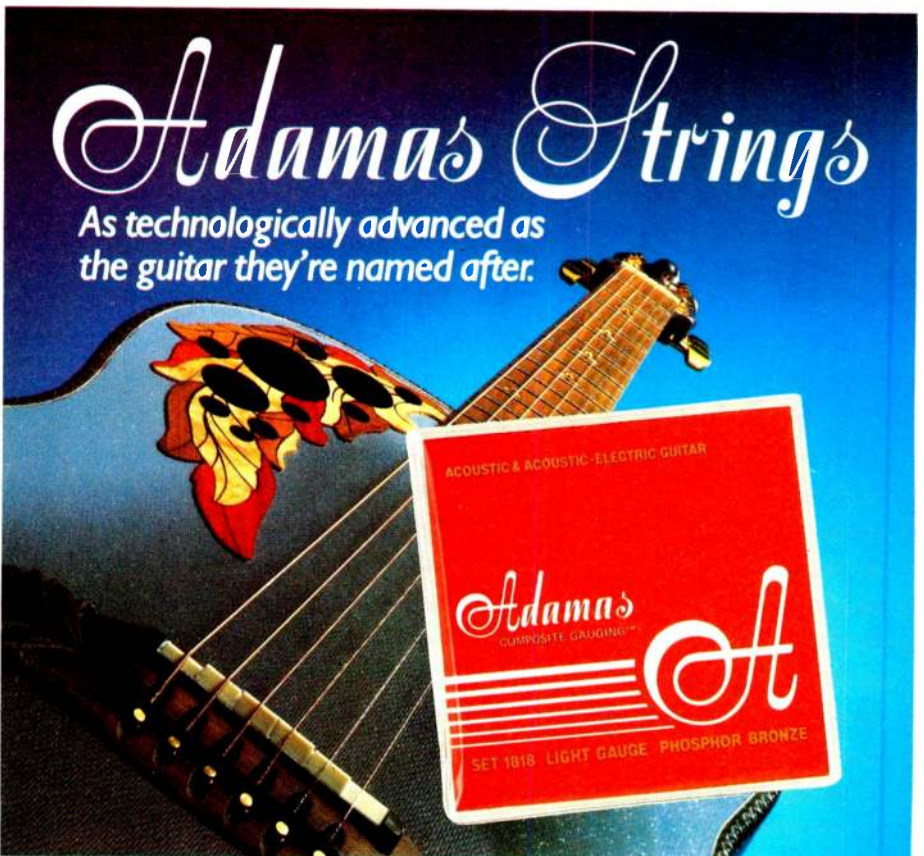
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enjoy the computer for a lot more than just music - I'm using a word processor on it to write what you're reading right now.

I've had quite a bit of experience with various aspects of recording and making music in general. Until quite recently, I was one of those people who would have said technology could accomplish anything, but you still have to remember it's people who make music and not machines. I say use them - don't let them use you.

(Benjamin Russell is CM product specialist, now working at Saved By Technology Studio in Toronto).

BUSINESS

DEVELOPING A NEW ARTIST

BY CHRIS RISTIC



The initial stages of a new artist's development tend to leave a long-lasting imprint on both the public's perception of the artist(s) as well as within the creative attitude of the

artists themselves. Although this stage may initially have only a local impact (Canada can be considered local relative to the international record market), it is a period in which long-lasting influences and directional objectives are strongly reinforced. Due to the overwhelmingly competitive nature of the recording industry, this is an area which has been left to individuals who take on the task of acting as an artist's personal manager. Record companies are in a position to demand more and more from new artists before even considering the large investment and high risks inherent in new artist recording contracts. The artist's management assumes responsibility for developing an artist to the point where the perceived risks in the eyes of the record company have been reduced to an acceptable level.

There are a wide variety of managerial styles and approaches to developing a new artist. Although the stereotypical fast-talking huckster in his traditional form seems to be obsolete, there is an element of salesmanship which can't be overlooked. The most in-demand managers tend to be those who have established connections within the music industry. They have usually had some level of past success and as a result are able to make personal presentations to their contacts. People, including record company execs, prefer to deal with people they know and get along with. If you don't have any contacts you have to make them and it takes time. Influential people in the music biz are bombarded with calls, requests, and invitations, so patience is important. In the early stages you have no track record, no credibility, and you could be a closet nitwit to boot. Having a good product is really the only thing that may save you at this stage of the game.

Some managers have been successful at

developing the entire concept; from musical style, image, to personalities, and then simply finding people to play the roles. Others have stumbled across acts which they take on and promote more or less, as is. A combination of these two extremes is, of course, the usual case. There has to be something special happening right from the start, but offering direction and an objective on the development of the artist's ideas is an important managerial function.

AZUMUVE Management came into existence as a result of meeting Maggi Borg, and hearing a rough demo of a couple of songs which I felt sounded very fresh and unique. Soon after, I saw her perform at a Queen West club and was totally blown away by her voice and stage presence. I knew she was destined for superstardom. I then met her partner, Angel Lopez the wild Mexican, and together they laid out a detailed description of what they wanted to do both musically and visually as BAMBI. At the time, I was completing an MBA in Management Science and Accounting, and the direction that it was leading me into didn't appear too exciting. So, I raised some cash and we went into Wellesley Studios to record a few demos. Things went so well that the Wellesley Studio boys, especially Jeff McCulloch, who's been an instrumental part of the project, became enthusiastic supporters and we ended up with seven record quality songs.

During this time, in search of a fresh objective on the material, a demo tape was sent to Sigma Sound Studios in New York. A couple of key people then really turned on to the material and as a result BAMBI was able to mix a couple of songs in their studios. Upon returning, we started looking into the possibility of making a video and met up with Edgar Eggar, whose film production company, Altered Images, was considering getting into the music video market. Edgar knocked himself out through the planning, production, and editing stages to ensure BAMBI a first class video for "Ole". For their live show, BAMBI and Adam Little of Memory Bank, collaborated on a live performance video presentation.

Following the release of BAMBI's debut album, *BAMBI...Rock On*, the workload got heavy, and I was fortunate to meet with Peter McFadzean, who was thoroughly convinced of BAMBI's potential (an important prerequisite), and he became assistant manager. His enthusiasm, insight, and hard work have made him indispensable to the progress of the project, and due to the response and resounding impact BAMBI is creating, we've both had to delve into everything from delivering invites to discussing contracts, networking as we go along.

We like to work within a loose, but well-planned structure, which allows the artists the freedom to be themselves. At the beginning it is very important that it be developed and nurtured in a way which allows it to take on its own shape and direction, and then applying some muscle. Too often an artist is pressured into a direction where he or she feels uncomfortable or is unsuited, or becomes a caricature of themselves. Discover the artist's "niche or buzz," work on their flaws, and strengthen their good points. Don't be afraid to take chances.

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For a free catalog of Korg products, send your name and address, plus \$1.00 for postage and handling, to: Erikson Music, 378 Isabey St., St. Laurent, PQ H4T 1W1 © Korg USA 1986

DDD-1



World Radio History

Tips

product lies in the ability to differentiate it from all other artists and songs in the marketplace. The song is the product; videos, image, live performances, etc. are simply support services designed to draw attention to the songs. Although it may appear that major record companies, with their huge resources, are able to sell any song to the public; selling your song(s) to a record label is a different matter. No amount of sales talk is going to sell them on songs they don't respond to. This doesn't mean one should focus all efforts on pleasing record companies. In fact, if you feel your music has a significant potential market, it's wiser to initiate an impact yourself. Self-promotion at first can provide an opportunity to further define your image and find your market. It also provides record companies with an initial market survey which may give them a better insight into its potential. But eventually management should be sought after. Who wants to deal with too many cooks, or kooks who can't agree and make solid decisions.

Live performances, especially when showcasing a new band, require a great deal of planning and effort. Although many people may be interested in seeing a new band, getting them to come out to a performance can be a difficult matter. BAMBI have been successful by presenting their performances as special events, attracting an average of 500 to date. Promotional materials are sent out to key people in the music industry, the media, and certain segments of the general public. Follow-up calls, offering additional information and reminders are very helpful.

Channelling abilities and talent is key in launching a new band. BAMBI's debut album, *Rock On*, is self produced; they've art directed their own video, designed their album cover art and promotional materials, and Maggi has choreographed dance routines for their live performances, utilizing her dance background. She puts her four-octave vocal range to use through dynamic vocal melodies, and the quality of her voice, powerful yet pure, always draws attention with the inflections and nuances of her sound. Her lyrics are mysteriously thought-provoking, and manage to avoid the redundancy found in many pop songs. The compositions are essentially dance-oriented pop arrangements, but carry the edge of being spontaneous and unpredictable, to convey emotions and raw feeling.

The individuality, professionalism, and talent of BAMBI and affiliates, has in four months of exposure, brought us to a point that often takes years to accomplish. By developing the band's sound and image, AZUMUVE Management and BAMBI were able to present a complete and polished product at a showcase in August at the Diamond Club. Six hundred persons from record companies, media, and the general public showed up and, as a result, we've had incredible response in the forms of national airplay on radio and television, interviews, record sales, and the interest of many major record companies and prominent persons in the industry. I think the uniqueness, strength, musical ability, and fascinating visual presentation of the band, as well as the intelligence of their characters, has been a welcomed emergence in the music scene. All indications point towards a bright and successful future for the band. And I could use the money...



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Hi folks, ol' Techs here with hot news.

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Product News

DIGITECH PITCHRIDER 7000 MK II

The Pitchrider 7000 Mark II is a brand new product that represents an improved version of the IVL 7000 series product incorporating new software updates plus accessories.

Essentially a pitch recognition device for guitarists, the Pitchrider 7000 Mark II will recognise, assimilate and finally translate any electric guitar signal into MIDI a computer language that allows any musician to control other MIDI based compatible devices such as drum machines, sequencers and synthesizers from one single source.

In operation it's possible for each guitar string to be assigned to its own separate MIDI channel and, the ability to sound like more than one instrument playing in real time.



Now the guitarist can harness and control MIDI based products from the guitar itself without sacrificing an entire style that has taken the player years to develop.

String bending is possible with the Pitchrider.

For more information, contact Heint Electronics, 16 Mary St., Aurora, ON L4G 3W8.

NEW SOUNDTRACS MIDI SERIES

The Soundtracs MIDI Series is an "in line" format with either 16 or 24 input/output module main-frame with 16 track monitoring and 16 sub groups.

Designed primarily for keyboard workshops the MIDI Series has 32 or 48 MIDI controlled inputs with additional MIDI

control on four auxiliaries, plus eight optional MIDI controlled effects returns.

The Soundtracs MIDI Series does not require an external computer to function.

The built-in micro-processor enables straight forward programming of the console which

may be designated to any of the 16 MIDI channels currently available. Additionally, control of external MIDI effects may also be programmed from the console.

For more information, contact Omnimedia, 9653 Cote de Liesse Rd., Dorval, PO H9P 1A3.

PEATE TAKES ON HOLMES LINE

Peate Musical has recently been awarded the exclusive distribution of Holmes amplifiers and sound systems in Canada.

The power range of the Holmes line extends from 20 to 150 watts RMS. Mixers and mixing modules are available with four to twelve channels.

MODEL TECH 75RCM

The Tech 75 RCM delivers 75 watts RMS through a 12" Celestion speaker. Features include 4 band EQ, channel switching, 18 gauge steel mesh grill, and angled speaker baffle.

The amplifiers' most distinctive feature is its unique distortion circuit known as Dual Variable Parameter (DVP).

This circuit, found in all Holmes guitar amps, has a cascaded threshold triggered feedback loop which results in a constantly overdriven output signal. This simulates the harmonic content of tube amplifiers.

Peate Musical Supplies Ltd., 8355 Labarre St., Montreal, PQ H4P 2E8 (514) 733-5367.

NEW FENDER 2235 POWER AMP

The Fender 2235 utilizes a unique protection system design which allows maximum output levels into a reactive load (like a speaker) yet provides protection from continuous short circuits, the prime cause of speakers being destroyed by the power amplifier. When the 2235 is in the Bridged Mode this protection circuit is crosscoupled, giving an equal level of protection to the speaker system.

The Fender 2235 can run in either Stereo or Bridged Mode. In the Bridged Mode the amplifier is capable of 700 watts into 8 ohms.

The 2235 can be upgraded by the addition of XLR input connectors. The XLR Accessory Kit (part number 70-2202) provides two (2) male and two (2) female XLR connectors which easily install on the 2235's back panel and plug directly onto the circuit board.

For more information, contact Tartini Imports, P.O. Box 279, 530 Davies Ave., Port Coquitlam, BC V3C 3V7.

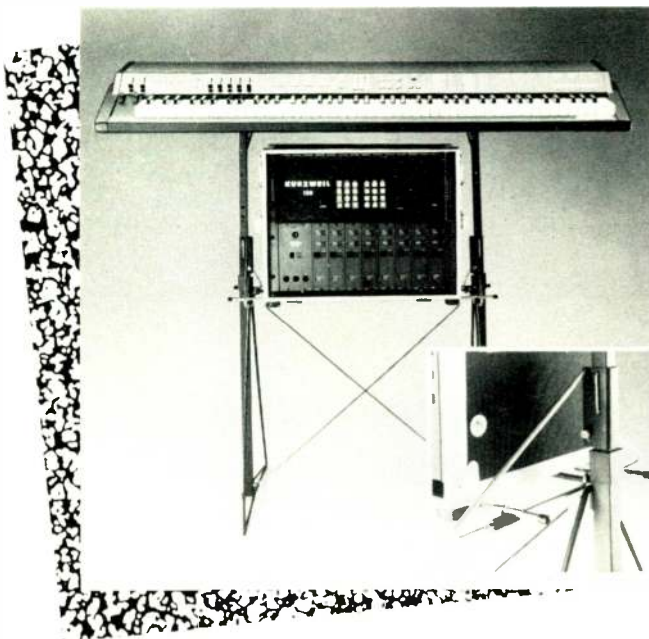


INVISIBLE PRODUCTS EXPANDS STAND LINE

Invisible Products, manufacturer of a wide variety of Keyboard, Amp and Rack stands has announced the availability of the MIDI Shelf Kit. The kit contains a set of adaptors and rack supports capable of holding MIDI modules and other rack equipment.

The MIDI Shelf Kit is compatible with Invisible's existing KB Series stands and new Triple Tier Keyboard stand. The kit comes in both black epoxy and nickel finishes.

For more information, contact Exclusive Musical Products, 2100 Ellesmere Rd., Suite 211, Scarborough, ON M1H 3B7.



DIGITAL WAVE SYNTHESIZER

The Ensoniq ESQ-1 Digital Wave Synthesizer is a complex-waveform synth and multi-track MIDI sequencer in one compact instrument. Its extensive voicing, sequencing and editing capabilities make it the ideal central instrument for live performance and MIDI studio work, says an Ensoniq spokesman.

The ESQ-1 is an 8-voice polyphonic, polytimbral synth with 3 oscillators per voice. There is a choice of 32 multi-sampled and synthetic waveforms for a variety of sounds and effects. Included are sampled waveforms of piano, voice and bells.

Choosing programs is simplified with ESQ-1's 80 character fluorescent display. The display shows 10 programs - by name, not just number - at any one time. There are 40 programs on board with an additional 80 cartridge programs available, giving you instant access to 120 sounds.

ESQ-1's on-board sequencer features eight discrete polyphonic tracks and the ability to assign each track its own program and MIDI channel. It also features auto-correct to 1/32 note triplets, metronome, auto-locate, and mixdown facility for balancing tracks and stereo panning. The internal storage capacity is 2400 notes, cartridge expandable to 10,000 notes.

For more information, contact Kaysound Imports, 6969 Trans Canada Hwy, Suite 123, St-Laurent, PQ H4T 1V8.

ONLINE PUBLISHING OF SYNTH SOUNDS

The public domain area of SynthBank has arrived, featuring sounds for Casio, Ensoniq, Roland, Chroma, Sequential,

Emu, Oberheim and Fairlight.

In addition, SynthBank is now serving as an on-line dealer for the software necessary to upload and download SynthBank sounds. This currently includes OpCode, Digidesign, Mark of the Unicorn, Textures, Key Clique, and Ensoniq Software librarians and waveform editors.

Additional areas of SynthBank scheduled to follow include Sound Showcase, where authors can show their wares; Shopping Area, for purchasing sounds from major artists/programmers; and

Ask a Technician, a technical forum for problem solving.

According to Bryan Bell, founder of SynthBank, the service is currently seeking to publish sounds by additional authors, and to sub-publish sound catalogs and software. Dealers wishing to become downloading sites and new subscribers are also encouraged to contact Bryan Bell, on-line via PAN "Synthbank," MCI Mail "Synthbank," IMC "Bell-U's" or Well "BBell," or to call Bill Hartman at (213) 876-8609.

THE COPYIST FROM DR. T.

The Copyist is a publishing-quality score editing and printing program for the IBM-PC/XT/AT family of computers. It requires MS or PC DOS, 256K of memory, and a Hercules or color-graphics display card. Printers currently supported are the Hewlett Packard Laserjet+, HP Inkjet, HP or Roland plotters, and Epson dot-matrix printers. Additionally, a new high-resolution Epson printer driver has just been added.

The Copyist is designed to

allow the user to easily enter even the most complicated score or leadsheet. It contains a full selection of music symbols.

Editing features include flexible copy, move, insert, and delete commands. These may be used with individual notes, groups of notes, or whole pages. Text mode allows you to place lyrics, playing instructions, or a complete document anywhere in the score. Musical symbols include bass, treble, and alto clefs, ties, complex beaming, dotted notes,

repeats, sharps, flats, double sharps, and more. All symbols and commands are accessed through a very natural set of neumatic commands directly from the computer keyboard. The Copyist also supports the Microsoft mouse. Entry of notes by moving the mouse to position the cursor and entering notes and symbols from the computer keyboard makes for an efficient method of score entry. A music-keyboard-simulation mode has been provided which allows you

to enter notes directly from the computer keyboard at a standard spacing.

The Copyist will currently both read and print files from Roger Powell's Texture and Octave Plateau's Sequencer Plus programs. It will also soon be able to play scores and portions of scores via the Roland MPU-401 MIDI interface.

For more information, contact Musicware Distributing, 1166 Eglinton Ave. W., Toronto, ON M6C 2E3 (416) 785-3311.

Product News

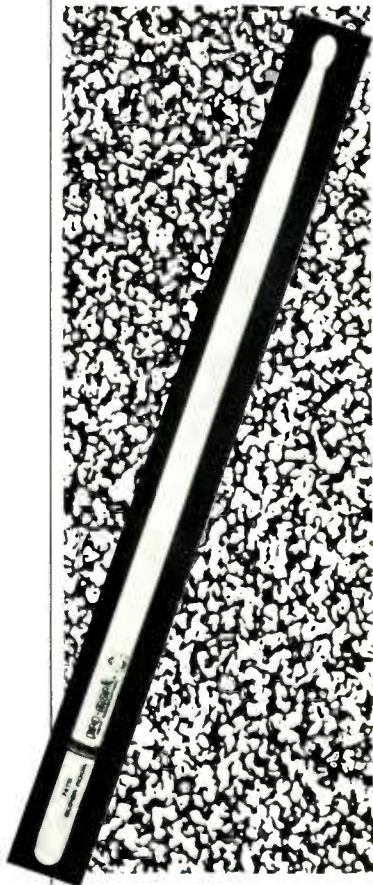
NEW DRUMSTICKS FROM PRO-MARK

Pro-Mark Corporation has announced the addition of two new drumstick models to its stick line.

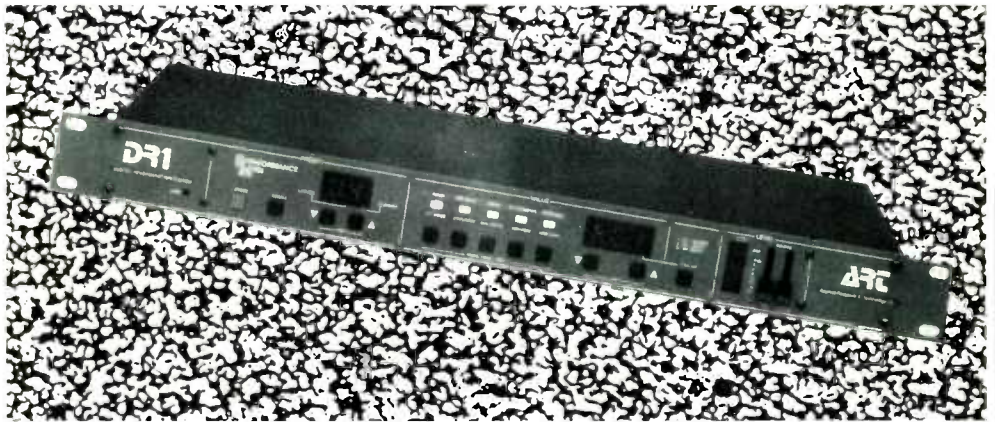
1) The new, oak 747B Super Rock is 15 millimeters in diameter (5B thickness) and 16 3/4 inches long as opposed to the standard 747 which is 14 millimeters in diameter and 16 1/4 inches long. It is available in wood and nylon tip models and is designed for those drummers who want a longer stick for extra reach, coupled with long lasting oak wood.

2) The oak Billy Cobham 767, previously made with a wood tip only, is now available with a nylon tip. The 767, which measures 16 millimeters in diameter and 16 inches long, features a short taper (thick neck) available in white oak only.

For more information, contact Calato Mfg., 1-8407 Stanley Ave., Niagara Falls, ON L2E6X8.



VERSION 1.2 SOFTWARE INTRODUCED FOR DR1 REVERB



New software for the ART DR1 digital reverb incorporates performance MIDI control to the popular rack-mounted effect. The updated software gives the user real-time control over any two values via MIDI controls like key

velocity and modulation wheel. The DR1 can not be operated in tandem with a second DR1 while saving preset information and recording changes on a MIDI sequencer. The Version 1.2 also adds a flanger chorus, a "preset"

sequencing feature and 10 new factory presets.

For more information, contact Yorkville Sound, 80 Midwest Rd., Scarborough, ON M1P 4R2.

PROGRAMMABLE LIGHTING CONTROLLER

SUNN has announced its new programmable lighting controller, the PLC 816. The PLC 816 combines 1986 technology adapted from the synthesizer, drum machine, computer and stage lighting design schemes. SUNN developed a multiplexing system for the controller dimmer interface (SUNNPLEX) which allows the use of a standard three conductor mic cable for all connections. The PLC 816 also uses the three SUNNPLEX interface system.

The PLC 816 will store in its memory 99 lighting scenes or cues. An idea borrowed from drum machines is that of being able to arrange these 99 lighting scenes into "songs", which are user programmable sequences of scenes. In addition to the "song" mode, a lighting designer can arrange the scenes in numeric order and step through the "cues" in a 1-99 order. Depending on the number of scenes within a "song", the memory could hold as many as 100 "songs".

The MIDI implementation gives the user the capability of storing a complete lighting show on a track of a multi-track computer sequencer. By playing back the music and performing the lighting changes, the MIDI output will send all parameter and programs changes to the computer.

For more information, contact Tartini Imports, P.O. Box 279, 530 Davies Ave., Port Coquitlam, BC V3C 3V7.

BBE INTRODUCES TWO NEW MODELS

Barcus Berry Electronics recently introduced two new BBE models to the pro sound and M.I. markets. The 802 Professional Model is used for broadcast and recording applications and the 402 was developed specifically for on-stage and other M.I. applications.

The BBE process helps eliminate distortion and helps restore the natural balance among fundamentals and overtones, says a BBE spokesman. The BBE process continually compares the original sound material with the calculated output of the

speakers. It anticipates and corrects muddiness and harshness, bringing greater clarity and separation to vocal or instrumental work. With 42 patent claims, BBE has a variety of applications—from analog to digital, on audio or videotape, LPs, compact discs, in broadcast and live sound reinforcement.

In the recording studio, BBE can be applied to individual tracks of a multitrack master or to an overall mixdown. BBE is not an encode/decode process, so there is no need for special playback equipment. The signal, when

processed, is immediately available for playback through any sound system. And the on-the-air tests have proven BBE's compatibility with the type of compression and limiting equipment normally used in broadcast, says the spokesman. "It can significantly improve the audio quality of any radio or television transmission."

For more information, contact Daymen Audio, 3241 Kennedy Rd., #22, Scarborough, ON M1V 2J9 (416) 298 9644.

Straight Talk

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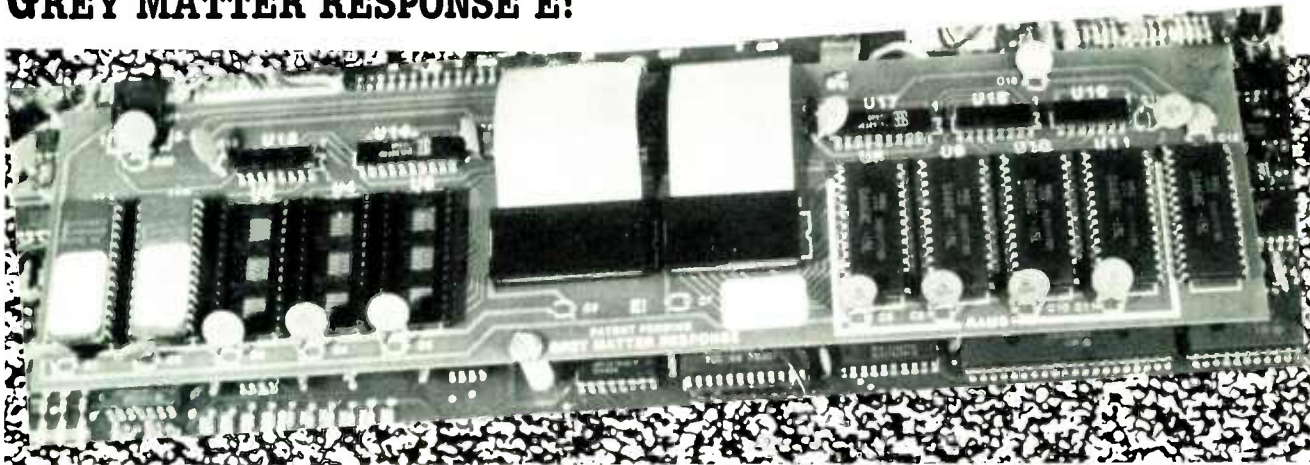
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Author of "Some Straight Talk About The Music Business," columnist for *Crescendo* magazine and Music Career Consultant.

Straight Talk

1540 Victoria Park Ave., Suite 311, Scarborough, ON M1L 4S1 288-1034

GREY MATTER RESPONSE E!



Grey Matter Response has recently announced version 2.0 of E!. It features several new enhancements that promise even more satisfaction to DX-7 owners. Developer Steve Kellogg has added functions that fatten a user's existing DX-7 sounds. The new random detune and stack modes double the number of voices responding each note played.

Version 2.0 offers a 320 RAM (with function data) and 256 ROM sound storage library. This internal update turns the DX 7 into a controller keyboard, with the ability to filter and merge selected MIDI events. Sixteen keyboard configurations may be stored as presets, for use in the studio or live performance.

Microtonal tuning of 16 user definable pitch sets (.341 cents

resolution) adds a new dimension to musical expression and will offer both musicians and researchers tremendous control "between the keys."

The installation of E! is a simple procedure, but it is recommended to have a qualified technician do the work. The board sits firmly mounted inside the DX-7, requires no external modifications, and does not void the DX 7's

original warranty.

For more information, contact Musicware Distributors, 1166 Eglinton Ave. W., Toronto, ON M6C 2E3 (416) 785-3311.

RAPCO ANNOUNCES "DB-100" DIRECT BOX

Rapco Cable and Lighting has just announced the release of their new direct box, the DB-100. The DB-100 Direct Box utilizes a High Z to Low Z transformer and a ground lift system housed in a heavy duty chassis.

An instrument level input, the DB-100's rated frequency response is 30 Hz - 40 KHz. Instead of the usual rocker switch used to accomplish ground lift on most direct boxes, the DB-100 features a separate instrument input jack which lifts the ground on the instrument. By eliminating the rocker switch, the chances of mechanical failure are greatly reduced. The heavy duty die cast aluminum box was designed to meet, and beat the rigours of professional "road use" applications.

For more information, contact Erikson Music, 378 Isabey, St-Laurent, PO H4T 1W1.

NEW AKG DIGITAL REVERB AND EFFECTS UNIT



AKG Acoustics has announced that the ADR 68K Digital Reverb and Effects Unit is now available. The ADR 68K includes plate,

chamber, room, and hall reverb algorithms, two split programs (plate/hall and room/room splits), as well as reverse reverb. The

ADR also has eight seconds of 16 bit, 15 kHz sampling, which can be broken up into four pieces of two seconds each. Two two second samples can be played back into one of the reverb programs in the ADR, as well. Samples may be edited for start and stop points, then triggered by the audio inputs, by impulse trigger jacks located on the remote, or by pressing the manual play buttons. In the near future a 32 second sampling memory upgrade will be available as an option for the ADR 68K.

The ADR 68K is a completely software based device. Future programs will be integrated by adding eeprom chips. All functions of the ADR 68K are controlled via the remote, which has a large character display with adjustable viewing angle. The machine has two inputs, four outputs, full MIDI implementation, and user program storage on removable data cartridge.

For more information, contact: AKG, Phillips, 610 Milner Ave., Scarborough, ON M1B 1M8 (416) 292-5161.

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- M/J '79** - Rush, Valdy, Randy Bachman, Making A Demo, Summer Festivals, Drummer's Choice.
- J/A '79** - Gino Vannelli, Sylvia Tyson, Phil Nimmons, University of Toronto Jazz Ensemble, Copyright Law, Street Musicians.
- S/O '79** - Domenic Troiano, Prism, The Irish Rovers, Moe Kottman, Canadian Studio Guide, Keyboard Combinations.
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- M/A '80** - Triumph, Record Piracy, Jerry Doucette, Ginette Reno, Tom Mawhinney, Show Playing for Guitar, Buddy & The Beys.
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- J/A '81** - Bruce Cockburn, Loverboy, Offenbach, Tommy Ambrose, Paul Horn, The Teddy Boys, Building a Fretless Bass.
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- N/D '81** - Rush, Don Francks, Bob Federer, The Wilno Express, Powder Blues Horns.
- J/F '82** - Toronto, Guddo, Lenny Breau, Marek Norman, Spotlight on Halifax.
- M/A '82** - Saga, David Mcley, B-Girls, Pat LaBarbera, Battery.
- M/J '82** - Chilliwack, Shari Ulrich, Performing Rights, Songwriters Market Guide, Daniel Lavoie.
- J/A '82** - Tommy Hunter, Bryan Adams, Leroy Sibbles, Performing Rights, Chris Kriekie.
- S/O '82** - Dianne Tell, David Wilcox, Doug Bennett, Linda Manzer, Anvil.
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- J/F '83** - Payola\$, Kate and Anna McGarrigle, Figgys Duff, Mary-Lu Zahalan, Shopping for a Cassette Deck.
- M/A '83** - Rough Trade, Rob McConnell and the Boss Brass, Dick Darron, Terry Crawford, Sam Moon.
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- J/A '83** - Headpins, Carroll Baker, John Kay Luba, Canadian Resonator Guitars, Garrison Brothers.
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- M/A '84** - Men Without Hats, Geoff Edmunds, Tommy Banks, Spotlight On Montreal - Part II, Special Five-Year Index.
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- S/O '85** - M + M, Spotlight On Vancouver, CM Lighting Guide, Electronic Percussion Accessories.
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- M/A '86** - Bryan Adams & Jim Vallance, The Radio Promo Game, Your Future in Music, Focus on Pro Keyboards - Part II.
- M/J '86** - Invade the U.S., Glass Tiger, How to get a Record Deal, MIDI Hasn't Killed the Guitar.
- J/A '86** - LUBA, 54 40, Musicians Money, Cover Bands, Computer Music Revolution.
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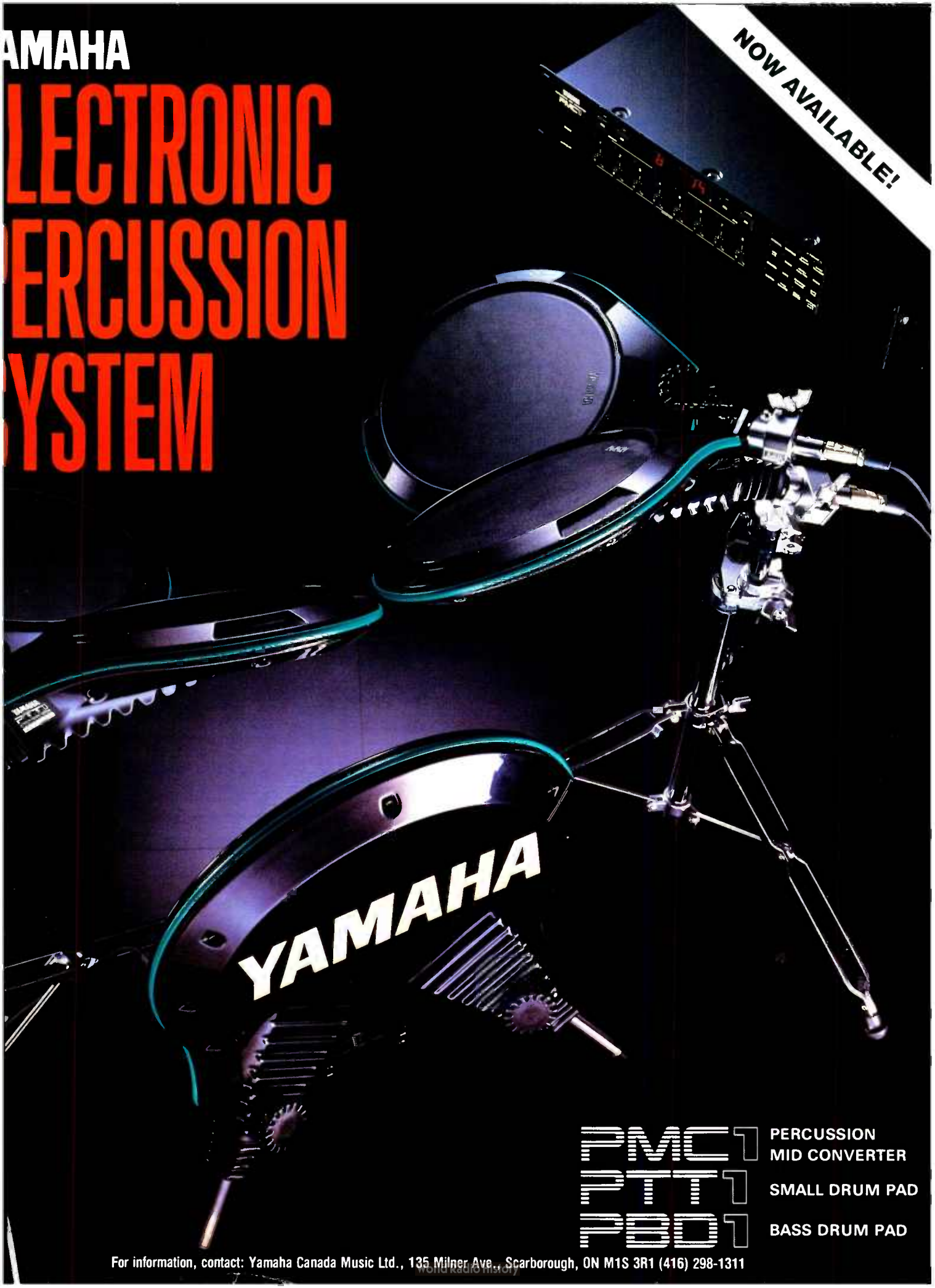
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