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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.

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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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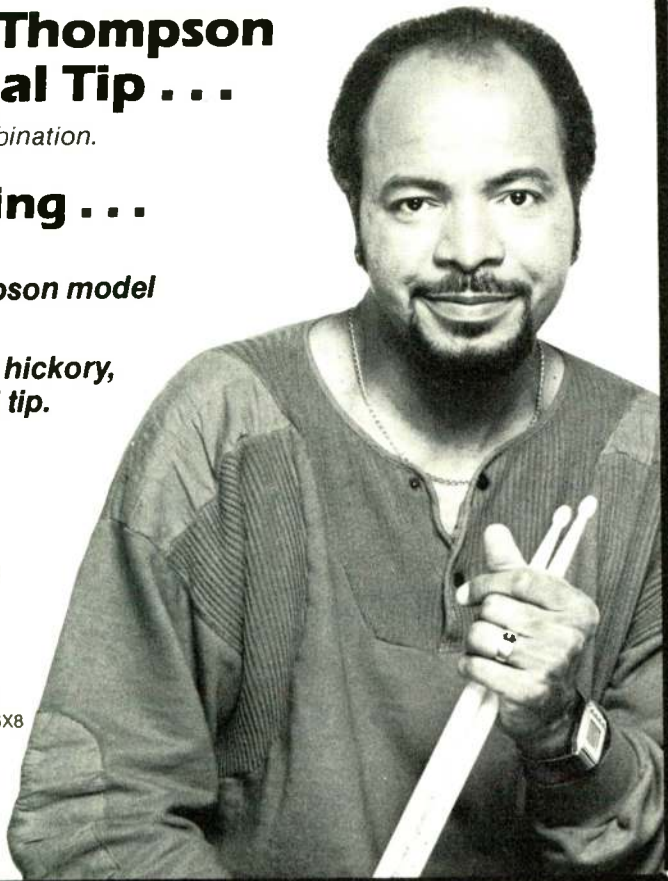
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INSIDE CM

No More Re-keying, No More Errors No More Mould, No More Excuses

There are but a few musicians in Canada that are still unaware of the revolution brought on by MIDI in composing and recording music. Our special focus on MIDI in this issue provides an up-to-date overview of precisely how MIDI has changed the musical lives of both professional and amateur musicians.

Canadian Musician talked to a variety of musicians affected by MIDI, asking them to detail their experiences and predict what MIDI holds for them in the future. We also spoke to the retailers specializing in MIDI products. As the foot soldiers on the front line of this revolution, they have seen a growing trend towards more and more amateurs and hobbyists getting into MIDI. The prices for MIDI related gear have come down to such an extent that the number of purchases by amateurs has now eclipsed those by the pros.

Recently we received a call from a senior marketing executive with the Tandy Corporation. They are taking a hard look at bringing MIDI products into all their Radio Shack stores in Canada. He wanted our impressions of the current and potential market for MIDI based products. He informed us that Radio Shack is already having considerable success selling portable keyboards and computers separately. Providing the technology that would enable the keyboards and computers to talk together was the next logical step, he felt. Having MIDI systems available in a chain of stores the size of Radio Shack would be a quantum leap for this technology which is but a few years old.

...

While new technology is changing the way you make music, a parallel technological revolution is changing the way we produce *Canadian Musician*.

In the old days, to assign a story you would call up a writer, or ask him or her to come into the office, tell them what kind of story you wanted, how long it should be, what the deadline was, and how much they were to be paid. Invariably, it was only the last point that remained indelibly stamped in their sub-conscious. After several harassing phone calls, the writer eventually slinked into the office (late) with their story and plopped twelve crudely typewritten pages of copy on your desk. You then slogged through the editing process, put the story in a docket, got it downstairs to the graphics department, and pleaded with your friendly typesetting person to key it in before it got mouldy. Eventu-

ally it was keyed into our old typesetter "The Big Blue Beast" and a copy was eventually available for proof reading. You then re-inserted the paragraphs that were omitted during "Cheezies" break and got it back downstairs to your friendly typesetting person. They made the corrections and cajoled "The Big Blue Beast" into spewing out the paste-up ready galleys. Most of the time "The Beast" would oblige.

That was the olden days.

Today, the majority of our writers assemble stories for *Canadian Musician* on their computers at home. Many write on the same computers they use to make music and keep track of their finances. Many, as well, are now equipped with modems and communications software. The balance of our computer equipped writers will be on-line within a couple of months.

Now, using our main business computer, and a telecommunications network we've set up with the help of CNCP, we can communicate with our modem-equipped writers anywhere in Canada simply by making a local call.

If we want to assign a story all we have to do is key in all the details (including deadline) and drop them electronically in the writer's computer mailbox. No long distance call. No message to call their editor on the answering machine. No confusion over details of their assignment. It's right there in green, blue or black and white on their computer screen.

If their story is late, they no longer have to slink into the office in person. Using this same technology they can dump their stories over the phone into *Canadian Musician's* mailbox, whether they are writing on an Atari, Macintosh or PC compatible.

This also saves editors from embarrassing stories from writers, like: "It must be lost in the mail;" or, "I can't get my car started;" or the perennial favourite, "Fido doo-dooed on it."

With "The Blue Beast" now put out to pasture, we are now the proud parents of a new state-of-the-art PC compatible typesetting system. Once a story has come over the line and is stored on a floppy disc with our main computer, all we have to do is put that floppy into the typesetting computer, punch in a few commands, and, voila, it's typeset!

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Ted Burley,
Editor



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FEEDBACK

Lee Aaron's Real Face

Dear Tim,

Hi there. I want to tell you that I really enjoyed our interview... there's just one thing...

Who said anything about doctors rebuilding my face? I tell you I was in a car accident years ago and you've already got me at the plastic surgeon's--hold on a minute please! It doesn't take a plastic surgeon to fix a broken nose and a couple of black eyes; just a little time and tender loving care.

Just for the record folks - this is my real face, the original one and only ever face! I'm terribly flattered Tim that you think the doctors did this to me, but I'll have to disappoint you on this one.

Thanks for setting the record straight, loved the rest of the article.

Lee Aaron

Tim replies: It was never my intention to imply Lee Aaron had plastic surgery. The quote is accurate but I realize now it could be misconstrued. All I meant to convey was that Aaron badly injured her face and a doctor did a good job treating her. I know someone who broke his nose and ended up looking like a linebacker for the Green Bay Packers. She didn't.

Article Did Disservice To Live Sound Industry

What, at Jason Sound, feel a response is necessary to the "Live Sound" article by Bob Shindle in your April issue. This article does an extreme disservice to the live sound industry, to the many young up and coming soundmen, and to your magazine's efforts to inform.

It could be forgivable if this kind of misinformation was simply stated in an interview as someone's opinion, but this is an article supposedly carrying editorial approval.

There are a number of spectacular gaffes: "Speakers "don't matter as much as the board;"

"Two mics on the snare to make it louder;"

"Find frequencies that aren't there to put in the monitors;"

"The main problem in a hockey arena is trying to fill the centre area."

Firstly, speakers, both type and quantity, are the most crucial element of any sound reinforcement system. Of course, it helps if your console doesn't overload and has some equalization.

Secondly, if two mics made the snare louder, but you're having trouble getting the vocals heard, let's give the vocalists two or three extra mics. C'mon guys, this is as ridiculous as any tall tale ever told. Using two

mics for quality is reasonable, but not for level.

Thirdly, this is about as incoherent a description of the theory of monitor mixing as ever seen in print.

Fourthly, the centre area in an arena is a small problem for coverage, but the "main problem" is, and always will be, those seats that are the furthest distance and the furthest off-axis from your loudspeaker array(s).

The live sound industry has enough problems with credibility. It doesn't need this kind of nonsense in print. Hopefully, there has been no permanent damage to the minds of your readers. Keep up the effort. All attempts to de-mystify our industry are applauded.

Jeff Lilly

President

Jason Sound

North Vancouver, B.C.

"Career Moves" Draws Flak

Concerning Maureen Littlejohn's article on "Career Moves In the Music Industry" (April 1987), I wish to draw your attention to a serious oversight.

Fanshawe College in London, Ontario, offers a two year diploma program called Music Industry Arts (MIA). We have had a highly successful track record in our fifteen year existence, and unlike the "Music Schools" mentioned in your article, we do not stress performance or composition; rather we offer specialization in recording engineering and recorded music production.

Our graduates represent a large percentage of the work force in recording studios in Toronto and area, as well as Ottawa, Vancouver, Regina, Halifax, and some even in Los Angeles and Miami. Our graduates have jobs in all levels of management at major record labels, CBC, indies, record distribution and marketing firms, video production and jingle houses, PRO-Canada, etc.

We have two recording studios at our college for the sole use of our students. They operate during class hours as practical teaching facilities; 24 hours a day, 7 days a week for student recording sessions. We offer courses in Music Business, Contracts, Music Theory, Ear Training, Synthesizer Literacy, MIDI Applications, Economics, Digital Electronics, Arranging, English, Studio Maintenance, in addition to Recording Engineering and Production.

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Jan Wetstein

Co-ordinator

Music Industry Arts

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If you're intrigued about this awards program, please get more details by contacting Marilyn Payne, The Banff Centre School of Management, Box 1020, Banff, Alta., T0I 0C0 (403) 762-6125 or 6121. Telex - ARTSBANFF - 03-826657.

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RECORDING

Getting The Most From Your Home Studio

By Stan Meisner

About fifteen years ago, the concept of a recording studio at home was something reserved for a very lucky few. Paul McCartney recorded his first solo album at home. Todd Rundgren recorded his earlier albums in his living room and Tom Sholtz has sold about fifteen million Boston albums recorded at his home studio.

Now with professional and semi-professional studio gear becoming affordable to the average (and above average for those who take offence) musician, anyone interested can delve into the world of home recording.

Yes, having your own studio is a luxury. You don't have to worry about time ticking away from you, studio availability, rising rates and lousy coffee. But along with the thrill of waking up at four in the morning and running down to your studio to lay down whatever brilliant idea you may have comes the curse that you probably will do just that. A lot.

However, having a studio can be very economical for anyone who is currently paying to work in someone else's home. The first serious demos I ever paid for ended up costing me more than getting a reasonably well equipped four or eight track. Once burned, twice...in the business.

Personally, I have always favoured recording at home, and ever since I was twelve when my father had the tape deck in our Silvertone console stereo rewired to allow you one sound on sound overdub, I was an addict. But one thing the aspiring home recordist must realize is that this addiction can be serious if not fatal. A multitrack habit is hard to break and definitely leads to outboard gear. You will find yourself always wanting just eight more tracks so you can really get the fix you need. Caveat emptor.

Working on my album *Windows to Light* I let my imagination loose, and decided to record it 48 track. The album was basically recorded at home except for a few bed tracks recorded at Le Studio in Morin Heights. Let me just add here that Le Studio is the home studio concept gone wild. It is a world class studio nestled in the middle of the Laurentians and one of the few studios where you can actually look out a window at beautiful scenery while you work. In addition, you get a nice place to live and someone to hand you your fresh squeezed orange juice when you roll out of bed every afternoon. Hey, wait a minute, that sounds way better than working at home. Disregard everything I've said thus far.



What I tried to do on my record was have the best of both worlds. With a 24 track I can take advantage of the finest studios while still being able to do the time consuming and tedious work at home. But, you don't have to have a 24 track facility in order to work this way. There are many well equipped 8 and 16 track studios in this city, so if all you can afford is a tape deck and a simple board you can still do overdubs, vocals and all of the finicky parts that seem to take forever, while recording the more important things (drums, basic tracks etc.) in a better studio. Not to mention mixing, which can be done at a place where they have an outboard rack worth more than you've made in the past five years.

On my own project, I figured out that you don't need to record in a 48 track studio in order to record on 48 tracks. What? All you need is a 24 track studio and a place where you can mix 48 tracks at once. Confused? 48 track recording actually consists of two 24 track tape machines running together in sync. (In fact you can only record on 46 tracks because each tape requires a track to hold SMPTE). So, I decided to fill up my 23 tracks (plus one code track) with as much stuff as I could cram on, went to a studio where they had two 24 track machines, and in one hour made a dub of my masters. After that I put away the original 24 track tapes and went to work on the dubs, hereinafter called slaves. By sub-mixing the tracks on the slave tapes, (i.e. mixing the band tracks to a stereo pair) I could then record more stuff on all of these new found empty tracks. An added bonus of

working this way is, that while doing your vocals and overdubs on the slave, you are not subjecting the tracks on the original master to needless passes over the tape heads, which, in the course of working on a long project, can result in losing high end off of those drum sounds you spent days getting.

As if 48 tracks weren't enough, I also used another technique of getting more tracks for the money. In a situation where you only have a few open tracks, but a background vocal part requires several working tracks to record, even though it only needs to end up in mono or stereo, here's a neat trick. Record onto 1/4 inch tape a rough mix of the chorus (or the whole tune if you prefer) then record that back onto a fresh piece of multitrack tape, which now leaves lots of tracks to record the vocals on. After recording all of the vocal parts, mix the vocals only (no band track) onto 1/4 inch tape. Now the tricky part: laying the vocals back into the original master in sync. Simple. Line up the 1/4 inch tape just before the part begins and mark it with a grease pencil. By hitting play you will be able to hear which beat is the closest to the beginning of your part and if you always hit play on the same beat you will have a point of reference. While running the original multitrack, if you start the 1/4 inch (in the appropriate place of the song) you'll be able to hear if you are too far ahead or behind and by repositioning your grease pencil mark (relative to heads and guide posts) you'll be able to find the place that works. It takes a few tries but you begin to get the hang of it. One other bonus is that if the chorus repeats four times, the same part can be laid in for each chorus.

Anyway, after I had everything recorded and laid in, I packed up my masters and slaves and headed for the hills. Morin Heights is well-equipped for 48 track mixing with an SSL console and two Studer 24 track tape machines. An automated console is quite important when mixing 48 track because lets face it, no matter how many hands you have on the console, who can remember all of those moves?

In any case, although 48 tracks can feel unlimited, the bottom line is: do what the music requires. A studio is only as good as the work that gets done. No amount of tracks or outboard gear can save a lousy song, but a great song will shine through a lousy recording.

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

The Hip Type Evokes Buzzcocks and Rezillos



THE HIP TYPE
Life After Bed Records
PRODUCER: Howard Fitzgerald,
 Jay O'Keefe, *The Hip Type*
ENGINEER: Howard Fitzgerald
STUDIO: Aragon Sound

According to The Hip Type's Patrick Findler, this Vancouver group's debut seven inch EP was never more than a demo until Garnet Harry stepped in.

Garnet has a shift at UBC campus radio station, CITR, and has an active interest in

Vancouver's downtown rock scene. Life After Bed is his indie label, distributed nationally by Zulu, and it was his backing which transformed the band's demo into a loud, buzzing three song EP evocative of late '70s English groups such as The Buzzcocks and Rezillos.

The Hip Type had been together approximately eight months when they went in to Aragon Sound, a 16 track studio. For singer Tracy Brooks and Findler (the two remaining founders of the band) The Hip Type is their first band and recording experience. The tracks were cut live with vocals and some guitar overdubbed; predictably, not much outboard gear was brought in and "Let Me In", "Glass Pussy" and "Song For Everyman" wing by in a breathless rush. Four songs were recorded and mixed in 25 hours, the record pressed and released for less than \$1,000.

Now joined by Eric Leiren on bass, The Hip Type are developing a more melodic sound with an accent on group vocals and harmony that reflect the band's mutual love of late '70s punk, T Rex, The Doors and '60s girl groups.

"It was fun to do," says Patrick, who is brother of Brilliant Orange guitarist, Mark Findler. "It's a decent single and it's doing well. It got us a foothold in the scene. Every band has a demo, but vinyl makes you that much more credible."

Tom Harrison

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Quartly Focuses On Exotic Locale For Gowan Video

By Ashlie Colley

If you've seen the first Gowan video from his new album, then you've probably thought how terrific it'd be to do your own video in such an exotic locale. The video for the song "Moonlight Desires" was shot in Mexico in and around various pyramids: this performance piece is imbued with the sense of mysticism and awe that these great structures evoke. Shades of a Duran Duran video. However, shooting in exotic locales also has its down sides. Like *Montezuma's Revenge* which struck down the video crew and Rob Quartly, Canada's best known video director.

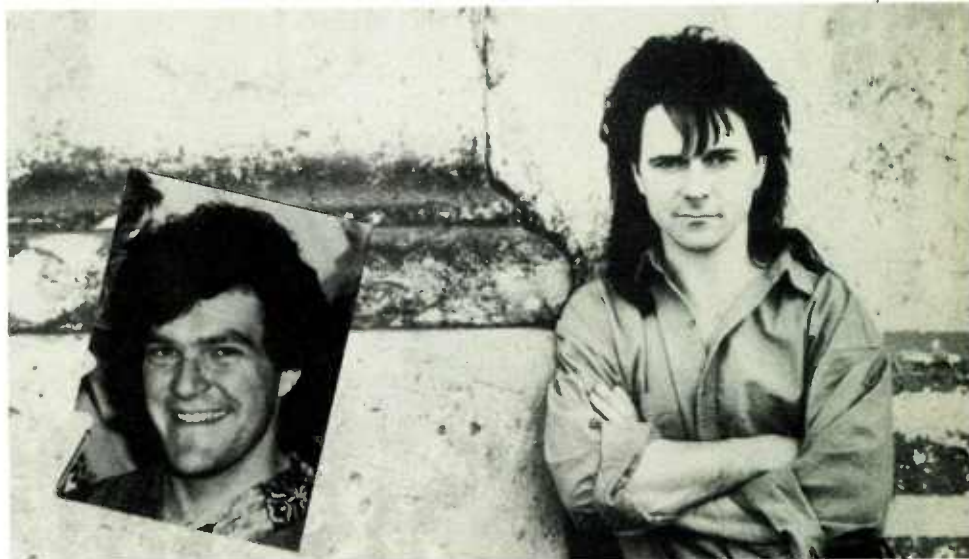
Quartly, who's being more selective these days about the music videos he works on, primarily because of a growing interest in script and television work, has been perfecting his art for six years. Since opening in 1983, his company Champagne Pictures has become a leading visual music production house. In the process, he's scooped numerous JUNOS and done close to 50 videos, working with such diverse music talents as Gowan, Corey Hart, Rush, and David Foster. We're talking about working with la creme de la creme of the Canadian music scene.

He's seen a changing relationship between musicians and the way they view this medium, explaining, "There's definitely more involvement on their part, but there are also some who don't take enough interest to understand the medium they're working in. For the ones who do, it shows in terms of the overall success they achieve.

"Larry Gowan and Corey Hart stand out for me in terms of their interest and desire to have the visuals complementing their music and their own personas. I encourage musicians to get involved from conceptualizing all the way through the process. I don't think of this medium as a dictating, one-person thing. It's so complex, why not get further input?"

Quartly, who jokes that he finally got to have a "director's chair" and set it up near the camera during the "Moonlight Desires" video, admits that some artists he's worked with have played the prima donna role, caring more about how they look than what's going on in the video. He hasn't worked with them again.

Once the rough mixes of "Moonlight Desires" were done, he and Gowan started working on the concept, which, in this case, wasn't totally tied to the lyrics. Quartly explains, "The literal sense of the lyrics often doesn't translate the emotion. Sometimes a single key phrase will stick out and it'll better mirror the emotion the music creates. With



Rob Quartly

Gowan

this song, we opted to not have a story line and decided instead to pursue a performance piece in an exotic locale, a locale which would give a sense of mysticism."

Once the concept is decided, then the business side of the music industry comes into play. Quartly continues, "We have to ask how the public will perceive the artist through the image about to be portrayed. We also have to ask how the record company will perceive the artist. The video has to be entertaining, so we have to balance these two considerations and come up with the right mix."

Similar considerations were taken into account when the decision was being made to film Corey Hart's "Angry Young Man" video in Rome. Quartly, who says that the artists he likes to work with "interrelate" well during the whole process, reports that most shoots take 1-3 days and the complete project is usually done in a "very fast" four weeks. The three main stages involved are: conceptualizing, pre-production and shooting, then post-production. He adds that he prefers the look of film over video tape, so he shoots everything on film, then finishes on video tape.

A video's release usually comes within two weeks of the single's release, and he says that the optimum is a simultaneous release because "the video has to work with radio".

Quartly, who feels that videos are an "integral part" of a musician's career, has several tips for musicians to consider when approaching a video shoot:

- 1) Decide whether you want to be an actor or a musician;
- 2) Enter with clear objectives as to how you

want to be perceived. Once that's done, then it's easier to say what works and doesn't work on film;

- 3) "Winging it" is out, so do the video with quality and with good preparation;
- 4) Don't try to do a \$100,000 project when you've only got \$25,000. That is, make sure the idea isn't too expensive for what you're trying to execute;
- 5) On the set, there has to be someone who makes the final decision.

Quartly emphasizes that video is a very expensive and powerful medium, and he sees his role as "trying to bring talented people together and keep the project on track to its goal. It's similar to the role of a record producer. I have to work with the musicians or take control and make the calls, myself. Essentially, I'm a film-maker and it's my job to make a musician's concept or dreams come to reality.

"Acting isn't easy: Try to imagine yourself never having performed in front of a camera, and then having to put it down for people to see. However, there are basics to working with the camera, and it's important for artists to care."

To emphasize the power of video, Quartly refers to Corey Hart's "Sunglasses At Night" video. Hart didn't have a deal in the States until the video came out and got him an audience: "Before videos, you had to establish a career for years. Now you can theoretically never tour anywhere, and your video will show you to the world. Both Corey and Larry are very visual artists whose careers have been enhanced by videos.

"I did Rush's "Big Money" video last year,

and here was a group that had toured the world for years. Their career was built on a different base than those of Corey and Larry, so they came into the project with a desire to have a really strong performance aspect."

As for trends in videos, Quartly agrees there seem to be more performance versus story-line or conceptual videos. Costs have escalated, but he doesn't think that's at the root of this trend because some performance videos in far flung locations can cost more than a story-line video shot in a warehouse. He feels it has more to do with musicians understanding more about how to present themselves.

He notes a certain "craze" to mix super 8 mm with 16 or 35 mm as was done in the Duran Duran "Notorious" video. There's also been more animation like the pixelation method used in Gabriel's "Sledgehammer". He calls these techniques "video toys", yet notes that old techniques like slow motion keep coming back: "I love music and everyone has visuals of what they're listening to. Working with music videos allows me amazing freedom. Cinematography is so crucial to their success and Robin Miller, who's my right hand man on the set, brings his own creative outlook to the work. As photographer, his job involves sculpting with light."

Looking down the road, Quartly has been expanding Champagne's scope to include commercial work, along with television projects such as drama and documentaries. He expects to direct only about 10 videos this year along with his other projects.

PINK FLOYD TRIBUTE LANDS BAND U.S. EXPOSURE

There's more than one way to break into the U.S. market, and Canada's Clear-light has discovered one of them. In 1981, Toronto booking agent Christian Bechard recommended the Dundas, Ontario band develop the Pink Floyd cover end of their club act into a "tribute". For three years Bechard promoted and booked the band across the Canadian east and into the U.S. market, where he introduced them to current manager Lou Carver of L C Musical of Chicago. Today the five member group has hundreds of college and club credits -- from Texas and Florida to Ontario and points east -- and a master ready for market. According to Bechard, who still arranges some of Clearlight's dates in Canada, "the band wouldn't have gotten into the U.S. market without the Floyd Tribute", a career decision which they realized was a smart financial and marketing maneuver.

Together since 1979, Jerry Laufman (lead vocals, lead guitar), A.J. Joudele (keys, vocals), Kenn Jaap (bass, rhythm guitars), Kevin Briggs (lead and rhythm guitars), and Jim Casson (percussion), have not only included 75 minutes of Floyd material into each show, but the tight production is backed by a massive light show and gigantic stereo sound system, the creation of lighting director John Drummond. A third of each show highlights the band's original repertoire.

Described by Bechard as "a serious touring band" with original material "unlike Pink Floyd, more like INXS or Styx with more edge", Clearlight hasn't signed to a label yet - but there have been offers. Currently the band is content to wrap yet another tour of the eastern states and plan for their June dates in Ontario, Quebec and points east, while marketing the record to labels north and south.

Dara Rowland

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M+M Move To England Citing Frustration With Canada



by Tim O'Connor

Frustrated with a lack of success in Canada, M+M is moving to England in hopes it can sell more records without selling out. "We've spent a lot of time running our careers out of Toronto, but it hasn't been working very well for us," said Martha Johnson, one half of M+M along with Mark Gane. "It's hard to manoeuvre a career out of this country. Some people manage to do it but they tend to be more mainstream than we are."

Despite a measure of critical acclaim for its three RCA albums and a No. 1 dance club hit with "Black Stations/White Stations," Johnson and Gane have not been able to match the

commercial success they had as the nucleus of Martha and the Muffins. In 1978, the new wave Muffins scored a worldwide Top 10 hit with "Echo Beach", which sold 75,000 copies in Canada. Frustrated with the strained relationship with Virgin/DinDisc and feeling that the Muffins had run their creative course, the pair bailed out in 1980.

The duo regrouped as M+M, determined to succeed without succumbing to crass rock clichés and shallow pop dreck. Ironically, they are moving to England where "Echo Beach" first broke out. Johnson said they hope to settle in the village of Bath, whose citizenry includes Peter Gabriel, Peter Hammill, Tears for Fears and producer David Lord.

"I know it's trendy there, but there's a better understanding that you are trying to do something in a different fashion. And I think that's part of the problem here. The parameters are wider over there and...here even if you are Top 10, you still don't make very much money. It's not enough to run a career on," Johnson said.

Despite the band's refusal to play obvious airplay material, she said their record company, Current, has been supportive, coming up with the financing to secure high-priced studio musicians such as bassist Tony Levin or producer Daniel Lanois. But she said RCA, which distributes Current, never understood M+M and RCA failed to persuade its international offices to go to bat for the duo.

"Canada is equivalent to Belgium or Holland. (West) Germany, England and the United States is where the record companies make their major decisions," she said. "Unless you are in those countries, and you are dealing with the labels on a daily basis, it's like running into a brick wall. Even if the record company wants to do something for you, they have to convince the Americans or Europeans and it usually doesn't happen."

"The main problem with labels like RCA is that they will become convinced we are worth spending the money on and sending to England to make a great record, and they support the production and the artwork. And then they don't have the power or the tools to sell the record or don't put the money into supporting it."

Johnson and Gane are also temporarily disenchanted with making big-budget records, and plan to make their next record on a smaller scale—something more like the atmospheric "Waters of Babylon" rather than a full-blown production such as *The World is a Ball* album. Now that their contract with RCA has expired, Johnson said they will likely try to hook up with an independent English label, at least initially.

Johnson said: "Maybe it's time to change our approach and the music." She said the duo would like to record most of their next record in their mobile studio. "We're going homemade," Johnson said, noting they shot their most recent video, "Only you", on 8-mm film. "When we turn things over to other people, our careers get screwed up."

"I'm tired of trying to analyze what the problem is here, and I just want to get out. But, we're not running away from anything here, we're running to something there."

Visa Regulations Make It Tougher To Work In The U.S.

by Perry Stern

Last fall the United States Department of Immigration and Naturalization Services (INS) drafted rule changes pertaining to the granting of visas to aliens wishing to perform there. While the requirements for entering the U.S. have always been strict, they are now more so because the wording of the new rules, according to Ann Arbor, Michigan artist's representative, Jim Fleming, "are more specific and left up to the interpretation of an adjudication officer."

Fleming represents a number of Canadian acts, including Connie Caldor and Bim, as well as European performers. He explains that the rule changes' greatest harm will be felt by "alternative" performers: folk artists, ethnic artists, and small cultural performance groups. The granting of an H-1 visa will now revolve around the various "proofs" of pre-eminence in the artist's chosen field. While a stack of reviews in noted publications is acceptable evidence, how can a folk artist,

whose optimum pay might be several hundred dollars a night, be compared to a rock act who can routinely earn thousands of dollars per performance? Because there are no rules that provide for a distinction between types of performance other than "Artistic" and "Commercial," the number of visas allowed is expected to drop considerably.

Another change in the INS bodes poorly for performers who had planned American tours. In the past there were Adjudication Centers in various regions all across the U.S., now there are only four, and these can only be reached by telex or by mail -- there is no phone number to call to speak to an individual adjudicator or to find out the status of a particular petition.

The kind of performers who'll feel the crunch of the new rules worst are the ones who need the tours the most. The number of venues for smaller artists (in economical rather than artistic terms) is already saturated in Canada and the support

engendered after a successful tour abroad is often needed to elevate the artist beyond the coffee house circuit. Even still, performers of stature in their fields, such as "women's music" performers Ferron and Lucie Blue Tremblay have been recently denied H-1 visas, though they have received them repeatedly in the past.

At the rock level, Terry McBride of Nettwerk Productions in Vancouver explains that he's "had problems" with the INS since last summer. Because his roster of acts appear on Capitol Records as well, he has been able to enlist their legal expertise, and substantial reputation, in getting his acts, such as Grapes of Wrath and Skinny Puppy, into the States. Even still, the process has become extremely expensive and risky -- the petition has to be launched months in advance of a tour, but there's no telling when the petition will be heard. And no way to find out.

There has been a great hue and cry in the U.S. about the restrictions these new rules have made on the accessibility of audiences to a wide range of cultural experiences from around the world. They accuse the INS of effectively practicing political and cultural censorship at the bureaucratic level. Jim Fleming recommends writing to certain key members of the Senate Subcommittee on Immigration and Refugee Policy. They are: Senator Edward Kennedy, Rm 2400A, John F. Kennedy Federal Bldg., Boston, MA 02204 and Senator Paul Simon, 230 S. Dearborn St., Rm. 3892, Chicago, IL 60601.

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Outdoor Concerts Present Unique Problems

by Ike Zimbel

Summer's coming, and with it the annual outdoor festivals. With the festivals come fast change-overs (set-ups), tightly controlled set times, and, large crowds. Clearly, this is no time to be experiencing the myriad of technical difficulties that can result from being unprepared. Here

are a few tips to help get you through the festival season with maximum enjoyment and minimum hassle.

CHECK YOUR EQUIPMENT: This applies first and foremost to cables. Now is the time to fix or replace the guitar cord which "sort of works if ya' turn it this way round in the jack." Noisy little problems like that can turn into massive ones by the time they've been amplified through a sound system designed for 20,000 people. This same logic applies to virtually everything that is specific to your set-up, things like effects pedals with loose jacks and battery clips, amps with dirty and intermittent controls, broken switches, etc. An important item in this area is A.C. wiring. If you are using amps or keyboards that came with a grounded (3-prong) plug, make sure that the ground pin has not been broken off. If it has, replace the plug, being sure to a) be neat, and b) observe proper polarity: white (neutral) - silver screw, black (hot) - gold screw, green (ground) - green screw. Remember, on an outdoor stage, improper or faulty grounding can kill.

One final area of attention in this department is contact pick-ups on acoustic instruments. These little buggers are notoriously finicky and trouble-prone - especially the ones that use non-standard connectors like Mini phone, and RCA plugs. It's a good idea to have a reliable guitar shop go over these, checking the mountings for proper grip and

isolation, and the jacks/cables for signs of wear, dirt, and again proper mounting and strain relief. A neat, well drawn and accurate stage plot will make your life a lot easier. Here are some guidelines for drawing one.

Use some 8.5" x 11" graph paper. Draw an outline of the stage, leaving room in all four margins for notes. Since this is mainly to assist in set-ups, the plot should be drawn from the stage perspective. That is, audience toward the top of the page and stage left and right corresponding to your left and right hands.

What to put on it: Start by marking in the above (S.L., S.R. etc). Next mark in the position of each player and what instrument they play, usually this is best done by simply writing in their names/instruments. Then mark in the vocal mics and monitors. A standard symbol for "vocal-mic" is a small circle with an "X" in it. Monitors can be symbolized with a wedge shape. Now add the other mics (usually done with "X"s). If you are not travelling with a sound engineer, I wouldn't get too specific about the number of drum mics, just list the number and type of drums. The exception to this is if you have something unusual like "drummer's stand-up percussion mic" or some other specific, which definitely should get mentioned. Again, unless you have your own sound person, don't bother assigning numbers to anything like vocal mics and monitors as these numbers will probably never correspond to the appropriate channel



Scott Merritt
Ike Zimbel (inset)

Lantek PPX9900 Power Amp

By Benjamin Russell

Lantek has launched a new line of power amps. We asked Ian Murray of Westbury Sound (one of Canada's premier pro audio outfits, who do sound for major concert tours) to report on the line's flagship, the PPX900. He reports that it's well worth looking into if you're in the market for power.

"The Lantek is great. It's sonically transparent. It really has nice round bottom end to it and the top end was real sweet. For the money it's got tons of power.

"I was originally a little put off by its appearance - it's pretty sexy looking and you wonder about that when you're used to working with industrial power amps. It just looked a little too consumer oriented. But I took it apart to check and it looks like a real rugged amp. Real clean construction. It stands up against a Bryston 4B, no question.

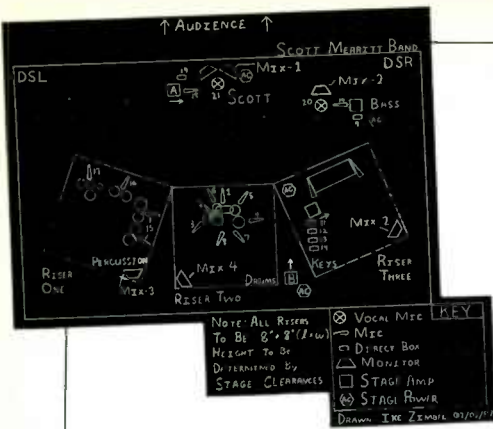
"There's lots of power, a real quick slew rate, the rise times are right on. It does have the internal cooling system with a real powerful fan - a lot of amps don't have that. In our testing we were unable to get the thing to misbehave, if you will. We basically just pumped it with lots of power all day long and it remained cool and operated fine.

"It has two clipping indicators which, under normal conditions, we were unable to make come on. This means that it's got more power than we can readily use. It reaches a point where most speaker systems will start to self-destruct and you will hear the distortion before the amplifier starts to distort. This is wonderful. The only thing is that there's one little light to say the thing is on but other than that, there's nothing to let you

know that it's functioning. A lot of professional amps are like that but it would be nice if there were a few L.E.D.s to show what it was doing. Apart from the flashy logo on the front, that's about as critical as I could get with the Lantek. All the technical specs, it either meets or exceeds. And for the size there's just gobs of power."

"I think it's good for all types of applications from the industrial use all the way on down to a keyboard player using it for a monitoring system or a bass player who wants just a clean sounding amplifier. I think it may be more power than a guitar player might want to use but all the way down the line it's a good solid amp for the money."

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from show to show. Just list the NUMBER of vocal mics and what each is for.

Other things to list on your chart are: direct boxes, amp positions, and where you need A.C. power outlets.

Once you are satisfied with your stage plot, have about 100 copies made. Carry half of the copies with you to shows and keep the other half at home (or your management office) to send to the festivals when you get their advance info package. These packages often include a blank stage plot for you to fill in. Just staple yours to theirs and let them translate if necessary.

Once you have committed your set-up to paper, it's important to stick to it. Try to avoid things like shuffling the band around the stage just to see what works best, especially AFTER you've sent out your advance sheets. At the same time, be prepared to be flexible once you are at the shows. For example, if it turns out that yours is the only act which has the grand piano on stage right, maybe you can re-arrange things so your keyboard player goes on stage left for one night. (Note: If you really feel that this is going to compromise your show, stick to your guns and have the piano moved!)

It's a good idea to appoint one member of the band to deal with the stage crew (that's assuming you don't have a road manager) and direct them as to the specifics of getting the band on stage. Also having someone who can outline the band's monitor requirements (which should also be listed on the chart) quickly and simply can be a life saver.

As an example, I've included a copy of the current SCOTT MERRITT BAND stage plot and mic chart. While it's plain to see that the technology incorporated has gone beyond the average bluegrass band or folk trio, I chose Scott because his name and show are still familiar to those on the festival circuit. As well, the more advanced aspects of the chart should provide useful information to rock and pop bands which find themselves at the occasional festival.

Let's look at the stage plot: First of all, if you don't have your own sound person, follow the guidelines I mentioned earlier as to what to number and what to leave blank. Secondly, it's a good idea to try to fit in to a standard number of channels ... for example if you find that you are using 17 or 25 channels, you may want to combine or eliminate a channel or two to fit into 16 or 24 channel mixers. If you

don't deal with this at this stage, I guarantee you will have to deal with it at every show. This can add up to some very real savings in situations where you are picking up the production costs, another eight channels often adding over \$100 to a mixer rental.

Mic Numbering: I have always been most comfortable with a mic chart that a) starts with the kick drum ie: the bottom, b) puts everything else in line of sight with its channel. That is, low numbers on stage right, corresponding to the left hand end of the console, and c) ends up with the vocals at the right hand end of the board near the effects returns and masters.

One change that I've adopted recently is miking the toms from lowest to highest (Note: this follows the above anyway, but, I

used to mic the kit from the drummer's perspective). This is the studio standard, mainly because it makes more sense when panning the toms in a stereo spectrum. I made this move partly because I prefer to mix in stereo, and partly to eliminate a re-patch when doing remote broadcasts and live recordings.

All of these suggestions are designed to eliminate the situation where everyone seems to be yelling at everyone else, and no one seems to know what's going on, except what you sort of pick out over the noise and confusion...the sound of YOUR band being introduced...

(Ike Zimbel is a professional sound man whose company Reel Time Productions has worked with the likes of Scott Merritt and Chalk Circle).

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World Radio History

MIDI Madness Reigns For Domenic Troiano

by Ashley Collie

It's a late wintry Sunday night and it's so cold that the thermometer is diving for cover. The icy winds are buffeting an isolated industrial strip complex. It's a long way north of The City. Within the complex is a solitary recording studio called Round Sound. For anyone on the outside, there's little cheer.

However, step inside the compact 32 track studio, and things are warming up. A three-man team (Domenic Troiano, engineer Bob Federer, and his assistant Danny Sustar) are turning up the heat on the music they're laying down for the hit CBS (U.S.) and CTV television cop show, *Night Heat*. That's right, the show filmed entirely in Toronto. The conversation is slightly askew from a regular studio:

"Is this 'guy' happening?"

"Where's the next sting? Can we use an old cue?"

"It's not really music; we call it sound sculptures. Donny says it's like finger painting, because you're dealing with layers...with moods."

On a tight shelving unit to one side, where a mighty Synclavier once reigned, there's now a bank of replacements, including: an Akai MIDI Digital Sampler, an Emulator II, a MacIntosh Plus, a PPG Waveform 2.2 Synth, a ubiquitous DX-7, a Jupiter 8, a Roland Sync Box, a Linn 9000, and a MKS-70. That's just for starters.

Federer asks, "How do you like our MIDI madness?"

Then there's the new Mitsubishi Westar mixing console and two Otari (MTR-90 and MTR-10) recorders. Above and to the side are video monitors playing the *Night Heat* episode in the process of being scored. Then there are the numerous effects modules etc. etc.

The key unit, however, is being constantly punched into by Federer's left hand on Troiano's command: where would *Miami Vice* and *Night Heat* be without the synchronizer? In this case, it's an Audio Kinetics Q-Lock. Troiano, the ex-member of The Guess Who, The James Gang, and...well, you know the rest, has traded in his trusty axe for this MIDI madness: "I was lucky. I came into this scoring thing after they'd developed video locks. Using SMPTE gives us so much flexibility."

Federer, who has aided Troiano on all 54 *Night Heat* shows they've done to date, explains that the Q-Lock controls and synchronizes the video to tape. The musical cues can be matched to any particular frame they



choose: dead on. The effect is sometimes subtle, sometimes forceful. The score of *Night Heat* is one of the most frequently mentioned and popular aspects to the show. The theme song has a terrific hook.

After he finished a solo career in 1981, Troiano spent the next three years dabbling in various projects: "It was the first time I'd stopped since I got out of school, and I wasn't sure what to do." His first experience with TV was to write a few songs for an HBO program. Then in 1984, he fortuitously met Sonny French Connection Grosso who had come to Toronto to do six episodes of a new show, *Night Heat*. Troiano explains, "We met. I liked what he was trying to do. On my way home that evening, I put together in my head the chorus for the theme song. I visited B.J. Cook for some lyrical help, then the next day I went into the studio with Bob and cut a demo. I had no real experience with scoring, but Sonny went with his gut instinct, and asked me to do the show. The theme song you hear now, and which A&M released as a single, is that demo we did way back then."

Moving from recording to working with music and film would seem to present some obvious challenges, but Troiano just followed his basic attitude to life: he doesn't second guess himself too much. He cites Federer, whom he met through a Moe Koffman project, as helping to smooth the transition into film, adding, "Bob's brilliant and he takes care of the things that I have absolutely no interest in. Musically, I easily made the transition because I feel I'm open to various types of music. And, even when I was doing longer suites of music on my own records, people were always saying that I should get into film."

And getting thrown into television is what happened. In the last two years, in addition to 54 *Night Heats*, he's done 13 *Hot Shots*

(CBS), 13 *Airwaves* (CBC) and two Ray Bradbury anthologies which adds up to a whopping 82 shows. As Federer puts it, at some times they were putting in "eight days a week."

A *Night Heat* episode usually takes two solid days (about 24 hours) work in the studio. The process starts off something like this: Donny comes in when the film is shot and edited (only some effects and dialog may change) and sits down with Executive Producer Grosso to go over it. Troiano calls him a "real hands-on" guy who has very specific needs. Troiano then takes his notes and sometimes does a lot of the sequences at his home. Next stop is the studio where Federer says they "manipulate the data Donny creates." They do the cues, sometimes using live performances from visiting musicians like Santana's Graham Lear, Dave Tyson and Lou Pomanti. Then they mix the cues to four-track (one-track for the SMPTE code, and three tracks for the music). They then hand over the tape which then goes for the final mix. Troiano adds, "Once the tape leaves us, it's code is locked in."

He readily acknowledges the opportunities this work has afforded him and says the world of TV has allowed him to be "experimental." As for the technology available, he says there are more choices available, but that can make the decision more difficult: "Technology is just a means, a tool. It's all music. You know when the organ was developed, there was the same outcry about its impact as there is about today's technology. I agree that the 'superstar producer' thing is overworked, and things sometimes do sound more homogenized. But, it really comes down to the song and whether people react to it."

Apart from TV scoring, Troiano still dabbles in record production. He has a production deal with A&M and Canada, whereby he leases his label to them. Last year he produced two very accessible songs, one each with Johnny Rutledge and David Gibson. Radio missed out on them. Troiano explains, "I got a rude awakening when I got back into it. I mean, I've done the whole thing with recording, but I got to realize again how hard the business is. There's no rhyme or reason to it, so you keep your product coming out. If there's enough interest in the single, then you put out an album. I'm treating it like the building process it used to be."

"Slow and steady is my attitude. You know I've always done what I wanted to do, and if that ended, then I always felt something else would open up. Like I said, I don't second guess myself too much."



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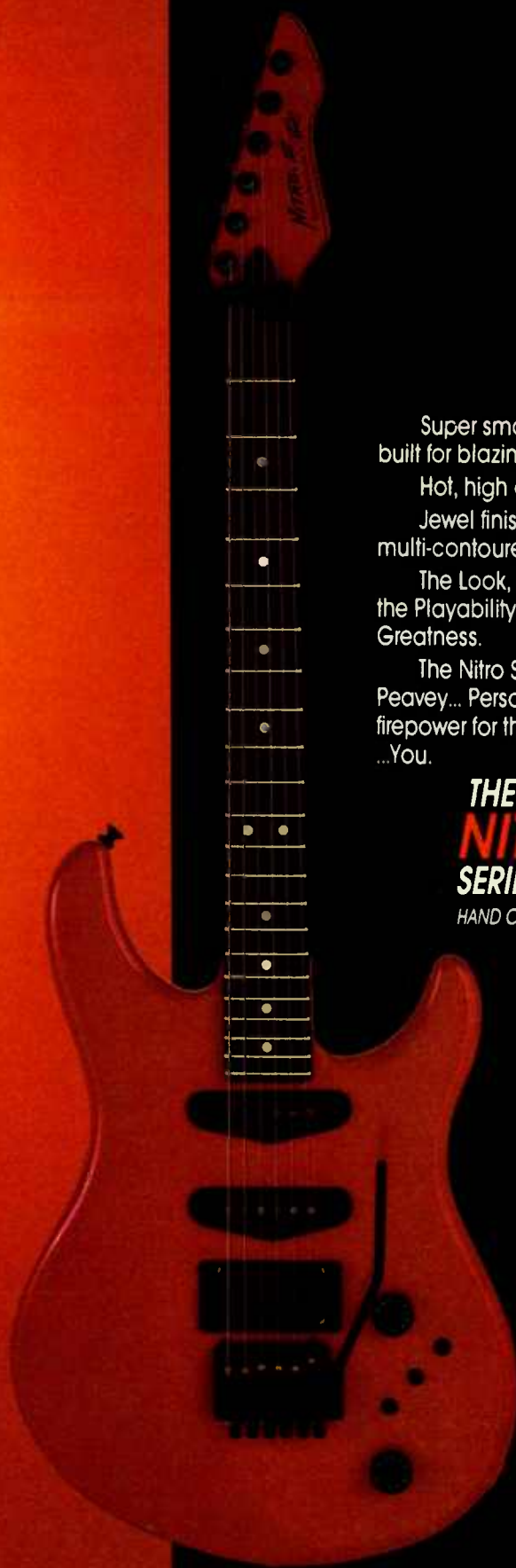
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SONGWRITING

Ron Nigrini Resurfaces After Decade Long Hiatus

Ron Nigrini

The Drift

Oasis Records

Producers: Ron Burrows, Bob DiSalle,

Tony Laviola

Engineers: Rich Dodson, Hayward

Parrott, Steve Ibelshouser

Studios: Marigold Studios, McClear

Place Studios, Toronto, Ontario

by Terry Burman

It's been a long haul for Ron Nigrini. The Toronto-based singer/songwriter recorded two albums for Attic in the 1970s - *Ron Nigrini* (1974) and *Rich Things* (1976) - and then dropped out of the recording industry. But the dream of doing another album stayed alive and now, just over a decade later, Nigrini has released his third album, *The Drift*, on his own Oasis label.

This album has re-established him in the A/C and country markets. It's a natural outgrowth of what Nigrini did on those first two efforts. The initial album, says Nigrini, had its roots in folk and was comprised of tunes he had written on the road in the early '70s. *Rich Things* saw the addition of strings and orchestration. And *The Drift*, while the same mellow type of music, has a strong, glossy sound and makes use of synthesizers and other state-of-the-art technology. *The Drift* offers a number of styles from the quiet "Secrets" to the rollicking country groove of "All Night Shoes"; this is because Nigrini says his writing has been greatly expanded through listening to many styles of music. "But basically," says Nigrini, "I'm still the same guy. I'm just learning as time goes on."

And Nigrini had those 10 years in which to learn. Describing himself as "a refugee from the coffeehouses that went to bars," he found his softer style of music gaining him nothing but closed doors in Canada's music business when the focus on punk and harder rock began in the mid-1970s. He took to touring as



a soloist and left recording behind. Although he sought U.S. deals, it was close but no cigar.

Armed with what he'd learned through his experiences at Attic, Nigrini began his Oasis label in 1983. The idea was to release singles, not albums, and Oasis released four A-sides, the most notable of which were "Baby I'm a Lot Like You" and "Secrets". The first was so successful in terms of publishing revenue in A/C and country circles that it paid for the others outright. And, based on the success of these singles, Nigrini decided to do *The Drift*.

Originally titled *Thin Line*, the album was renamed *The Drift* after a song Nigrini felt best summed up the package. It's coincidental that the tune is also the most recently written; the album spans eight years in terms of when the songs were written. And when asked how he decided on the material, Nigrini laughed and said, "I just picked the ones I liked best."

Most are quiet and easy, but there are some uptempo highlights as well. "All Night Shoes," a Jim Croce sounding piece, is one. "It's a basic country bar song," Nigrini com-

ments. "It was written to be fun."

"If I Lose You", originally commissioned by someone who had broken up with his girlfriend and wanted reconciliation, features a duet with Shirley Eikhard, an old friend of Nigrini's from his days at Attic. The last verse, he adds, was rewritten for the album. About the tune, Nigrini muses, "I put myself in the other person's place and wrote through my own eyes. It always works out better that way."

While influences on most of the tunes came mainly from pop and country, it was jazzman Hoagy Carmichael whose touch was felt in Puppert. "I love his stuff," admits Nigrini. "I felt, melody and chord-wise, that he could've written this."

Nigrini thinks he's reaching the same age group as he did the first time around - 30 and up. The mellow ballad has always been there, and today it's a hot commodity in the music business. The success of David Foster attests to that. So, it seems like the times have caught up with Ron Nigrini, not that he's had to change with them.

Amnesty Looking For Theme Song

The Canadian Section of the Nobel Prize-winning human rights organization Amnesty International is looking for a theme song for airplay, film and events. Amnesty would like major Canadian artists to perform and record the song, with royalties being donated to the organization for a period of five years.

While the song's lyrics shouldn't deal specifically with any individual or country to

illustrate Amnesty's work, they should imply certain values, such as courage, freedom and justice which are promoted by the organization.

The contest is open to any Canadian citizen or landed immigrant. The song can be in any style but should be of "pop song" length, under four minutes. While there is no cash prize for the winning entry, the jury will be made up of at least a dozen A&R men from

various major record labels, and exposure at this level should be a fitting incentive for an aspiring composer/performer. Submissions should include a professional quality cassette recording of the song and a lyric sheet.

Send entries (or inquiries) to James Rolfe, Artists' Network, Amnesty International, 10 Trinity Square, Toronto, Ontario, M5G 1B1. 416 920- 3823.

Hamilton Breeds Another Glam, Punk Mutant



The Throbs
Proud to be Loud
Precision Records
Grant Avenue Studios

As L.A. breeds suburban hardcore bands and Chicago breeds the blues, Hamilton breeds mutant variations of generic glam/punk/metal, to this very day. Latest in the Teenage Head tradition are the Throbs, who've digested the New York Dolls, the Stooges, and the Dictators in order to crank and thirst their way to local herodome.

Guitarist Jeff Campbell cites Stoooge axemaster James Williamson and the MC5's Fred "Sonic" Smith as influences, but hastens to add that current faves include Zodiac Mindwarp and the Beastie Boys. Still, the Throbs debut EP, *Proud to be Loud*, owes more to Mick Ronson than Mick Jones.

Take songwriting. "I just get a riff and

write some words to it," says Campbell with utter simplicity. "Then I'll try a verse at practise. If it works, I'll keep on. If it's no good, I won't waste any time on it. If it's a good song it'll flow. If I have to spend a lotta time on a song, I usually find it'll be a crappy song."

Campbell's songs are essentially three chords, a cloud of screaming guitar noise, and a mighty "Hi-yo! Which way to the cars, guitars, and girls?" As he says, "They're about havin' a good time, things that we like." Sample lyric: "All the kids are goin' crazy/You gotta be out of your mind/Summer days are makin' me lazy/Grab a girl and we'll have a good time."

The songs penned by singer Ron "Sweetheart" Collie tend to sound like Ramones outtakes minus their level of goofy humour. Which only makes sense, considering he used to work in a Ramones tribute band. On "She's so Pretty" and "Oh Love," Collie sounds like

a poor man's Joey Ramone (or perhaps Frankie Venom).

But the most fun here is a track penned by the Latimer brothers (Pete on drums, Mike on bass), a cartoon vision of apocalypse called "Nuclear Attack." The Throbs' advice when you see the flash in the sky? Have a beer and wait for the shock wave to hit. The song ends with Collie asking "Can we fit an explosion in here?" and receiving a fittingly cartoonish "Boink!" instead.

"We asked for an explosion sound," says Campbell. "So this assistant engineer went upstairs to get all his synths together. He was up there for an hour, and we thought he'd forgotten about us. I was playin' with a keyboard and I heard this 'Boink!' I thought it'd be totally hilarious. So we did it." Apparently the engineer wasn't too thrilled.

The record was released on Precision Records, who also handle, er, Walt Disney picture discs. "We're on the same label as Mickey," laughs Campbell.

And starting to break out of Hamilton, *Proud* reached #8 on the 1986 year-end WEB charts for Canadian independent releases. The band is touring Montreal, London (Ontario), and Detroit, where Systematic Records is distributing *Proud* in America (mostly by mail-order). The American Rockpool organization is promoting the record, and former Mercury Records producer Tim Sweeney is scouting a deal in the states. Write: Throbs, 535 McRoberts Ave, Toronto, Ontario M6E 4R5.

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ARRANGING

Structuring Songs For Kim Mitchell's *Akimbo* and *Shakin'*

by Todd Booth

Okay. Get out your copies of Kim Mitchell's *Akimbo Alogo* and *Shakin' Like a Human Being*, and I'll show you at least some of the considerations I go through in arranging music for a rock album. If you don't own these records yet, consider that for the price of two albums and this magazine you couldn't buy an hour with most arranging and composition teachers, myself included.

Now before writing a note, there are a number of points you will have to consider. The artist has an image and a style to his/her music, the producer and/or management have specific goals for some on all of the tunes, and the music is to be directed at a specific audience. For example, compare the rock radio style of music on *Akimbo* with the cross-over (many radio formats) style of *Shakin'*.

Another thing to consider is the album as a whole. One of my first jobs on *Akimbo* was to write brass charts for "That's a Man". Later, it was generally felt that brass on one cut of the album would sound out of place, so the part was gradually reduced to synth figures behind the guitars in the bridge. The many musical worlds we quoted in *Shakin'* on the other hand allowed for at least sampled brass and Moog/DX7 organ on some fairly hip voicings in "City Girl", without the tune sounding like a non-sequiter on the album. From the hard-rockin' "That's the Hold" to the country-rock of "Easy to Tame", *Shakin'* holds together because of its consistent diversity.

When finally I have a sense of the larger picture, there are some specific things I try to keep in mind on each song within the album.

I'm sure you are all familiar with the terms: verse, chorus, bridge, etc. These rep-

resent specific sections of the song, all with general functions of their own, (more on these in a moment) On perhaps a simpler level however, I like to keep in mind that all considerations of form in music (and in any art form for that matter) boil down to the two elements of repetition and contrast. Your real challenge as an arranger is to make sure not only that you present the elements of the song clearly, but that the song achieves the best balance it can between unity (the repetition of ideas) and variety (the introduction of new ideas)... Simply said: "Should I do that again, and/or should I do something different."

Before going on, let me define some of the parts of a song and give you some examples:

A "verse" generally tells the story. In a true ballad form all elements except the lyric (ie: melody, chords, orchestration, etc.) remain the same (unity) as that the ear is drawn to the developing story line in the lyric (variety). In rock arranging this is common enough (an example might be "That's the Hold") but often the second (and third) verse is accompanied by some change in the music; sometimes as simple as a vocal harmony part like in "Get Lucky", and/or a counter figure in a new colour ("Alana Loves Me") or on the 3rd verse (return of the 1st verse) in "All We Are".

If there is a lyric line that is the same at the end of each verse, it is called a "refrain". It may contain the title of the song as in the last line of both A and B verses of "In my Shoes".

Otherwise, or possibly as well, the title is found in the "chorus" (literally: A body of singers). This is often where we might find the main "hook" of the tune. A hook would probably best be defined as an idiomatic musical and/or lyrical idea that catches the ear. The title of the song is almost invariably a hook.

A "bridge" or "release" in a tune happens

only once, with the singular goal in life of contrasting all other ideas of the song. In much of Kim's material, it represents a guitar solo (sometimes in a different key) as in "City Girl", or new chords and lyrics as in "Alana Loves Me" ("all the time I'm living just..." etc.)

All well and good you say, but how does all this relate to arranging a rock song?

The first thing I do is define all the parts of the song I'm arranging so that I can better work the balance. ie: Locate the verse, chorus, title, any hooks, the bridge (if any) etc. I make sure all the parts of the tune are doing what they're supposed to do. I work out an overall plan to deal with any weakness I see.

A good example of this would be my approach to "All We Are". A great song even as the demo I first heard, but it needed movement in the chorus, more dynamics throughout, and the title was only in the song twice.

I proposed quite a few changes when I began charting this song: Remove the drums in the intro (and re-intro), build volume and harmonic tension leading up to the first verse, introduce a fast line (a Minimoog bass sound) that drops us a bar later into a new, brighter key - just before the words "All we are..." with hopes of punching them up; an odd division of 9/8 time in the drums (4+4+1) into the second verse to create some dramatic tension, that releases on a similar Minimoog bass line into "I know now..." (no key change). Then add moving strings and some new bass parts in the chorus - designed to place the vocal against a more harmonically dissonant backdrop than I had heard on the demo. And when all that was over and we were at the re-intro, use the same formula, moving to yet another key just before the only other place the title is heard. ... this time with a 6/8 counter figure (in a chime-like sound) designed to overlap every second bar line in the song's 9/8 time.

Moving a rock song through three different keys in this fashion is not that common, but I felt that all of these changes would bring the song to its highest potential. Every song presents its own set of problems to the arranger and so the best direction to take is not always immediately clear. Ultimately however, your work must stand on its own merit. My favorite parallel is that of telling a joke. If you have to explain it afterwards ... it didn't work.

(TODD BOOTH is a freelance arranger/composer and theory teacher, synth and computer-music systems programmer and keyboard and stick player presently living in Toronto).



Todd Booth (l)
and Kim Mitchell

The Killer Dwarfs Stand Tall In Texas

KILLER DWARFS

Stand Tall

MAZE Records/A&M Canada

Produced by Killer Dwarfs

and Andrew St. George

Engineer: Andrew St. George

Studio: Comfort Sound



Once upon a time there were four Dwarfs. Dedicated tunesmiths, they worked long and hard, slogging their wares through the chilly forests of Canadian club land. Unbeknownst to them, their merry melodies had awakened a sleeping beauty south of the border. And overnight their miniature low profile blossomed into full fledged rock and roll stardom.

"We went down to San Antonio, Texas in July of '86," says Russ Dwarf (a.k.a. Russ Graham), "We didn't even know we were popular down there, but apparently for the first six months of the year our debut album (self titled on Attic Records) was selling as an import and was number one on the radio." How so? "There's a DJ down there on K.I.S.S. FM, Joe Anthony, known as the God Father of Rock and Roll. He's almost 60 years old -- been rocking at the station for 30 years -- and he's into helping people if he believes in the band.

He was the one who gave Rush and Triumph their start down there. Joe hyped a promoter into bringing us down to open for Accept in a 3,000 seat auditorium. The place went mental. They freaked us out," notes the 5'4" Graham (the only true shorty of the band). After doing a few more dates in Houston and Corpus Christie, the Dwarfs returned to Toronto, to find three months later they'd sold 10,000 more copies of their first album to eager Texans.

Deciding the only way to get attention from record labels would be to record something on their own, the four Dwarfs headed into Comfort Sound in October of '85. "We did it on down time and at nights with their engineer, Andrew St. George assisting us. It took seven months because we had to go out and play in between recording to keep alive," sighs Graham. Finishing up in April of '86, the band was able to interest MAZE Records, who got them distributed through Grudge Records in the U.S. and A&M Records in Canada. Releasing the LP with an accompanying video "Keep the Spirit Alive" in December of '86, the Dwarfs have been getting air play on MuchMusic and MTV as well as a mention in *Billboard* magazine.

Is their latest album, *Stand Tall*, a piece of

vinyl they're proud of? "We paid for it, had control over it and I think it's a good representation of what we're like live. Andrew is a real freak with effects and sounds. He likes it loud, records on 10. The album is hard and heavy -- not pounding metal -- but rock and roll." And believe it or not, the vocals are audible. Equipment used? "Darrell uses Slingerland drums with Sabian cymbals, and Bad Ronald uses a Gibson Grabber and two vintage Rickenbacker basses, a V9 SVT Ampeg amp, EV bass cabinet, two custom made cubs. Mike has two Marshall 412 cabinets and a Marshall 100 watt amp, two hi watt 412 cabinets, a Gallien Kruger amp (we call it the "Toaster"), a Lado guitar, Fender Stratocaster with a Sampson cordless unit and I use a Sampson cordless mic -- and a CCM tricycle," says Graham.

Maureen Littlejohn

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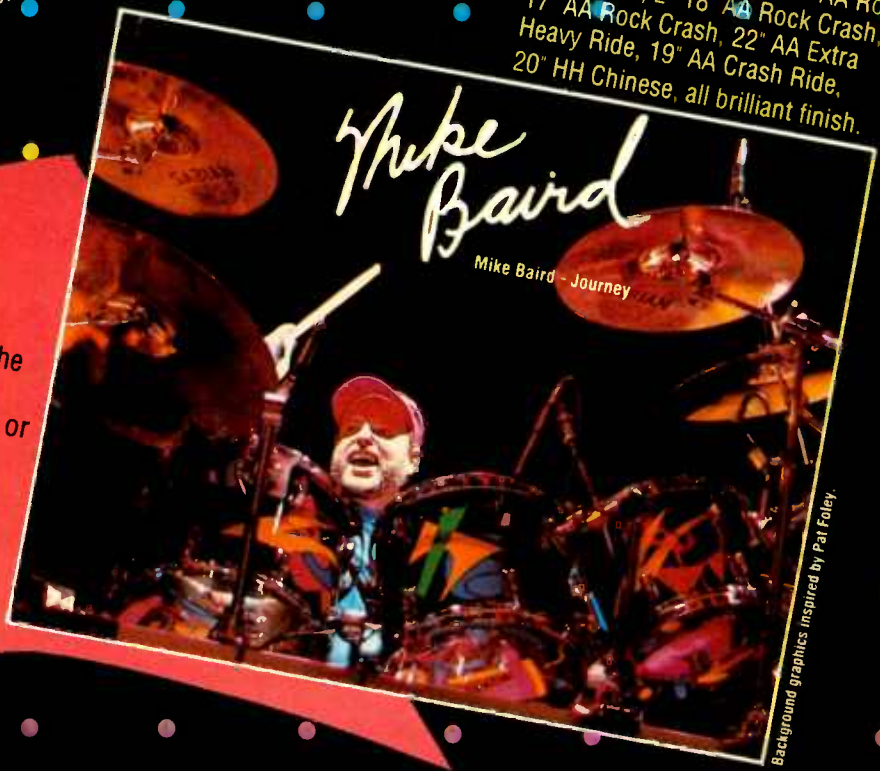


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BRUCE COCKBURN

CAUGHT IN THE MIDDLE

by Tim O'Connor

If there was a greater display of reverence in a bar, the Pope must have popped in for a pint. When Bruce Cockburn ambled onto the stage of Toronto's Diamond Club in March -- his first club date in a Canadian bar in 16 years -- his disciples pressed politely to the front. Some just wanted to get closer look, but others had hopeful looks on their faces that they could lock eyes with him for a moment, and peer into the soul of Bruce Cockburn, hero, defender of the oppressed, crusader for human rights. A guy who plays guitar and sings songs.

Half the crowd were fans who could hardly believe their luck to catch Canada's best loved singer-songwriter in a club. Tickets for two nights to see the 10-time Juno Award winner and recipient of the Order of Canada sold out in two days. The other half were the socially conscious crowd, looking out of place in the glitzy club in proletarian plaid, without makeup, without jelled haircuts. Your typically odd benefit crowd.

Instead of a beer company, a banner above the stage bore the name of the Latin American Working Group, an information agency for relief agency groups and the recipient of Cockburn's goodwill this evening.

Just as Cockburn seems to be hitting his peak commercially and musically, he's unable to devote himself fully to his craft. Ask any musician about how his music has suffered while he toiled at a day job. Aside from the benefit, he hasn't played a major concert since August. He's creatively exhausted. He's finding it difficult to find time to write. His last record was released in 1985, *World of Wonders*. And partly "as a means of buying time" until he can get a record out in 1988, in April he released *Waiting For a Miracle: Singles 1970-1987*, a collection of previously released singles, unreleased live and studio material, and two new songs.

A few days after the benefit, Cockburn

ambles into the offices of True North Records wearing a black baseball cap pulled low over his wire-rimmed sunglasses -- it cuts down on the recognition factor. He looks a bit wonky but it's partly because of the early hour. He's soon clutching a cup of coffee, and smoking an American Camel cigarette.

"I need a break," the 41 year old said, running a hand through spiky hair which has gone completely grey in about three years. "Right now I'm just trying to relax and let the energy rebuild."

Since his trip to Nicaragua with the OXFAM aid agency in 1983, Cockburn has been racing to keep up with the demands he places on himself and those thrust upon him by others. Between writing songs for the 1984's *Stealing Fire* LP and *World of Wonders*, and touring much of Europe and North America, Cockburn has worked in benefits, goodwill appearances, meetings with human rights organizations, and keeping up correspondence with groups and fans.

Cockburn headed to Nepal in early April for a month-long trip with Unitarian Service Committee to slog through poverty-stricken villages. The trip was a fact-finding mission with the non-governmental aid agency which hopes the visit will generate publicity for its aid projects in Nepal, which lies between India and China. The trip was similar to the Nicaraguan trip except that it had a "slightly less political edge" because there is no war in Nepal, he said.

He hoped it would also work as a working holiday. He plans to take most of 1987 off in hopes he can "recharge the batteries," he said. "It's not physical tiredness so much as creative and psychic in a way. You expend all your energy on external stuff at such a constant pace, there comes a time to stand back and regroup."

Cockburn, arguably Canada's greatest song poet, said he is "mentally off," unable to

Bruce Cockburn

absorb and observe. "You can only sustain that on-ness for a certain period of time before it just sort of collapses. And for me, the more external stuff I get involved in, the less energy there is for writing.

"But even when I'm exhausted, I can get some ideas out of a novel situation when I'm in a new place for the first time."

Fans will have to wait until 1988 to hear if the Nepal trip influences his next album the way the Central American trip influenced his last two albums. He witnessed the horrors suffered by peasants caught in the crossfire of the war between the Sandinista government and the U.S. backed Contra rebels in Nicaragua. He taped testimony from survi-

vors of a raid by 100 Honduran soldiers on a Honduran refugee camp, where a man had his throat slit, a two-year old child was beaten to death and other refugees were raped and beaten. The anger he felt from such incidents was transformed in "Nicaragua, Call It Democracy" and especially "If I Had a Rocket Launcher," with its line "If I had a rocket launcher, some son of a bitch would die!"

Beginning with *Stealing Fire*, Cockburn is believed to be the first rocker to point such a damning finger at the Reagan administration's policies in the area. Some weren't impressed, however. Before he was to be interviewed on CBC-TV's Midday program, a memo describing Cockburn as a "commie fag" was handed to the interviewer. Many Americans didn't like a Canadian passing

judgement on them either, but his protests hit a nerve in enough people to help push *World of Wonders* to sales of 225,000 copies south of the border. (It's expected to soon go platinum in Canada, his third record to do so.) *Rolling Stone* and *Spin* have written glowing profiles about the spiritual folkie who evolved into a socially conscious rocker.

In early 1986, he played two benefit concerts that raised about \$35,000 for the Haida Indians in their battle to prevent logging on B.C.'s Lyell Island. In March, he and Jackson Browne were among the musicians who sent a telegram to the Czechoslovakian government to appeal for the release of leaders of a cultural group convicted of engaging in illegal economic activities.

True North Records receives about five requests a week for him to play benefits or make an appearance for a worthy cause. That's on top of the 50 or 60 letters per week from fans or member of worldwide organizations that Cockburn attempts to answer personally, said Bernie Finkelstein, True North president.

"These songs ('Nicargua', etc.) have become larger than life... they are so important to people who spend their whole lives being involved in these issues and they've attached a certain importance to Bruce. He has a difficult time dealing with the possibilities of lending himself to every single caller who has a legitimate demand in an attempt to make the situation in Central America better.

"But he has to write songs too. Bruce gets exhausted trying to figure out what he should do. There's tremendous external pressure, but it's more difficult than simple pressure of having to do 20 shows in 25 days."

It's ironic that the very songs that caused "the second major bump" in his career -- 1979's "Wondering Where the Lions Are" was the first, reaching No.19 on the Billboard singles chart -- have also drawn him away from furthering that commercial success. It's been a constant frustration for Finkelstein who last year dropped the rest of the True North roster, including Murray McLauchlan.

But Cockburn has always been reluctant to market himself and get involved in the business side of music. "In the early 1970s, he did little of the standard stuff artists will do to advance their careers - both interviews and the style of music, the whole gamut. He clearly refused to perform in the United States for several years," Finkelstein said.

His seventh album, 1977's *Falling in the Dark*, was his first release in the United States. With the chart success of "Wondering", the demands for Cockburn's time to do interviews and promotional work increased about 100 per cent. Still he only fulfills about one out of every 10 requests Finkelstein said.

"I'm not really frustrated about the amount of money we could be earning, but I think he's someone worthwhile exposing," Finkelstein said. "The only frustration I feel is that there are certain things that we don't do to advance his career and expose him to bigger audiences. We will end tours when I think they should continue. We could still be

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Bruce Cockburn

doing the *World of Wonders* tour in the United States right now (early April). That kind of thing can be a slight impediment.

"I recognize he remains interesting by putting his time to certain uses," Finkelstein said. "He has the ability to say 'I'm working at the same time I'm living, so he makes his work fit that way.'"

That concern for the quality of his life and art creates loyalty not only in fans, but in many record industry folk. Ask any musician about how much more mileage he gets out of a businessman who's also a fan. Finkelstein said it's played a key part in spreading Cockburn's popularity worldwide. True North has fostered this by trying to meet every request for records around the world, no matter how small the order or remote the locale. In 1975, Island changed distributors in Italy and the new distributor dropped Cockburn's records. But the old distributor was such a fan, he kept Cockburn's records in the Italian marketplace without advance payment, which is unheard of in the business.

Cockburn moved to Toronto in 1980 from Birks Falls, near Ottawa, to be around other musicians who were into "building music around a strong rhythmic pulse. I had been drifting toward that with acoustic kinds of bands I was working with and then it just became, "If we're going to do this, let's go all the way and get people's bodies going as well as their brains. And then it got to the point I

was playing electric guitar almost exclusively. Now it's wide open where I feel comfortable to use whatever's available so who knows where it will go."

Just don't expect his increasingly electrical albums to include flavour-of-the-week studio sounds. "A lot of the music I listen to doesn't have that stuff. Like Rolling Stones' records - just crank it up and let it go. It's all feel and that's what's important, not the technology ... you can't build anything valid with that," said Cockburn, noting his favourite records of late include the Pretenders, Dire Straits and Jennifer Warnes.

On the road, Cockburn carries two Strats, a Gibson Flying V, a Yamaha six-string acoustic custom made for him and a Charango, a Central American guitar made by Toronto luthier Linda Manzer, who makes guitars for Pat Metheny. On stage, he uses six pedals and two Fender Tremolux amplifiers built in the '60s.

Cockburn said it's impossible to predict the direction his music will take because he hasn't done much writing lately. "I used to write anywhere, but then it got harder and harder to devote enough time to writing." When he finds the time to write and practice, Cockburn said he goes to the office he's rented since 1983.

He said "Stolen Land" was written just before the Haida benefit to address the strained relationship between whites in North America and the Americas and native people. "I wanted to do something about native people for some time and I don't usu-

ally write songs out of a desire to write about a particular subject, they usually come or they don't."

He explains that, like most good writers, his inspiration comes from his subjective reactions to things and personal experience. "I try to present the human side of things," he said. "We tend to think that the people who live in refugee camps (in Central America) are just like people who live in Scarborough ... it's certainly not so. And that's something the personal experience side of songwriting can communicate to people."

But writing from the kind of things that Cockburn has experienced means he must dredge up those feelings when he plays live; particularly "Rocket Launcher" which he describes as a "horrible song" for what it represents. "It's very painful to keep singing that over and over. And to make it mean anything I have to relive what I found there in those camps and I don't like doing that. It's a nasty sentiment to have to try to revive in yourself night after night. I don't generally go around like that, like I want to kill people."

The title track of *Waiting for a Miracle* also addresses his concerns about Central America, but the album wasn't intended to make any political statements, but buy some time and fed the demands of hungry fans. He said that as he was working on the album "I got the strange sensation that I was listening to my own epitaph because there's an assembly of 20 years worth of stuff. It's like I should be dead listening to this," he said, then laughing loudly. □

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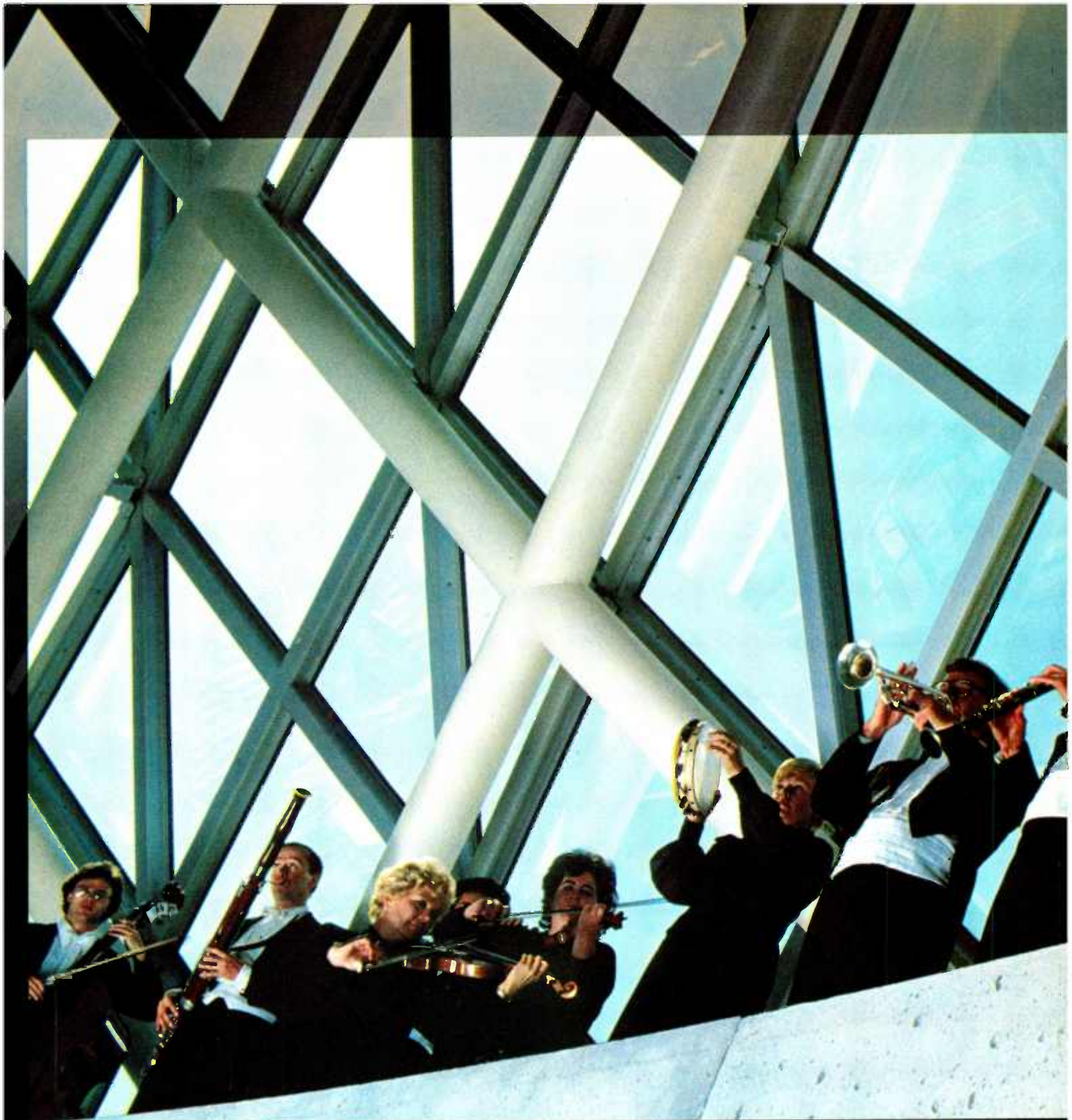
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Rock and Hyde

properly including one with Spirit of the West -- a great song but too far that way.

We feel real pure about this one. We didn't feel too pure about the last one.

"Dirty Water" is the first single. At what point in the development of *Under The Volcano* was it written?

That was written in the first quarter of the sessions. It was going to be an obvious song about religion and Bob said, "You can't do that; make it about relationships." So I changed the lyrics so it sounds like it's about relationships but it's still about religion.

When we were writing songs and stuff for this album I started to get into this thing about religion, which I'd never done before. I got the two songs on the album, and another two we never really finished, that approach the same thing but from different angles. So I got everything out that was inside me about religion.

"What Children Say" was sort of a one-off jotted down thing. I had another song about a prostitute that was real good that never made it. I just went for it; it was a way of cleansing myself.

You said you got all the songs on the album you wanted. Even the ones that cause double takes such as "What Children Say"?

That was the only one that made them say, "Well, maybe you shouldn't." But I stuck it out on that one. That's another thing, it was, "You're the artist, you can have your artistic

statement on the record," you know, which would have been completely out of the question on the last album. It would have been, "Are you fucking nuts? No way."

The two sides of the coin and the balance is that that ("What Children Say") is on the record and so is "Ruby", which is a pop song. Ruby was, like ... they wanted it as the first single, but the intelligence of it is, "Well, 'Ruby' is not entirely what the band does; the weight of the album lies more toward 'Dirty Water'." So they decided to put "Dirty Water" out first and leave Ruby. Which is cool; it shows some sense. We couldn't leave Ruby off the album, it's a good song, but, you know, another record company would have gone for Ruby right off the top and it might not have been the smartest decision.

Did the fact that you're a father influence "What Children Say"?

Yeah. The fact you are what you are is what you do. If I'm a father it comes out in the lyrics. If I don't like Oral Roberts it comes out in the lyrics. If I were disabled it would come out in the lyrics.

"Talk To Me" is sung from the vantage point of a senior citizen.

Um, yeah. It's just looking from their point of view. It's just like putting myself into a character. You should have heard the one about the prostitute. (laughs).

When did you buy the Nieve board?

After we got the deal, or the company's intent to make a deal. The recording budget wasn't that big, but the board and the tape machine became available through the studio. Me and

Bob decided it would be a real smart thing to do to buy them, and something we should have done a long time ago although we never really had the opportunity.

So Bob and I got the board after we got the deal. By buying the board we could do unlimited recording and still keep the cost down yet still have something to show for it. **Originally it was installed at Bob's previous house, wasn't it?**

Yeah, that's the credit to the Rock Palace on the album. We put it in his living room. In fact, "Dirty Water" was sung in his sauna. We stuck a mike in the sauna on a long chord. He'd be in the living room and I'd be in the sauna.

It's a Nieve, called a Spitfire and is an old tube board. And a Studer tape machine. It doesn't look like it, but take the legs off it and it's completely portable. It will fit easily through a door way.

I thought the original plan was to record at Loverboy's warehouse.

We were going to. We were all set up for that and to do the album there. Then Bob Brooks (owner of Little Mountain Sound) made a deal with us to put it back in here. So we pay a maintenance fee but we can use the facilities, all the mikes and stuff. It never dawned on us that if we set up somewhere we'd have to buy the mikes to go with it.

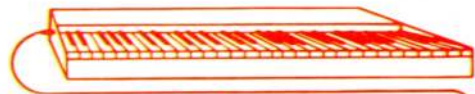
Did having the board change the way you wrote?

Most of the groundwork was done in the basement, before the board. It just changed the production end of it because we could



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Rock and Hyde

spend more time developing the songs after the meat and potatoes had been prepared. We had the luxury of re-cutting tracks if we didn't like them and that sort of thing.

Are some of the basics still on the record?

Quite a lot of them, yeah. For example, "Dirty Water". I wrote that on a Casio. I've got a little cheapo Casio and I wrote "Dirty Water" with the rhythm machine that is in the Casio. We triggered the drums that are on the record off the rhythm machine that's in the Casio using gates and stuff. It was really complicated but Bob figured out how to do it. And there's a line in the song, a sort of weird keyboard line stuck in the middle somewhere and that's actually the Casio.

How many of the other Payolas are on the album?

Chris did what he always does, the programming and half the drumming. We brought in Mickey Curry because when we actually went to record we hadn't played as a band in a long time. We did the basics on the SSL because it sounds better, but we had to do it quickly. So Chris did some stuff in here (Studio C) and Mickey did some drumming on the other side. So most of the songs are 48 track with drums all over the place. We had to start making notes, "Oh, I like this tom fill here and that tom fill." It was a weird way of doing it and very confusing, and then there was drum machines along with all of that. So it's about 50-50 Chris and Mickey.

A-Train (Boynton) played bass on more than half of the songs and Bob or I are on the rest simply because he hadn't heard them before.

Did any of the side projects that you and Bob were involved in get in the way?

When we decided to do this everyday there was nothing else but to do this everyday. We were taken care of rent-wise so all that pressure was off.

There is an incredible amount of attention paid to textures and detail.

I think the mixes are good as well. I think Bob did a real good job. We mixed it over there as well; we had to in order to be near the record company. It's a personal sort of production.

You must have taken something away with you from the Foster experience?

One of the things we took away from Foster was not to sing with headphones on, but use the boxes (Auratones) instead, which improves your pitch considerably. Nobody mentioned that until that Foster album. We did one song and it took three hours just to get one line in tune and I thought, "Fuck, I can't sing anymore in tune than this, we're fucked." Somebody said, "Why don't you try the boxes because the guy in Kiss, whatever his name is, Gene Simmons, uses these." We tried it and, boom, it's the only way I sing now.

Whose idea for the album graphics. How much of the lead was taken by the record company?

EMI had two guys. While we were over there on one of their trips they phoned these two

guys and said, "Ok, we've got a couple of guys who haven't got a name yet but they're called Rock and Hyde, so use that for now. They're calling the album *Under The Volcano*. Here's a song called "Dirty Water", listen to this; here's a song called "Talk To Me", listen to this and come back with some album covers."

This one guy came back with six album covers and every one of them was like, wow. Cos we're used to seeing some real atrocious shit and this guy comes up with six of these babies. We were quite impressed.

Who suggested Tim Pope for the "Dirty Water" Video?

We did. EMI said, "Give us a list of five or six names and we'll see if they're in the budget level." Every one of the names we suggested sent show reels over and of all of them Tim Pope stood out as by far the best and budget-wise he was cool.

Tim Pope saw the humour in the song. All the others had sheets of falling rain with hands going through them and choirs. Every time I watch it I see something different, which is strange.

It helps, in a way, to be co-signed because they split the difference. Capitol probably thought, "Well, for half the money we're getting twice the video."

How many times did you have to fill the tub?

Many. By the end of the night the hot water had run out... for us. The model and the bishop got nice hot water but for the last three takes of us it was freezing cold and quite unpleasant. □

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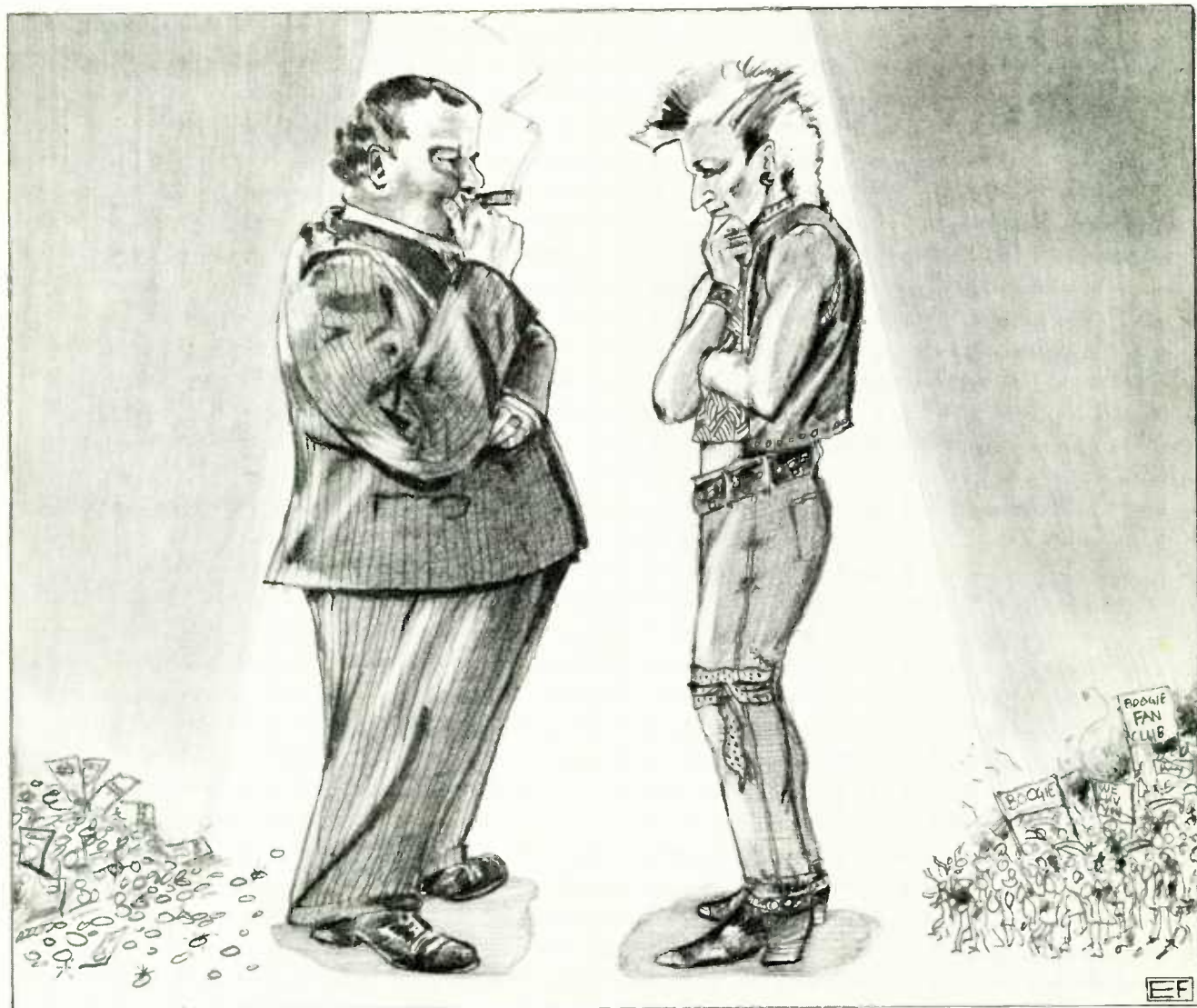
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Will The Marriage Last? by Perry Stern



W

hile once the realm of rock 'n' roll was one of youth rebellion and anti-establishment sentiment firmly entrenched radical politics, "anti-social" behaviour and extra-legal activities, these days the dreamy-eyed lovers, rock music and big business, can be seen strolling hand-in-hand just about everywhere. In your bag of potato chips, on your T-shirt, in movies, commercials, print ads. Everywhere. A match made in heaven.

But is this a Victorian romance of deep passion and abiding devotion, or is this a soap opera marriage of convenience, one that will be tested repeatedly, pushed to the limits, strained, stressed and eventually discarded -- treated like a bad dream by all those concerned?

It's still too early in the game yet to determine who best profits from the splicing of

rock's egalitarian ethic and commerce's capitalist creed, but at this point things are looking pretty even-steven. So far the bands are getting what they need, financial support for prohibitively expensive tours, and the corporations are buying what they want -- high profile product association that appeals to a clearly defined demographic group (and a huge one at that).

Whether or not the situation will remain even-keeled is for the future to decide. Eventually someone, either a sponsor or an act, will rock the boat. They'll step over the line of propriety that the public has sub-consciously drawn and spoil the party for everyone else. It's hard to say how it will happen, though it has almost happened a few times already, even harder to say when, but until then the birds are singing, love is in the air, and all's well with the world. For now.

Corporate sponsorship of the arts is no new thing. Philanthropy is a tradition in modern society (certainly in any society with liberal tax laws) and financial support of theatre, opera, ballet, museums, etc... has long been *de rigueur* for successful businessmen with an eye for a benevolent public profile. This is not to imply that all companies who dally with the arts are motivated by avarice, (in fact that is rarely the case) but it has often been thought so by those not on the receiving end. Sour grapes.

Rock music used to be like that. A band, one run like a smoothly-oiled money-making machine with managers, agents, accountants, secretaries, brokers and lawyers, but without corporate investment, could easily point the finger at another band who'd dipped into the money pool and scream, "Capitalist lucky! Sell-out! Moneygrubber!" And do so without a moment's thought at the irony of the accusation. Contemporary music has always been a big business, and only now is the stigma of guilt-by-association disappearing.

Accordingly, new companies are sprouting up, like old-fashioned marriage brokers, hoping to wed a suitable act to the appropriate corporate client. Huge corporations are creating long-term strategies that involve millions of dollars that will effectively finance a whole genre of musical entertainment. Young bands, once preoccupied with making music, are shrewdly looking to marketing possibilities as readily as finding a good, solid PA.

If, at one time, rock was the music of rebellion, it is now the soundtrack to success. But where will this all lead? Will the corporations, already swinging a great deal of weight through their investments, begin to dictate to the recipients of their largesse? Will the acts be forced to kow-tow to their corporate benefactors? If a type of music is scorned by sponsors (as heavy metal already is to a certain extent) will it be able to compete in the marketplace with styles of music that are more supported by corporate dollars?

Conversely, will the corporations be tainted by the conservative backlash against Sex and Drugs and Rock 'n' Roll? Could an attempt at narrow focusing an ad campaign towards too limited a demographic kill a product? Could an unbalanced act ruin a multi-million dollar ad campaign in a fit of pique?

There are risks and angles for both sides of the game, and it's not a question of who will come out on top, but whether or not *we all win or we all lose*.

Needless to say, the biggest players (in Canada at least) are the breweries. Con-

strained by licensing laws and broadcast regulations they have long been in need of creative advertising campaigns to improve their products' profile in a fiercely competitive and increasingly crowded marketplace. Sports sponsorship has long been the dominion of the breweries, but the constant search for new consumers has led them to believe that entertainment, particularly contemporary music, is the sponsorship vehicle for the future. Certainly not to the exclusion of sports, mind you -- a large portion of the monies invested in sponsorship schemes by the breweries is still aimed at sporting events -- but eventually music marketing will corner 50% of their marketing dollars. As one marketing expert explains, "The efficiency of music is amazing in its focus. Sports sponsorship is more like firing off a shotgun." As far as images go, Labatt's Marketing Manager Glen McPherson, who's been in both camps, says, "I think there's more drugs in major league sports than in rock'n'roll. A band on a 40-date tour just can't do them."

Labatt's, the country's biggest brewery, started its adventure in music sponsorship on purported rocky ground in the fall of '85 when they announced they'd be presenting a 40-city tour by Platinum Blonde. Instead of merely financing the project, the brewery acted as a promoter of sorts; booking the tour (adding dates to the initially proposed 28-city tour to include expensive-to-perform-in sec-

"Strings" kept the artists and sponsors apart.

ondary markets), paying for ads, taking portions of the gate and merchandising. In provinces where laws forbade the advertising of liquor in conjunction with the concerts (in Saskatchewan, Manitoba and British Columbia), no mention of the company was made.

Eventually what McPherson claims was a "false controversy" arose wherein the brewery's ethics were questioned because they were promoting, however subtly, an adult product to a predominantly underage audience. A very real controversy arose when similar questions were asked in the U.S. bible belt when Schlitz presented The Who. If nothing came of it in Canada, it was because, according to McPherson, Labatt's was, "very cautious because the Liquor Boards could have effectively shut down the beer industry to music."

Undoubtedly the experiment was a success. A four hundred to four hundred fifty thousand dollar investment not only was recouped at the end of the tour, but a small profit was turned as well. As a result the seed was planted that would eventually turn into Labatt's Blue Live, a wholly-owned subsidiary of the brewery run by Hamilton-based promoter Jim Skarratt, that is now one of the largest promoters of rock music in the country.

This season Blue Live will present tours by

K.D. Lang, Gowan, and Tom Cochrane to name but a few, as well as sponsor venues across Canada including Toronto's Kingswood Music Theatre and Assiniboine Downs in Winnipeg. Ostensibly Molson's, the country's oldest brewery, and, to a lesser degree all the other breweries, will be doing the same.

By underwriting tours, venues, and events (like homegrown contests and jamborees) the breweries can reach the audience they're after: nineteen to twenty-four year olds who have probably not yet built up a strong loyalty to a particular brand of beer. In cases where the audience's average age is in question (or in the case of political expediency, i.e. the tour of a Soviet skating troupe) the company need not even be mentioned in the ads it buys.

As a result, bands that once had to scramble for money before taking to the road now have a remarkably receptive source of financing available to them. The breweries, and other large companies, have had their eyes opened recently by the successful music-oriented campaigns of Pepsi (with Michael Jackson, Tina Turner, etc...) and Hostess Potato Chips (with their iron-on band patches). They are responding not only as tour promoters, but as traditional sponsors as well -- the kind that wants to use the band's image and reputation to sell their wares.

While managing Triumph, Joe Owens arranged major sponsorship deals for the band with Pepsi and Converse, the sports shoe company, as well as a myriad of product endorsements for various equipment and instrument companies. These days he's heading the Entertainment Marketing Group, a company hellbent on establishing relationships between acts and corporate sponsors. On the two-way street of sponsorship, Owens is primarily walking on the artists' side. "I'm still very much in the music business," he explains. If a band wants to dip into the corporate money pool, it will become increasingly necessary for them to take on the services of an expert like Owens or a company like Rockbill (who engineered both the Pepsi and Hostess campaigns).

What a band wants and what a company expects in any artist-sponsor relationship is found on the double-edged sword of compromise and concession. "What I would like to see happen with the people I represent," says Owens, who represents, among others, Rush, Gowan, Honeymoon Suite, and Lee Aaron, "is that if they are interested in going out on tour with an advertiser/partner, I'll be able to match them with the right product that fits in two directions. I want the sponsors to uplift their profile while helping the artist achieve his goal (which is to sell more tickets and records), and I want the artist to realize that this investment from the sponsor comes with strings."

Initially it was the nightmare of "strings" that kept the artists and the sponsors apart. Generally these involved co-opting the band's image for advertising campaigns, requiring the performers to use the sponsor's product (or at least *not* use their competitor's), shake



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some hands and sign some autographs for the company's regional representatives after the shows. There was a time when this was considered too much to ask for. Gone are the days when a sponsor would effectively, as Owens characterizes it, "kill the goose that laid the golden egg. The first thing they'd do was tell the artist to get a haircut and stop saying 'fuck' on stage, not realizing that that's how he got to be a star in the first place."

The blood-curdling scream of "Sell-out!" is no longer a determining factor in an artist's financial strategy. Rik Emmett, Triumph's guitar-God, has been on the receiving end of sponsorship dollars for years and he claims that concessions to backers are minimal, all things considered, and rarely exceed the bounds of practicality. "There isn't a lot you get asked to do that is unreasonable," he explains. "Generally common sense prevails - I've never been asked to sleep with the president's daughter. What you have to do you do in a way that doesn't make you appear like a whore, which is really just a matter of attitude. Inside you might groan, but there's no sense in being unprofessional."

And you don't have to be a really big star to get some backing, either. As Rockbill's Brad Weir explains, "A lot of activity *isn't* driven by superstars." Earlier this year Images In Vogue struck a novel deal with Pernod, a European-based liqueur company, to underwrite the advertising costs of the band (including posters, a four-colour program, and, potentially, a video). Pernod gets to display its logo (minimally) on some of the band's merchandise, and the band gets to buy the kind of quality products that, as Image's Gary Smith claims, "make you look like you've got it together." Allowing the sponsor to appear on the band's merchandise is a risky business. On posters or in the program is one thing, but on T-shirts or on the stage is another altogether. According to Owens' research, confirmed by Weir, "If a kid buys a T-shirt with an advertiser's name on it, he feels he's buying something that's already been paid for so it's a rip-off. Product with a sponsor's logo on it sells substantially less than product with just the band's name. And the stage," he adds, "is sacrosanct."

But if all an act really wants is money, what does the sponsor get in return? Essentially he gets a high profile across to a clearly defined demographic group in an almost fool-proof situation. Even if a marketing scheme fails, it's the artist that will suffer from the deal, rarely the sponsor. And if a scheme succeeds, even if the sponsor can't take all the credit, he can readily point to the financial returns.

The classic case of a band being harmed by a poorly planned sponsorship deal is the Spoons/Thrifty's deal: For what the Spoons' new manager, Ray Danniels, calls a "criminal" amount of money, the band appeared in Thrifty's TV and radio commercials for a full year, thereby overexposing themselves to an audience extremely sensitive to overexposure. Two years later the band has,

"just about lived it down," but at the time, Danniels says, the adds, "hurt the band's credibility by making them seem un-genuine."

It was a case of the right band and the right product trapped in the wrong campaign. While Willie Nelson may have been born to sell jeans, nobody told Ford that Rick Springfield wouldn't be able to sell too many cars to his audience of thirteen year old girls. Matching the artist with the product is nowhere near as simple as it seems.

Rockbill, a New York-based company that now has offices in Toronto, approaches the problem from the corporate side of the street. Essentially a marketing company, Rockbill finds suitable artists for its corporate clients. When putting the people together Brad Weir explains there are two rules of thumb: "1. If

something is bad for the artist it's bad for the sponsor. 2. The sponsor must bring some sort of perceived added value to the artist."

An example of Rockbill's application of these two tenets is the current relationship between Ford and Anne Murray. It could have been different. As Joe Owens says, "Just because a product and an artist have the same demographic appeal, doesn't mean the match will fit. Because Anne Murray has a rural following doesn't mean she should endorse tractors. She's an artist who isn't trying to corner that market, she just appeals to them." By putting Ford and the Snowbird together the latter gets a highly credible sponsor with an upscale market image and the former gets an extremely popular representative that appeals across several



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Music Sponsorship

demographic lines.

Other areas of corporate sponsorship include the organizational level. Molson's has been the primary corporate sponsor for the Canadian Academy of Recording Arts and Sciences (CARAS) for the past year-and-a-half, and in doing so has helped the Academy, in the words of its President, Peter Steinmetz, "improve the quality of the Juno Awards program as well as the Academy's administration." Getting Molson's support has benefited both parties. Steinmetz says that CARAS, "fit into their whole Molson's Music campaign. The Juno program would increase Molson's exposure to a wide demographic, an audience of record buyers and supporters of music. CARAS had the kicker of being a deserving, non-political organization that supports excellence."

When or whether the gravy train will run off track is anyone's guess. As things stand it appears that only the burned and the ignored have anything bad to say about sponsorship in general. Joe Owens points out, however, that in the case of the breweries, it's important for the sponsors to keep in mind that it is the artist that is the perceived star of any campaign, not the product. "Breweries have a history of being involved in events where they took over. They profiled themselves very high. In the past promoters and the music industry kept the artist in the forefront, now it's always 'Labatt's Blue Presents...' or 'Molson's Presents...'. The public is getting inundated not with the names of the bands, but with the names of the breweries bringing the bands."

As it becomes increasingly obvious to corporations that the youth market is still, essentially, an untapped resource, more and more companies will venture into the music business as a source of marketing ideas and of revenue. By making rock music omnipresent in their advertising they've made it more palatable for all ages. Older audiences are accepting new music much more readily than their counterparts did only a generation ago. It's not that the music is any less radical than before, it's just that after almost thirty years of rock fare, very little comes as a shock anymore.

There's very little harm that corporate subversion can do to the image of rock music in general. "You can't compromise rock 'n' roll," says Joe Owens. Careers may fall to the wayside, but the genre keeps rolling on. Because of the prohibitive expense of touring these days, and there's no indication the trend will ever be reversed, new, untested experiments in financing will have to be tried in order to defray costs.

The fact that the climate for corporate intervention is presently sunny doesn't mean storm clouds may yet appear on the horizon. One false move and the cash flow could be halted. Just as one day you love a song and the next it sounds like fingernails on a blackboard, we may yet find that the corporate love affair with rock is merely a passing fancy. □

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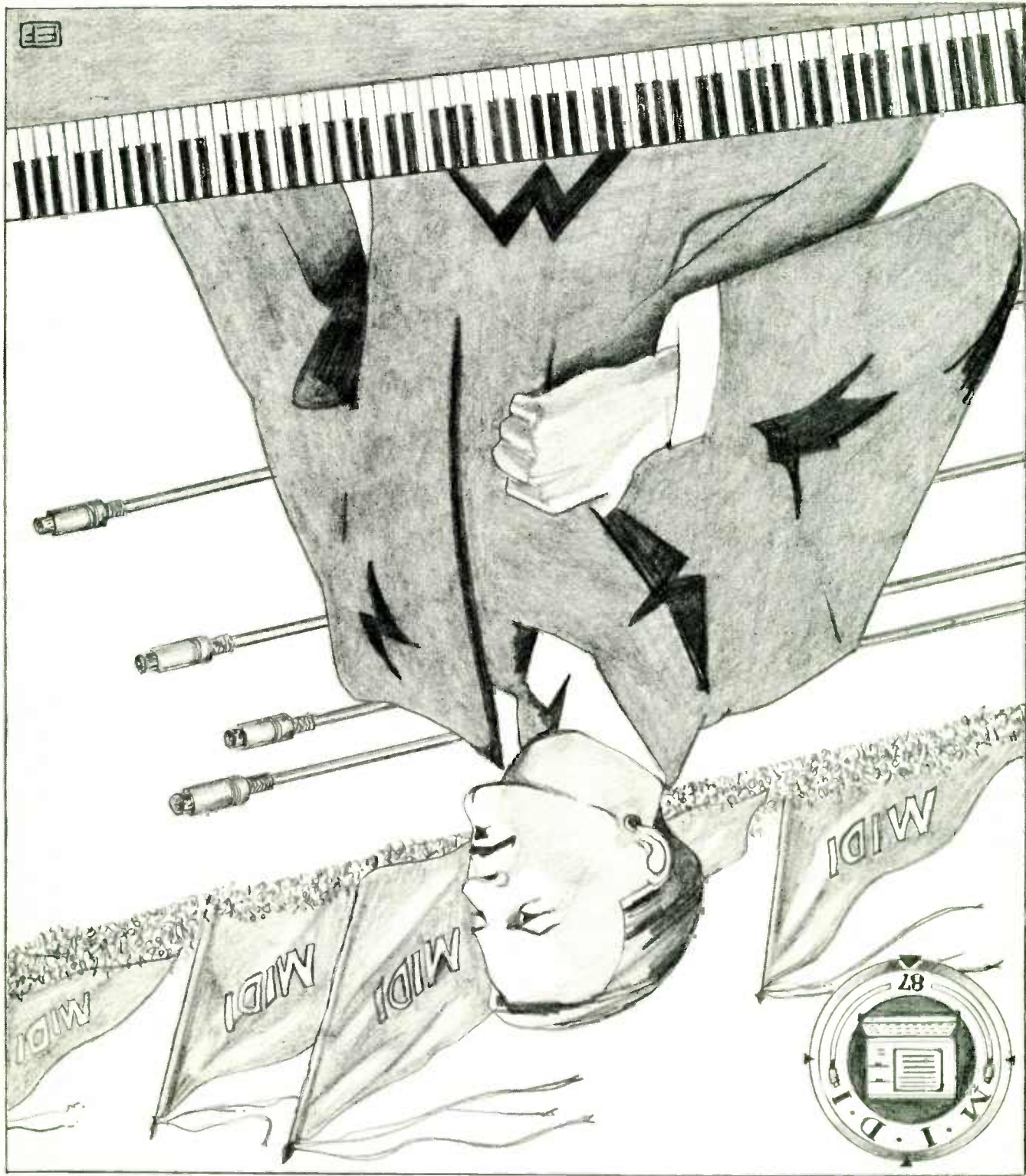
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MIDI For the Masses

UPDATE 1987

By Benjamin Russell

INTRODUCTION

It's amazing how time blurs things, especially when events move so fast. It's hard to realize at times that MIDI has only been in existence for a short while. It's a fact of life now that many take for granted, at least those in the thick of it. Unless you've been living in a bag for the past three years, you will know that MIDI stands for Musical Instrument Digital Interface and you will realize that it allows you to connect various pieces of gear together for exciting musical adventures.

The first instruments to come out with MIDI were keyboards, but now guitarists, bassists, percussionists, even horn players and singers can get in on the act, blowing synth lines and sampled effects from their instruments of choice.

Many misconceptions about MIDI have fallen along the wayside - it took a while, but now most people understand that hooking up their lone DX7 to a sequencer will not give them an unlimited orchestra of sound. However, while some hopes were smashed upon the rocks of reality, the horizons have expanded once again with the proliferation of relatively cheap multi-timbral synths and samplers which do allow you to have the sonic potential of a *Star Wars* orchestra in the privacy of your home.

Perhaps the most significant change MIDI has brought and is bringing to the world of music is that with cheaper prices and better sounding gear, controlled by more powerful computer based sequencers, almost anyone can afford to get involved. And people are getting involved, in numbers that surprise everyone in the industry.

Preconceived technophobic notions are rapidly giving way to the realization that this stuff is a lot of fun, not to mention good economic sense for those who derive a living from writing, playing, and arranging music. People who once would never have dreamed of touching a computer are now eagerly reading the latest reviews of software and going into music stores prepared with a knowledge of features and MIDI capabilities that amazes salespeople who have a hard time keeping up with the flood of hard and software debuted at each new trade show.

In this feature, we will talk to those involved in various levels of music, from the composers of film scores, to the players who are bringing MIDI gear out of the closet and onto the stages around the world, to the retailers who do their best to keep us supplied with the latest and best of what is

rapidly becoming an addiction for those who've tried it. For the few of you left who have yet to be initiated, read on - maybe now is the time...

MIDI Has Set Composers Free

Perhaps the single most significant factor in the MIDI explosion is the way it sets writers, arrangers and composers free. No longer constrained by the limits of players' abilities, bad habits or restricted by tight budgets and orchestra schedules, composers have a giddy feeling of power when surrounded by MIDI gear.

Carl Harvey has been winning awards as best guitar player, producer, etc. for years now and most recently his work with Kim Richardson helped garner her a Juno as most promising female vocalist. "I got interested in MIDI from the first time I saw it in action at one of the Roland concerts. I thought, here it is, what I've been waiting for. It was something I had been dreaming of. I had been working with Fairlights and stuff like that and I was hoping for something to come along that would give me a cheaper alternative to the high end stuff. Now with MIDI samplers and all that, you can put something together that could really give any Fairlight a run for its money."

"Right now I have an Atari 1040 ST computer with the Steinberg Pro 24 software, a Yamaha TX7 and FB01, an Oberheim Matrix 6 which is multi-timbral, a MIDIverb, an RX21L and RX11 drum machines from Yamaha. I'm thinking of getting one of the new DX7s.

"MIDI is an egomaniac's dream come true. The perfect band - I have an orchestra, bass player, drummer and everyone else at my beck and call. They don't argue and they don't smoke cigarettes!"

Having a whole universe of sound at your fingertips doesn't make you an instant musical genius however. You have to learn how to use your tools well. Rob Yale is a big guy in the field of synthesis in Canada - he's well known in the world of film music and jingles (Diet Pepsi's 'Taste Above All' for instance) as well as being involved in album projects and so on. His work with the Fairlight has earned him a solid reputation. He tells us, "I write for commercials and television but I consider myself basically a musician and composer. When you're synthesizing sounds what you're doing is a kind of orchestration really. You've got a piece of music and it calls

for a certain kind of part. With a lot of people it's almost like when you first start to paint - you've got all these colours you can use and you start adding them together until you've got this kind of 'blah!' instead of saying, 'These are the primary colours and if I mix just these three together, I'm going to get this hue and colour that's just right.'

"I'm using the Fairlight Series III which was designed around MIDI instead of being tacked on at the end as it was in the Series II. I'm also using a Super Jupiter. I had an Expander (Oberheim) for a while and I'm using DX, of course, and TX. I use Performer on the Macintosh from time to time, but I don't use it to compose on. I use it almost as a vat to toss bulk material into if I have to transfer from one sequencer to another, but it does have a few nice things it can do to massage the sound in terms of setting the velocities, fades and things like that."

Mark Gane of M+M has a few salient comments to make about the pros and cons of MIDI: "MIDI has played a big role in our composition over the last year. We write in a lot of different ways but we've got a Mac Plus and the Performer software and we do a lot of composing on that. We have several sound modules: the Roland MKS20 piano, and the first Akai sampler, the S612 which I still think is a great machine. We have the new Akai S900 and the DX7 as well. That's what we've got at home though, naturally, in the studio we have a lot of other stuff. We have a REV7 (Yamaha) MIDI digital reverb and we're thinking of picking up a DEP5 (Roland) soon. MIDI effects seems like an area that's just waiting to explode into consumer madness.

"It's taken musicians a long time to become aware of MIDI's possibilities and I think it's going to get a lot more remarkable than it already is. At the same time I've found that having all of this equipment can get in the way of composition - just in the way that you're dealing with such a wealth of detail down to the last tick, that I think there's the possibility of that becoming too important. There's a lot of people out there with a lot of gear and it doesn't amount to a hill of beans - it still comes down to whether the composition or song is good. The people with the talent will ultimately shine through whether they are recording on a wax cylinder or an Emulator."

Ron Weiss, once a member of Platinum Blonde ("Before they even started doing Police covers!") is relatively new to MIDI. His ambitions include doing neo classical concertos and his accomplishments include work on some fashion video soundtracks. He tells us, "I got involved in MIDI because it

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"I've got a Matrix 6R, a Mirage, an S900, and an ESQ-1 (Ensoniq). I use the Steinberg Pro 24 software for the Atari ST as my sequencer. My effects are MIDI too: an SPX90 (Yamaha) and the Korg Sampling Delay."

MIDI Retail Survey Reveals Usage Widespread

We wanted to zero in on this MIDI phenomenon to find out exactly what sorts of people were buying the gear and what kinds of gear were selling the most. We went straight to the horse's mouth, the Canadian music retailer, and we were a little surprised at just how widespread usage has become.

Music Stop in Halifax has a busy MIDI department. Kurt Hahn tells us, "We sell MIDI gear to everybody from young kids in high school to upwardly mobile doctors and lawyers and everybody in between. In our area there's not so much professional use. In live performances, people aren't using it too much, but the home people, people who can afford these extra toys, are definitely into it in a big way. The ones who are really into MIDI are the hobbyists - they're smoking the professionals right out of the water - they're keen, reading articles, keeping current. Professionals probably don't have the money for it and just don't seem to be as concerned.

"Samplers, in general, are doing very well for us. The S900 and FB01 are two modules that a lot of people are buying. This new Roland D-50 looks like it will do well for us. Multi-timbral capability is becoming a must - the ESQ-1 and the new Yamaha TX81Z - with sequencers you can now have one synth and make an 8 part arrangement with it."

H.E.L. Music in Saskatoon reinforces our picture of the typical MIDI buyer as Ralph Johnstone explains, "We see a lot of the professional yuppie-type of guy, your doctor, accountant, who understands digital pianos and who wants some processing to go with it and all that kind of stuff. You'd be blown away by all the BMWs we've got driving around! We've got the whole scenario here - we're about a year or two behind, but it always hits here eventually."

Steve Wyatt of Steve's Music in Montreal agrees. "It's not just the pros who buy this stuff, it's a mixture of everyone. Guys that make home studios buy it just for their pleasure. Now they can get access to really professional sounds at a price that's a lot better than before. Just two years ago you used to have to spend 10 Gs to get something that

sounds like an S900 today. Now a lot of people, instead of buying a grand piano or something, they're getting into MIDI and doing some nice stuff with it, too. I see guys who are going for it. They're going for a bank loan for a new house and they put an extra 10Gs to get all kinds of MIDI stuff. A guy was in here today doing that.

"The FB01 is doing real well for us now. Also the Akai S900 and the Emax is going great for us as well. Atari software packages are really moving and we find the Roland MC500, in the way of dedicated sequencers is selling a lot too."

Kevin Barr of The Computer Music Center/XL Electronix, a relatively new specialty MIDI/computer music store has a rather different perspective and clientele. "A good proportion of our customer base has been people coming out of the traditional compositional fields. A lot of public awareness lately is hitting commissioned composers - the guys who do work for ballets and things of that nature - they've been involving themselves at this point. A lot of the appeal, of course, is the scoring related programs and things like that. They'll be using the MIDI end of things as preparatory sketches, using some of our small multi-timbral boxes like the FB01 which has been the proverbial 'hot seller'. I think the whole issue of multi-timbral has done a great deal to make MIDI a lot more practical and affordable. People can pretty well finalize orchestration in the home and it makes it a lot more tangible to people who are used to manuscript paper and Bach transcriptions. It's now at the point where the guy comes in and sees that it's a direct analogy to working with an orchestra rather than being the old 'putting musicians out of work trip' which people aren't really buying anymore - it's being seen as an extension of the traditional schools of composition."

Saved By Technology, another MIDI emporium, has positioned itself differently in the market. Founder Jim Burgess tells us, "Initially, almost exclusively our customers were professionals, music production people, film composers, recording studios and so on, though more recently we've started to see an expansion of what I'll call a consumer base. In operation, because of the specialization we have toward computers and music software, that's the larger part of our business. A typical sale includes the computer (a Macintosh or Atari ST, as the base unit) a number of accessories to support it and some software packages depending on the system and objectives the person has in mind. It's not unusual for a guy with a computer to be using a half dozen different software packages for various applications.

"We've seen a lot of growth in the software area and there has been a big increase in the amount of high quality software available. We know this growth is happening in other areas as well, such as Vancouver and Montreal, where there is a lot more software action now than there was a year ago.

"There's been a couple of significant developments recently in the MIDI spec that hold a lot of promise for the future, such as the

MIDI sample dump. We're expecting great things as time goes on."

RECORDING Revolutionized By MIDI

A significant - revolutionary - change has taken place in the recording studios, wrought by MIDI and its practitioners. The use of MIDI gear in this field has stirred a lot of controversy: does it put players out of work, replacing them by machines? It's clear that certain kinds of players are getting less work, notably drummers and orchestral players, but the more resilient of this number are changing with the times and adapting to the new machines. A well-equipped drummer these days has a set of MIDI pads and drum machines of his own. After all, who has a better understanding for programming rhythm than a drummer?

Another change has been the emergence of new kinds of studios and a new job classification, the programmer. We talked with Scott Humphrey, one of the new MIDI wizards. "I use a little bit of everything: an Emulator, the Akais, an Oberheim and a JX for some analog gear, an old Prophet 5 for sound effects - anything with knobs is nice for working fast, and you can sample it if you need to control it through the computer. Of course, I have DX7s."

"I think the neat thing about recording is there's two ways to do it, and I've felt that both ways were the best at one time or another. You can do real time recording with a MIDI recorder such as Performer and you can go for the performance and say you'll worry about the sounds later. In some ways that works really well, but certain sounds require certain kinds of performance and you can get locked into redoing things sometimes. When you're mapping out the song you've got to decide - is it the sound that's going to make the track or is it the part? It's a heavy decision to make so you don't screw things up.

"I do AVs for presentations for companies like Molson, jingles for TV and radio, and record projects obviously. It ranges from sequencing or recording basic tracks or I might be hired to drop in sounds, or just to come in to help out with the gear to make sure that everything goes smoothly when they're paying \$250 per hour for lock in studio 2 at Manta. When you're locking to picture, there's no time to screw around - most times you're out in three hours and you have to have everything done. You have to be able to work fairly quick.

"I have a pre-production studio with a 24-track console, but everything is set up to be moved. The client wants to hear it when it's going down and they want to go here, they want to go there and there's 15 people coming from the agency. There's advantages and disadvantages to having a tape machine, and really I'd like to have one some day."

Jim Burgess has heavy credits as programmer and sound developer for Stevie Wonder, Rush, Honeymoon Suite and more. He's

MIDI '87

taken the step of setting up a permanent installation for all his MIDI gear at Saved By Technology MIDI studios. "As I added more and more equipment and became busier and busier, it just got to be a drag to take it all out to Phase One or Sounds Interchange. It was a real ordeal to pack it all up, transport it, and hope that when we got to the foreign studio that the engineer was hip to what we were doing and that the studio had enough direct boxes and so on. The obvious answer was to get a 24-track, avoid moving the gear, have it all planted in one spot, and start having people bring in tapes."

Despite the fact that he's equipped for it, Jim dislikes using tape, preferring to work in the digital domain wherever possible. "If you have a good computer sequencing package, it may be just as wise to take the money you might spend on a multi-track and spend it on additional sound sources instead. The computer plays everything live. In our studio, at least half of the work we're doing is done direct to digital (Sony F-1) - we bypass that analog stage which improves the fidelity greatly. And there's other benefits as well: you don't have tape costs, you don't have the slowness of working with tape and shuttling back and forth, rewinding and so on."

Carl Harvey gives us a producer's perspective: "I use my MIDI gear at home for pre-production. I work with the idea of going into the studio afterward, upgrading the sounds at someplace like Saved By Technology. I don't have to pay a band to sit around waiting for

me to come up with ideas - I've got this great MIDI band - but there's a trade off. The MIDI band is stupid because it can only play what you tell it. You get control but what you lose is spontaneity and the personal innovation and ingenuity you get from players. I'm getting around that now by not laying all the parts down myself. That way, the creativity is not just emanating from one source.

"I think MIDI is threatening to a lot of players. It's a fact of life that in the studio it's taking away a lot of players' work - I don't care what anyone says. The Linn drum for sure has put a lot of drummers out of work. If all you want is just the 2 and 4, a solid back beat, why should I pay you triple scale, when I've got Mr. Linn sitting right over there in the corner or something comparable or better?"

John Tucker has his own studio at home based around the Fairlight and a 16-track. He's done a lot of film work and he agrees about not needing a drummer. "I play guitar and saxophone and I just found that when the keyboard synthesizers started to come out, it was easier to do certain things. And as drum machines and things got better and better, it just became easier and easier to control the situation - you didn't need a drummer - it's pretty obvious sort of stuff.

"I've done things for Home Box Office and First Choice. I've done commercial stuff, and I'm working with a National Ballet choreographer now. I've also been doing some dance things for small English labels. Right now I've got a Fostex 16-track with the Fairlight Series III, an IBM and a Linn drum, as well as some Roland synthesizers and an

Oberheim Matrix 12 as well as a fair bit of onboard gear.

"The whole computer thing and sampling is taking off and I think the next step for Fairlight is a hard disk, non-tape system of recording. Synclavier have their storage system that's available and AMS Audiophile and that kind of gear. It seems to me that recording and synthesis are going to be coming closer and closer together. You know, with longer samples and that kind of thing you can record whole parts of live things."

MIDI Playing Key Role In Live Music

We wanted to discover how MIDI was being used in live stage applications so we went and asked the people in the trenches, the players. We found that MIDI is making some big inroads. But most groups still wouldn't dream of hitting the road without a drummer (audiences seem to like to see someone hitting something!). Sequencers don't seem to be replacing keyboardists, but they are certainly supplementing their arsenal of sound and it's a moot point whether extra keyboard players might have been hired to play all the extra parts the machines cheerfully provide. Anyway, until robotics become cheaper it's a cinch that you need people to put on the show. (MIDI robotics, hmm...)

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Gordon Sheard played keyboards for Chuck Mangione and his current gig is with Liona Boyd. He describes the growth of MIDI in his work. "With Chuck it wasn't a totally MIDI gig, the Rhodes was a big part of the sound of his earlier stuff, but I used a DX7, TX7, JX8P, and Emulator II. I had them all hooked up with a Roland MPU104 and MPU105. I basically had MIDI going in and out so I could use any one as a controller. Gradually I fell into using the MIDI set-up from not using any of it at all three years ago to playing with everything hooked up and getting three keyboards stacked at a time. I found that to get nice fat brass sounds, it's really good to MIDI them up. For one song I needed a B3 sound and I find the DX B3 a little thin but I got a better B3 with them all together. You can do some pretty crazy stuff loading up sounds but you've got to be careful because you can overload it and it gets washed out.

"With Liona it's like MIDI insanity! The *Persona* record is pretty massive and we're trying to pretty much copy the sound with a three piece band behind her. We're using the Mac as a sequencer with the Mark of the Unicorn Performer, running stuff on different channels. It's really working well. The gear is the DX, TX, JX, Emax and S900. The sequencer will play bass and cello in octaves and I will play on top of that - it's a pretty full orchestral sound. On the samplers, the disks are loaded to the max where it says 'Disk 99% full' - I've remapped and picked out different sounds so there's piano and guitar on

one disk, Elizabethan stuff on another, and sitar and tambouras on another."

One person who has seen MIDI do the opposite of putting players out of work is Edward Charles Ringwald, better known to his peers as Pee Wee Charles, steel guitarist for Gordon Lightfoot. He tells us, "I made a modification of the Roland GR700 unit that was adaptable to a steel guitar, but that only allowed me to MIDI six of the steel guitar's ten strings. Then I got together with the people from IVL Technologies and we've developed a rack mount MIDI interface called the 'Steel Rider' for the pedal steel guitar. With Gord, I use the hexaphonic pickup mounted on the instrument that goes through the preamp boxes and into the Steel Rider which has a MIDI out on it and I go into whatever modules I'm using. I'm into modules because I don't really play keyboards and they take up too much space for me. I'm using a TX7, I just got the new Super JX, MKS70 and I've got the Akai S900 as well. For effects I'm using D.O.D. gear.

"In my situation with Gord I mainly use MIDI for string sounds and things that will complement his type of music. For 'If You Could Read My Mind' I use a really rich type of string sound, for instance. I've played a couple of gigs with hard rocking country bands where I was asked to play just about all keyboard things - we had another steel player and as an experiment I played all the piano and keyboard type parts. MIDI is just great. It's really opened up the doors for us steel players who've been losing jobs to keyboard

players the last few years. Now with MIDI it's turning around to where we can play keyboard parts and it's actually putting some of us back to work again."

Jim Burgess has a lot of insight into the potential problems and uses of MIDI gear live. "I've been involved with assembling live MIDI systems for touring bands including Rush, Robert Palmer, and Honeymoon Suite. It's a series of challenges different from working in the studio. It means trying to reproduce the stuff on their last album and may involve going back to the multi-track masters and sampling from those to get exact sounds and effects. It usually involves some sort of a complex patching system. For example, on the Rush project, we had a number of considerations in putting together the system. One was that the band didn't want to use tape in any regard. Another was that they didn't want to be locked to a click track for the entire song. More important still, they had to move around the stage at various parts of the songs and control the MIDI system from different points. There were about 10 or 12 sound sources including five Emulators, a DX7, a Super Jupiter, a PPG system, and a JP8. It had to be controlled from 6 different MIDI controllers on stage including a couple of sets of MIDI bass pedals to different keyboards at different times. We worked out a sophisticated MIDI patching system that used a different patch set-up for every song.

"The main interest in this sort of a system is making it infallible. You've always got to deal with potential equipment breakdowns.

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MIDI '87

The system has to be designed in such a way that if there is a breakdown the show can go on. In Rush's case, we went to extremes to make sure and luckily in the 65 date tour they didn't have any problems with any of the gear."

Live MIDI is a fact of life for M+M as well, as Mark Gane tells us. "We had very grandiose plans for this tour including MIDI controls for at least key lights. I think that is one of its most exciting applications. Not only can you manipulate sounds and effects with MIDI but if you were using the Mac with Performer, you could dedicate a couple of MIDI channels just to MIDI controlled lighting. I think that is the way it's going to go and certainly I applaud anything that gives the musician greater control over what he's doing."

Mark has a tip for using samplers live. "The more finished you can make the samples when you're doing them the better - you can have reverb or chorus and delays on the sample because that allows you to have a more finished sound that the sound guy doesn't have to do much additional fooling around with. You have a greater control over what it will end up sounding like."

Bruce Murphy, formerly of the band, Steps Around the House, and now putting a new group together, is one of a new breed of live MIDI users. He tells us of his system and plans: "We've got a tapeless set-up for live use and I've got the Emu II+HD with the hard disk drive. We've got a DX7, a DX100 (usually just for bass lines and the odd little percussive pop) and the S900 which is used just exclusively for drums. We run everything with Performer off a Macintosh computer. We were using a drum machine but we found Performer was so good that having a drum machine was totally redundant because we were paying for elaborate sequencing stuff in the drum machine that we weren't using.

"Each particular song has all the patch changes programmed so when we play live, no one should ever have to touch anything except the keys. When you load a song, the first command that gets sent is for the Emulator to access one of its 46 banks. It takes about a second and a quarter to load.

"I'm sure it will upset some people to no end - they'll be enraged that I'm giving all this work to the machines - but 90% of the music that people are listening to is all done with drum machines and sequencers anyway so they're used to the way it sounds. I don't think people are that observant that they'll notice until a few days later when they'll say, 'Hey, that band didn't have a drummer!'"

Al Robb, live sound engineer for Honey-moon Suite, has a different perspective, literally. "For me in the front of the house, I just don't have enough hands to do everything and still switch tons of effects so I have all my effects MIDIed together now. I'm using this new Yamaha MIDI foot controller, the MFCL. I've changed all my effects from program numbers to MIDI numbers, using all 16 of the

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MIDI '87

MIDI channels and just assign things to change when they should. The MFC1 has eight common settings and then it has Chain mode that allows 88 pre-sets. I'm also looking into a MIDI patch bay from 360 Systems which I saw down in L.A. It uses infrared switching. Instead of having it on the floor as an actual footswitch, I'd like to have some kind of hand held unit like a Lark.

"With the Honeymooners I'm using four SPX90s, two D1500s plus a lot of other stuff. Yamaha's coming out with a new eight channel digital MIDI mixer with motorized faders. I'm looking forward to that.

"Before we got a second stage keyboard guy, I had to do keyboards as well, and that's when I first got into MIDI 'cause I had to understand what was MIDI'd to what. I'm glad I got into it - otherwise I'd be out in the dark, like a lot of other guys I know."

The fact of the matter is that while there's a lot of potential for using MIDI to control automated sound and lighting in live situations, in Canada, not very many people are taking advantage of the opportunity. The Yamaha mixer Al was speaking of is just one of many new entries in the audio mixing market which allow you to hook up to a MIDI sequencer for accurately timed panning, EQ, and level changes synchronizd with the music. Lighting also has great potential, as Mark Gane was telling us. For example, the new Sunn unit allows instant access to many scenes via patch changes over MIDI.

Ian Murray of Westbury Sound, one of Canada's leading touring sound companies tells us, "Some guys are hip to this stuff, but a lot of them are just not keen on it. After all, when you're making your living from this and you're real busy all the time, it's hard to keep informed about it. I think they're afraid of the transition period, the problems it would entail. Even if it would make their jobs easier in the long run, most engineers and lighting people don't have the time to get into it."

That may be true, but it's clear that if the established guys aren't getting into it because of the lag time to learn it, newer people will probably just learn the MIDI stuff straight off, and as we've seen, the revolution (evolution?) is happening here too in sound and lighting.

Looking Into The MIDI Crystal Ball

We've seen how a couple of years has changed the musical lives of professionals, hobbyists, academics and composers. What do we see in the crystal ball for the future of MIDI? We asked people what they expected or wanted to see.

"I'm looking forward to the open-ended system where everything is integrated into one box and if you want to buy a sampler you can just plug a card into the back, kind of like the Apple II," says Ron Weiss. "You can have your MIDI connector slots for external out-

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puts in case you do have any of these old dinosaur synthesizers - and they will be dinosaurs."

Bruce Murphy: "In the future I think you're going to get a lot more into these artificial composition programs like M and Jam Factory. I think you're going to be seeing people even using them live - setting up little patterns and manipulating them. That's a little bit more New Age than I want to be but people will be doing that."

Scott Humphrey looks forward to 16 bit samplers and better studio set-ups. "What's really cool is the automated consoles and automated effects. It's getting better and better. Right now there's the PCM70 and the ART which will allow you to change all your parameters and do all your moves in a mix situation. The gear is moving at a rate that you have a hard time keeping up with it."

Kurt Hahn looks forward to more software. "We're really interested in seeing more educational software become available. A lot of these home guys and hobbyists, since they're our biggest customers, wouldn't mind picking up a disk here and there that might teach them a few jazz progressions and so on."

Carl Harvey: "I'm waiting for them to get it together before buying another guitar synth. Something that really bugs me and I wish they'd change is the ads that come out way ahead of time. Most of the time when you're reading about these things, there's maybe only one or two prototypes in existence and the product isn't available. You know, 'vapourware'! I wish they'd get their act together."

Speed is a concern for Rob Yale. "In the future, I think they're going to have to get MIDI to go a little faster. The only way I can see that people are going to be able to do horn, guitar or violin synthesis is if they can have some kind of a buss that's directly wired into the processor."

The only certain thing about MIDI is that it isn't going away. The snowball effect is already happening - more people are into it so more people are developing new toys for the expanding market. The frontiers keep being pushed back farther and farther. An extreme example is the Mandala program developed by Canada's own Very Vivid. The program allows for interaction between dance, video and synthesizers for a new hybrid art form. We wonder what someone like Toller Cranston will do with something like this.

With this technology, you don't have to be dextrous to create musical masterpieces. In fact, interfaces exist and are being developed which allow victims of paralysis to control computers for other functions - it's just a short step away for handicapped people who could otherwise only dream of making music to be able to compose, create and play whatever they can imagine. Talent has truly been giving MIDI wings.

What's next? Steve Wyatt: "The future is getting really scary. Right now, all the machines are getting better and better and cheaper. The growth in the last year alone is incredible. You wonder what the hell they're going to do in the next few years." □

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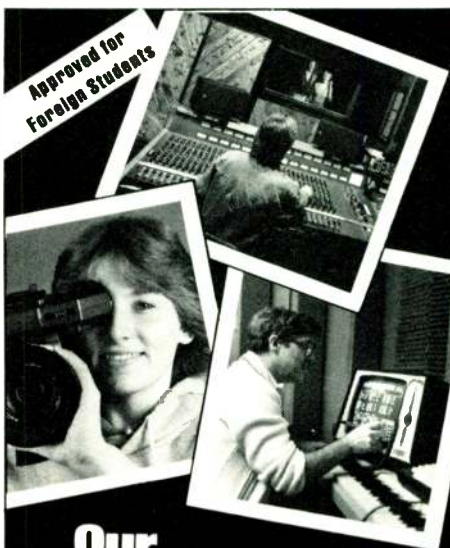
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KEYBOARDS

Haywire Evolved From A Guitar Based Cover Band

by David Rashed

Anyone who saw Haywire five years ago would remember us as a guitar band. Marvin, Paul and myself all played guitar. We played mostly cover tunes and tried to keep up to date with them. Finding songs was getting harder since keyboards were becoming more and more dominant in commercial music. Since I had a year of piano lessons under my belt (taken when I was 13) I volunteered to play keyboards and buy a string machine.

When we were in the studio (1985) recording our independent EP, I MIDled a DX-7 and a JX-3P for the first time. Both these keyboards really complemented each other. I found that some of the DX-7's sounds were a bit hard. But MIDled with the JX-3P's high string sound, it would soften it up and create a sound with the best of both worlds. The string sound of the JX-3P was nice and fat sounding, but it didn't have the sound of the bow striking the string. Using the DX-7 String 3 (modified) with the JX-3P, gave me that sound.

When we went in the studio to record the LP *Bad Boys*, I used 2 DX-7s, and a JX-3P. Most of the time all three were MIDled together. In the song "Holding You" we used two Rhodes sounds, one was a normal Rhodes and the other was super percussive Rhodes, MIDled and fed to a chorus and reverb.

The intro to "Bad Bad Boy" on the original version was played on a grand piano. But it sounded dull. So we decided to use a DX electric piano and a DX piano 2. This new sound was more exciting than the original. The Metalworks piano was used to accent lead and bass lines in a couple of songs. It added nice flavour.

In a live situation the last thing I want to worry about is getting my patches and sounds together. Since most of my sounds are MIDled, I have to have them organized. I have one DX-7 MIDled with a TX-7 and another DX-7 MIDled with a MKS-30 (which replaced my JX-3P). I have the DX-7 patches correspond with the TX-7 patches. That means sound #1 in the DX-7 will change the TX-7 to patch #1. The same with the DX-7 and the MKS-30. This combination is used for my fatter sounds. The most important thing is having the levels of each sound equal, you don't want sounds jumping out or not loud enough.

Another thing I wanted to make sure of,

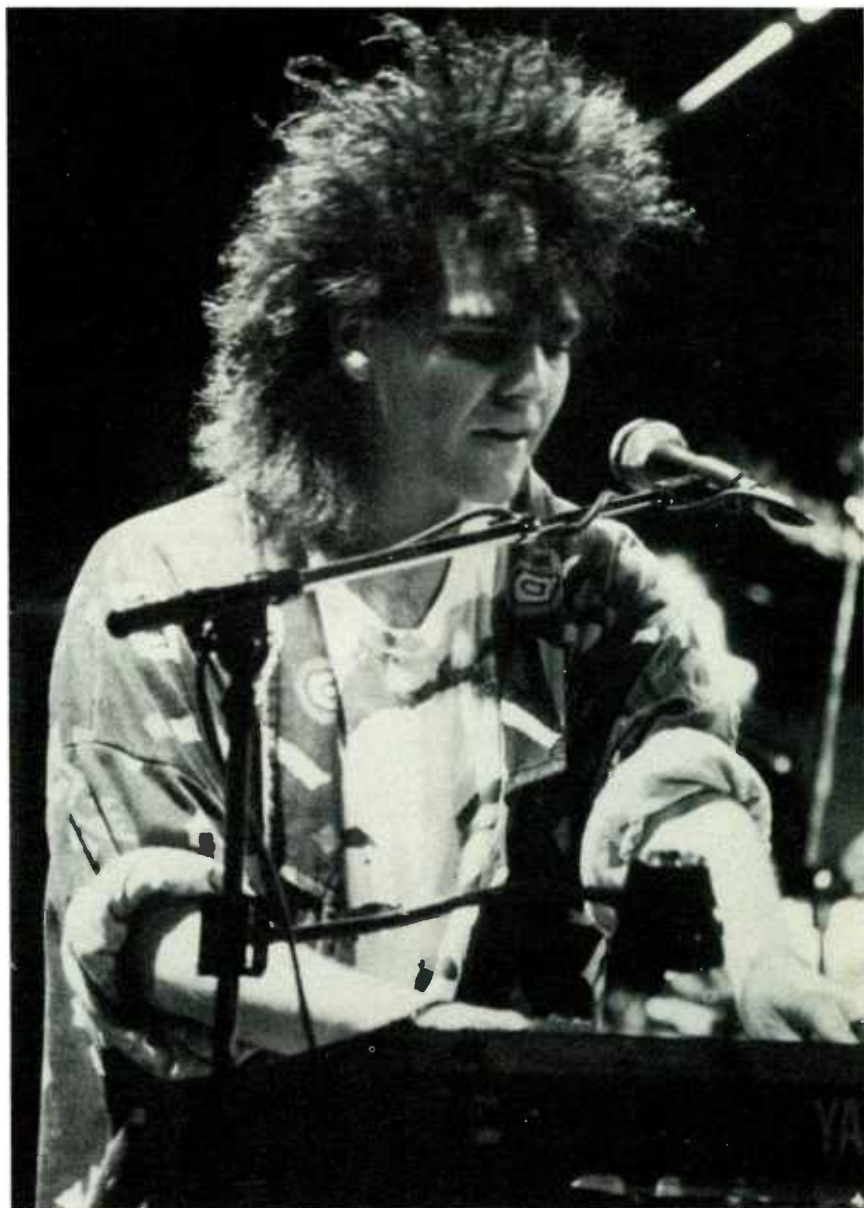


PHOTO: MICHAEL RASHED

was that I had a set up that went up quickly and tore down quickly. Last summer we toured with Kim Mitchell all across Canada, we only had a little time to set up and do a sound check before it was dead stage.

It was half way through this tour that I started looking into adding a digital sampler to my set up. I set myself a price range between \$2,500 and \$4,000. The first sampler I looked into was the Mirage. It was reasonably priced and sounded good. But a friend of

mine had lots of problems with his, so I decided against the Mirage. Next I tried the Prophet 2000; I tried to have the salesman demonstrate it, after 45 minutes of trying to get a sound out of it I realized that it was not meant to be. I tried the Akai A-900. The samples I heard were very good, but I didn't have enough time to become familiar with it. I called Roland to ask about their new S-50 sampler and they said that I would be impressed when I hear it, so I decided to

wait. A few months later at the Music Stop the S-50 was in. Once I heard the factory sounds piano, bass, trumpet, drums, etc. and saw how easy it was to sample, I was sure this was the keyboard for me. Not only does the S-50 sound great, but it is the rockest looking keyboard I've ever seen. Since we were in the middle of writing songs for our next record, the Roland was what I needed for inspiration. To have real sounds at my finger tips was all I could ask for.

After having the S-50 for a week I became familiar with it and started sampling my own sounds. With the addition of a computer monitor hooked up to the keyboard I could see everything I was editing. It made using the keyboard 100% easier. Needless to say, the S-50 has helped change my approach to keyboard playing. When you have real sounds, you have to think like that instrument to get the most out of it. You wouldn't play a trumpet patch like a piano.

David's Equipment

- 1-Roland S-50
- 2-Yamaha DX-7
- 1-Roland MKS-30
- 1-Yamaha TX-7
- 1-Yamaha RX-11
- 1-Yamaha SPX-90
- 1-6 Channel Mixer

(David is the keyboard player in the popular east coast band Haywire).

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KEYBOARDS

Rosati, 19, on keyboards, Never But...Always released their first EP *Never Enough* early in 1987. "Our influences are British and dance oriented," says Steve, "but we also fit in with a top 40 sound." Employing a predominate amount of synthesizer and computer generated programs, the trio work out all of their arrangements in the Dafoe Hamilton home basement. "We use a Korg Poly Six keyboard, Roland TR505 drum machine, two Casio CZ101s, a TEAC two track reel to reel, a Fostex 4 track, a Ludwig drum set and an Atari 2600 computer," explains the elder Dafoe. "That's where we made our demo tape for *Never Enough*."

Sticking close to their pre-production arrangements for the song, Never But...Always fed the drum machine and keyboard tracks to Toronto Fairlight programmer, Greg Holmes, then headed to Metalworks Studio to do the vocal tracks. "With Greg we'd come up with the beats we wanted and he'd program them in," says Dafoe. "We got a raunchy Paul Young guitar sound from the Fairlight and added some bells with it as well. In Metalworks, it only took Kevin two tries to get the vocals. Nothing was added except a glide echo effect to his voice, that's why we called side A "Never Enough (the raw mix)"

"Acoustic instruments don't really fit in."

since hardly anything was done to it."

Together for three years, the band's live dates have been concentrated in the Hamilton area, but lately they've been expanding their horizons. Introducing themselves to the west coast early in '87, they performed at Richard's night club in Victoria B.C. and also played live on the B.C. rock TV show, *Shake It Up*, where their video for "Never Enough" was shot. Also in March of '87 they hit Toronto's Diamond club, opening for Vis a Vis. On the recording front, their next EP, *Such a Distance Away*, was also put on tape in March.

Writing their music collaboratively, Dafoe is adamant about staying close to their electronic roots. "Acoustic instruments don't really fit in with what we're doing musically," he says. How does he respond to the common criticism that electronic programming isn't emotionally stimulating live? "I don't agree. People don't understand how much work has to go into it before hand. We could play it all live, but we'd have to hire more people. As it stands now, we tape a lot of our music ahead and when we perform, we play live at the same time. Our drums and keyboards are very powerful. We can generate a lot of excitement."

Maureen Littlejohn

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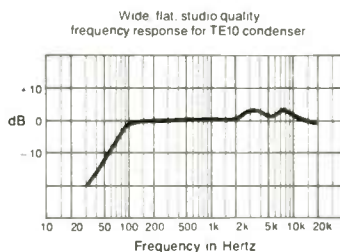
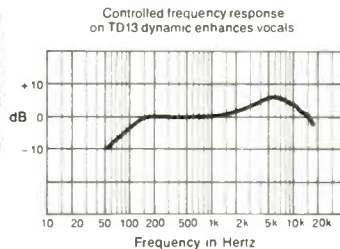
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Sticking It On Gowan's Latest

by Terry Gowan

The bass on Gowan's new album *Great Dirty World* was recorded in three different stages. My brother (Gowan) started working on the bed-tracks with Peter Robinson and Dave Tickle in early May 1986 at "Producer's" in Los Angeles. These were done on Synclavier and all the bass parts were done by Peter Robinson on synth. They took a break from recording in mid-June and Larry returned home to get his band in shape for a short summer tour. He also decided that he wanted to include a few new songs in the show and basically left it up to us to come up with our own parts this time round.

I'd heard the bed-tracks but rather than trying to come up with my own bass parts, I tried to create some Stick parts that would complement what Peter did on bass-synth in L.A. Larry liked my parts, so after we finished our tour, I learned the rest of the songs and met him a few weeks later in L.A.

Now, for the past two years, the most common question I've been asked is: "What do you call that thing you play on stage with Gowan?" I suppose most people don't know too much about the Stick. True, there isn't a great abundance of Stick players (actually I get the feeling there are a lot of Sticks collecting a lot of dust under a lot of beds out there), so I will explain the Stick and how it is played.

The Stick was invented by Emmet Chapman; it's a stereo instrument with ten strings. One-half is for melody (the guitar half) and the other half is for tapping out bass-lines chords and rhythms (the bass half). The five melody strings are tuned in uniform descending fourth intervals, starting with the first (highest pitched) string at D (above middle C) to A, E, B, and F#. The sixth string is the lowest pitched bass string, tuned at C, a major third below lowest E on bass. The five bass and cello range strings are tuned in uniform ascending fifth intervals, starting from C to G, D, A, and E. You will notice that the relationship of strings to letter named notes remains the same on Stick bass as on regular bass but the pitch is reversed (fifths ascending instead of fourths descending).

There is no strumming or picking on the Stick, to play a single note a finger lightly taps and holds a string against a fret causing the

string to vibrate between that fret and the bridge. This is the patent "Tap-hold" method. So the left hand grabs chords and taps bass-lines from under the Touchboard, while the right hand taps melody and shapes chords from over the Touchboard. For the album and for live purposes with Gowan, I mainly use the bass-half and tap out bass-lines and chords with both hands. I especially like using the Stick for percussive bass-lines.

We tried the Stick on five songs with the basic idea of adding some colour or some "wire" (as Dave put it) to Peter's bass-synth parts. The first song we tried was "One Shining Moment" and basically I just doubled Peter's part with a few licks of my own. It sounded great at the time but in the final mixes with everything else going on, it gave too much weight to Peter's already "enormous" sounding bass-synth and WAS DROPPED!!!

I took this just about as well as Dave Stieb takes getting pulled with a one-run lead in the ninth inning, two on and two out. You're "bummed" but you realize the coach (producer in this case) is doing it for the team. But (read with Scottish accent) "I built another castle...and it sank into the swamp!!!". You see, the next song I played on was the title track "Great Dirty World" and this time the Stick was making Peter's enormous sound smaller and was dropped. "But" (back to Scottish accent) "I BUILT ANOTHER CASTLE...AND IT STAYED UP!!!"

What I mean is "60 Second Nightmare" worked out great. At first, however, we tried to double the "bluesy synth" line that drags the introduction into the first verse, but that sounded a bit muddy. Dave suggested trying it an octave higher. That sounded better, so he suggested taking it up another octave, and it sounded brilliant. Actually, now the Stick part sounded more like a twelve string - but it complemented the synth so well that we applied the same idea to the verses, and it worked just as well.

"Moonlight Desires" had bass-synth all the way through it except for the wild instrumental part after the second chorus. Dave decided, a little impulsively, that he wanted to try Stick there; so when we went to record it, I had no pre-conceived idea of what to play. I played the first thing that came to mind.



Dave immediately asked to hear it back, looked up and said "perfect"! Larry suggested a few changes, I obliged and that was it. Dave then asked me to play right through the end choruses to add some weight to the synth and that worked great. I was determined to get some Stick on "Awake the Giant", so I managed to squeeze it in on the breakdown after the bridge (it sounds real cool) and that was it. All the Stick that could fit on this album was on.

The third stage involved using Tony Levin for some fretless on "Dedication" and "Living in the Golden Age". Will Lee also added a great bass track to "Human Drama".

That's the bass on *Great Dirty World* - a great album to be part of!!

(Terry Gowan is Larry Gowan's brother and "Stick" player live and frequently in the studio).

PERCUSSION

Aren't You Kim Mitchell's Drummer?

by Paul DeLong

The Scene: A dingy, smokefilled bar in downtown Toronto. Astonished music fan: "Hey! Aren't you Paul DeLong, Kim Mitchell's drummer? Didn't I just see you on Muchmusic? What are you doing here, playing with these guys? What, did Kim fire you? How can you stand doing this after playing at Kingswood & Maple Leaf Gardens? I guess you can't wait to get back with Kim, eh?"

Since this dialogue has occurred so many times in the last few months I thought it would be interesting to write an article on what I do when I'm not with the Kim Mitchell Band. First of all, many people wonder why we're not playing all year long. The reason for that is simple. You make a record, you tour to support the record and when it's over you do it all over again. So, that means that Kim & Pye Dubois go into hiding to write the next album while the rest of us seek employment elsewhere.

So in the past few months I've been: teaching at "Just Drums" in Toronto; playing miscellaneous "jobbing" gigs (bar mitzvahs, weddings, banquets); playing with four different bands; playing on the soundtrack of a C.B.C. television series; and doing demos, jingles and an album project as well.

What I'd like to talk about is the different mental and physical approaches that all these things require.

I'll start with the jobbing scene because it is the most stylistically different than what I normally do.

Last August the Kim Mitchell Band opened for Van Halen in Rochester in front of 30,000 people. A month later, I was sitting behind a four piece kit wearing a suit and tie playing the "Birdy Dance" for a banquet at the Royal York Hotel.

In terms of physical energy, I don't think you could find two more diverse gigs, but the jobbing scene is not totally musically negative. First of all, you find yourself playing many different styles, using brushes and generally doing things you haven't done for years. Unfortunately, one of these things is dragging your own drum kit down long hotel corridors, while cursing silently to yourself. "Where's the road crew?"

Teaching is my way of practicing while getting paid for it. It's a constant review of old material which is great for keeping up my chops and reading and it also motivates me to keep learning new things to teach my students. Again, I'm playing many different



Paul DeLong

styles that I don't touch on when I'm playing with Kim.

The bands I've been playing with have all been diverse in style, and trying to instantly adapt has been very challenging.

For all of them, because of lack of rehearsal time I've chosen to get a tape of their material beforehand, and to make my own charts from this. This saves me from trying to memorize 20-25 new songs for each band which would be nearly impossible. One thing that has helped me in this situation also is making metronome markings for each tune and then using a small Seiko metronome to count the tune in on the gig. This way I can get the tempos right the first time through which makes everyone a little more comfortable.

Session work is a lot different than working on a long term album project. Where you might spend all day getting a drum sound on an album, the norm is about 15 minutes for a jingle. So the drums have to be pretty well-tuned and ready to go when you arrive at the studio. I usually use a smaller kit than I would with Kim, with just two or three toms at the most. Because the heavy "rock" cymbals that I use with Kim live would be too powerful in the studio, I have a lighter set of cymbals as well as some "specialty" cymbals to choose from. (All thanks to Sabian by the way.) So my "Go For Soda" ride cymbal with the ear-splitting bell is safely packed away until the next tour.

As far as the actual playing in the studio, it has always been my experience that most engineers prefer the drummer to play fairly hard all the time to give them a decent amount of level to work with. For the first time, in doing the soundtrack for a T.V. series I've been asked to play very dynamically and sensitively which has taken some getting

used to. I've been saving a lot of money on sticks and heads though!

Needless to say, playing with a click track has become a way of life in the studio so I won't dwell on it except to say that the more you work with a click, the easier it gets.

The ability to read and interpret charts in a musical way is also taken for granted in the studio and this is a real challenge when you're used to rehearsing music for weeks before recording it as we do with Kim.

One thing I've been trying to do now when I do sessions is to try to inject a bit more of myself into the music instead of just playing "generic" drums. If you can play the chart and make it groove *and* put your signature on it then it is an added buzz.

Physically, there's nothing more demanding than playing large concerts with a rock band. You can't believe the exhilaration of playing a drum solo in front of 10,000 screaming fans at Maple Leaf Gardens or seeing the crowd react to "All We Are" or "Patio Lanterns".

I really look forward to the next album and tour.

But at the same time I also enjoy all the small gigs and sessions I'm doing, for different reasons. I'm getting to play with new people and with old friends and I'm playing music that is fresh to me. The challenge of it all is to be able to walk into almost any musical situation and sound great. This is what I aspire to and I don't always succeed but I've chosen to spend my life trying!

So, if you see me playing with some obscure band in some equally obscure place, please assume that I'm having a good time and that I'm not just a down and out ex-rock star!

(Paul DeLong is Kim Mitchell's drummer and a busy session player.)

Pete Englehart Metal Percussion

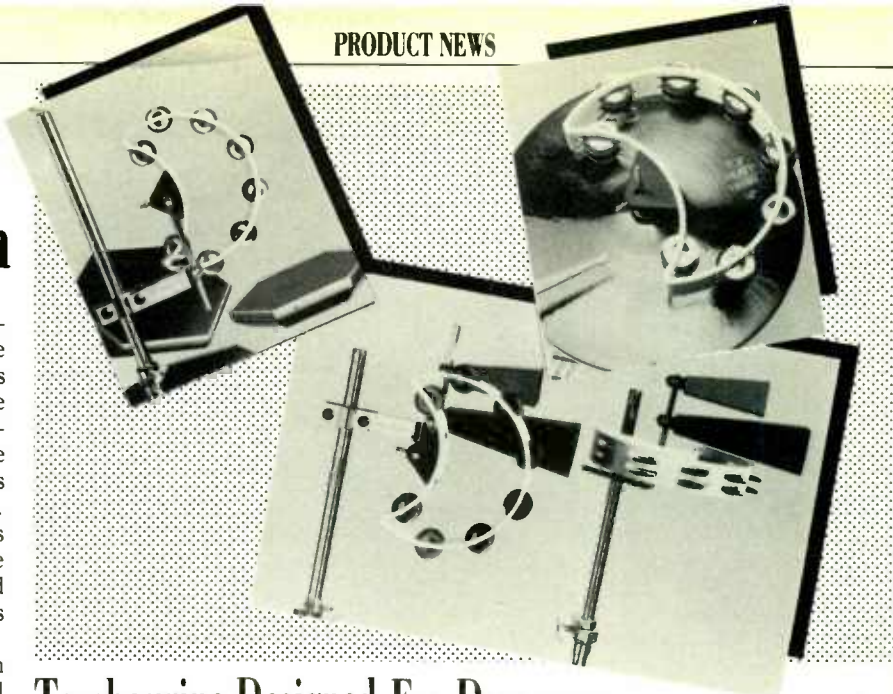
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Some examples of hand held percussion include: Comparsa bells (pairs of bells joined by a handle, tuned in intervals), or African Style bells (designed to be played in dance where the lower bell can be hit on the floor rhythmically while simultaneously the upper bell is struck with a stick).

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For more information, contact: Pete Englehart, Metal Percussion, 20 Jane St., New York, NY 10014, (212) 627-7810.



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Harder And Harder To Find Work As Trumpet Player

With every new piece of electronic keyboard equipment that becomes available, samplers, digital waveform, 16 bit FM synthesis, etc. the traditional employment for trumpet players gets smaller. Who needs a horn section that doesn't sound as good as the synth-horns on Jesse Johnson's album *Shockadelica* or Steve Winwood's song "Higher Love". Simply put the standards are rising and there is no room for mediocre playing.

Knowledge, imagination and technique are the foundation of good musicianship and need to be developed at the same time if you intend to compete with machines. If any one of these three components of musicianship is limited the other two will suffer. Knowledge of all the arts: Music, painting, literature, cooking, dance, architecture, etc. will stimulate your imagination and thereby necessitate increased technique. Increasing your technique will enable to play unfamiliar music thereby giving you, a first hand understanding of it and increasing your knowledge. Searching your imagination will give you knowledge of yourself and increase your technique in order to execute your own ideas. To be effective as a sideman you must be original, appropriate and make what ever you play convincing and personal. Obviously, when you are on a session you can't stop the producer and say "I think you should have done this...". If on the off chance you are asked "what do you think the part should be?" then your musicianship is called into question and you need to have the foundation to enable you to make an intelligent response. The awareness that knowledge can give you is essential. Intuition is also very important but too complicated to talk about.

Today most of the opportunities for horns on jingles is R&B section work. This is only due to the success of those tunes to sell product. Therefore if you don't know the style of the early Motown groove you have something to check out. Most of the sessions I have done have been this type. If you want to be good at session work it is essential to be ready for anything. Imagine, walking into a studio just before 8 a.m. and finding a forty piece orchestra complete with harp, woodwinds and French horn players (who have all been awake since 6 a.m.) ripping off four octave arpeggios. There you are just out of bed trying to face cold steel. Nasty scene. Since my first orchestra session I have learned to warm-up before going to the studio.

On any session always try to be yourself. Of course it can come in handy to sound like:

by Michael White



Miles Davis, Lester Bowie, Mark Isham, Gerard Schwartz, Lew Soloff, Arnie Chycoski, Jon Hassel or even Tomas Stevens. If you only copy others you will never create a need for yourself as yourself. It is not always easy to be yourself and sometimes you need someone to remind you that what you are doing isn't honest. I needed that reminding when I was putting down my solo on Bruce Cockburn's album *World of Wonders*. I started with a pre-conception of what I thought everybody wanted me to sound like. Needless to say the solo wasn't making it with that approach. Bruce, who didn't know my playing very well at the time, sensed that I was trying to be someone that I wasn't and simply said "Just play the way you usually play". I immediately realized my mistaken approach and was then able to play a solo that both sounded like me and fit with the music. Thinking back on that session, Bruce could



have hired anyone, if all he wanted was a trumpet solo. What was wanted was not a trumpet solo but my sound, approach and ideas. The ability to adapt your style to fit with what you are doing in order to retain your own personality is what is important. Adapt rather than change, because your style is your most valuable asset. Nobody in Japan can put it in a box and sell it as the latest rackmount or footpedal.

In order to develop your own style, expose yourself to as much music as possible. Modern music still continues to be unappreciated and unexplored by the majority of working musicians, even though it is one of the most inspiring and innovative mediums. The recent advances in popularity of the minimalist school, Steve Reich, Phil Glass etc., capturing an audience of musicians not inclined towards the "harder" avant garde is a welcomed exception. Many still remain blissfully ignorant. That's fine. However, if you are interested, a few organizations dedicated to producing new music exist in Canada. Among them are the Toronto groups: New Music Concerts, Array Music and the Esprit Orchestra, which I have been fortunate enough to work with. The concerts they give are organized into series. Each group gives about five or six concerts per year. The musicians are chosen from a pool of players who are dedicated and interested in contemporary music. The week before a concert rehearsals are held and lectures are given by visiting and local composers. These composers vary from well known to unknown and have included over the past few years: John Cage, Toru Takemitsu, Claude Vivier, Frank Zappa, Roger Reynolds, Fredrick Rzewski and Mauricio Kagel to name only a few. If you are not interested in going and paying to hear this music, most of these concert are taped by C.B.C. stereo and broadcast on Sunday night from 9 p.m. to 11 p.m. on a program called *Two New Hours*. It's free if you own a radio.

Being a trumpet player today is a very risky business. Technology is setting new challenges for us and music is becoming more and more specialized. Survival is dependent on keeping as many possibilities open as you can.

(Michael White moved to Toronto from Vancouver in 1979. Currently a freelance trumpet player he has worked with Bruce Cockburn, Claude Ranger, Crawford Goldsmith Productions, New Music Concerts, Array Music, Esprit Contemporain and the late Fred Stone. He is a member of Crowd Control, an experimental fusion ensemble).

WOODWINDS

Diverse Settings and Styles Characterize Horn's Work

by Paul Horn

Although I have 35 albums released to date under my own name, this is the first time that I have been involved in assembling selections of my works from various recordings to be incorporated into one album. There are many problems to face in a project like this, one of which is the selection of material. Over the years I have recorded many different styles and moods of my musical personality and background: From straight-ahead jazz to classical compositions to avant garde free-form performances to bossanova and Latin American influenced compositions to solo flute recordings on location in various parts of the world. Do I want to make this an album which states that I do a lot of different things or try to focus this variety into one particular area?

When Will Ackerman, President of Windham Hill Records, first asked me to do this project, I felt that it would be important to have his feedback and thoughts before proceeding. He and Fritz Dasten, who was assigned executive producer of this project, listened to all of the material from nine different albums on my own label, Golden Flute Records. These are the most recent recordings of mine which encompass the past six years. Their feedback was important and meaningful. They felt that the album should be focussed and that the focus should revolve around my solo flute performances and recordings which encompassed synthesizers used in a melodic and beautiful way. Two albums in particular, *Jupiter 8* and *Traveler* (my most recent) used synthesizers extensively. The other albums chosen were *China*, *Heart to Heart*, *Inside the Magic of Findhorn*, and *Inside the Cathedral*.

I'll begin by giving a history of the various albums and the recording location and background for each of them. *China* was the first in the series. It began with some on-location recording in the People's Republic of China in 1978 in a beautiful Temple called the Temple of Heaven in Beijing. When I got back home there wasn't enough material for a complete solo album, so I contacted a wonderful musician named David Liang who at the time was teaching ethno-musicology at the University of British Columbia in Vancouver. He is very adept at playing many traditional Chinese instruments and is a wonderful composer as well. The piece I chose to be included in the *Sketches* Collection was written by David and is called "Riding on the Wind". It uses the Ch'in, which is one of the most ancient of the Chinese instruments. The combination of the bass flute with the Ch'in is unique and spec-



tacular. The problem presenting itself to us in the studio was how to record these instruments properly. Keith Stein was the recording engineer and was very sensitive to this problem. He did a magnificent job. The sound of the Ch'in is huge and blends perfectly with the huge sound of the bass flute. I like to have minimal separation in a recording situation to enable me to feel the presence of the musicians that I am playing with and to have eye contact with them. David and I both wore head sets and faced each other so that this could take place.

The next album *Heart to Heart* is a recording with bassist David Driesen. We do a lot of concerts throughout the year in a duet format exploring the possibilities of our two instruments which represent the extreme registers of the musical spectrum. This has been an enjoyable challenge for the two of us. *Heart to Heart* was recorded in Vancouver in a small studio owned by Selwyn Pullan who was also the recording engineer. We used a PCM - F1 Sony Digital Recorder. In essence we recorded this album "live" to two-track. I liked this approach because it simulated a live concert situation. We went into the studio with this in mind, that is, we were not looking to do several takes of each composition but one of each if possible. For the most part this was the case. The studio had a cement floor and floor-to-ceiling glass windows on two of the

four walls. This gave a nice "live" sound so that I had a minimum of reverb and EQing to do in post production. David and I set up fairly close to each other simulating as much as possible, once again, a concert situation. The selection chosen from this album for the *Sketches* Collection was a piece written by David called "Ancient Kings".

The next album from which I drew three selections is *Jupiter 8*. This was one of my most interesting album projects because it was the first time that I produced an album involving mostly synthesizer background. This was provided by a very talented friend of mine, Ralph Dyck, of Vancouver. Ralph is also an excellent keyboard player besides being a true genius when it comes to programming and designing computers. We used the Roland Jupiter-8 Synthesizer throughout and Ralph programmed everything on the Roland MC-4 MicroComposer which involved putting all of the musical compositions onto floppy disc. This was very tedious work since the premise of this album was to use the synthesizer as a big orchestra utilizing rich beautiful sounds in the orchestrations. The album took the better part of two years to assemble. Once all of the information was transferred to the 24-track master tape I went into the studio with headsets on and put down my parts. I chose the "C" Flute, Alto Flute, Bass Flute, Ti-Tze, and the Soprano

WOODWINDS

Saxophone for my solo work on the various songs. On some I over-dubbed as much as five parts in a multi track format providing flute backgrounds for myself in places. A composition using this technique to the fullest was written by my son, Robin Horn, in his composition "Microwave".

The next album in the series is entitled *Inside the Magic of Findhorn*. This was recorded live at the Findhorn community in northern Scotland in 1981. There is a very interesting pentagonal-shaped concert hall at the community which has a very warm natural acoustical sound. The music on this album

is all free-form improvisations between myself on all of the flutes, Joel Andrews on harp, Jim Scott on guitar and Frank Perry on percussion. It was recorded on two consecutive evenings. We played for about two hours each time. A Fostex 8-track machine was used. We set up in the same way (that is as close as possible) still trying to maintain the necessary separation for multi-track recording. Two selections were chosen for the *Sketches* Album - "Earth Sings" and "Radiance."

The last album from the Golden Flute series to be utilized in the *Sketches* Collection is entitled *Inside the Cathedral*. This album was

a live recording inside the beautiful 17th century Kazamieras Cathedral in Vilnius, Lithuania. The album was recorded in 1983 when I was on an 18-concert tour of the Soviet Union with a jazz quartet consisting of David Friesen, bass, John Stowell, guitar, and Robin Horn on drums and percussion. I noticed the wonderful natural acoustics of the Cathedral and managed to obtain permission to do some solo recording late one night after a concert.

I envisioned this to be a natural addition to my solo flute recordings in famous buildings. Previous ones have been the Taj Mahal in India and the Great Pyramid in Egypt and as mentioned before some solo recordings in the Temple of Heaven in China. Selwyn Pullan was the recording engineer again using a PCM - F1 Sony Digital recorder. Normally I play very close to the microphone when recording. I feel that the breathy quality of the flute is part of the sound. Some players and engineers feel that this is disturbing and place the microphone six inches or more above the blow hole in the head joint. I feel the breath and pulsations of the air add to the presence of the sound of the instrument and is something which is always heard when listening to the flute up close. In the case of live recordings where there is a long reverberation, as was evident in the Kazamieras Cathedral, I chose to be several feet away from the microphone so that the sound of the reverberation of the building is equal to the initial sound of the flute and one gets the feeling of the vast space in which I am recording. I played bass flute and soprano saxophone that night along with the "C" Flute and Alto Flute.

All of these selections were chosen because they had a similar mood and this mood was part of the focus for this album. The greatest challenge lay in being able to take all of these master tapes which were recorded at such diverse places, some in the studio, some live in different parts of the world, and make it feel homogenous. This was brought about very successfully through the talents and sensitivity and in-depth knowledge of my music by Fritz Kasten. We went together to Los Angeles to assemble all this at Digital Magnetics Studio where all of the equipment necessary to put these various masters together was at hand. I had some analogue masters at 30 IPS and 15 IPS, some Dolby and some non-Dolby, some half-inch digital masters on the Sony PCM -F1 format and some 3/4" format. The final touch and most critical part of this whole project was provided by Bernie Grundman at his mastering studio in Hollywood, California where all of the different equalizations on the various masters were analyzed and an overall reverb was added to make it seem as if all of these separate selections were indeed recorded at the same time and in the same place. Bernie and Fritz did a fantastic job.

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Kickstarting Veronique Beliveau In English Canada



by Tim O'Connor

Montreal's Veronique Beliveau may be a household name in Quebec, but to most English Canadians she's just another pretty face in the crowd. She has just released her first album sung entirely in English and A&M is putting on a massive promotion blitz to support it. But the key to selling her to English Canada has been selling her to print and broadcast journalists.

And what a selling job. With reporters literally lined up at her door, she did 138 interviews in just three weeks during a January promotional jaunt across the country. The torrent of stories, even in Quebec, that followed were glowing in their praise. As any record company will attest, you can cover record stores in promotional displays, but to launch a new artist you need positive stories to kickstart sales. That and airplay.

The media had a number of hooks to bite at, the most enticing one being that the LP is her first sung entirely in English. She's also one of the most beautiful women in Canada; she's graced many fashion magazines and appeared in about 30 TV commercials for Simpsons in Quebec. Many stories went with the angle she has never perceived herself to be a model, but a singer. And to drive home the point, articles mentioned she can be heard singing the Radio-Quebec theme song before the educational TV network signs off every night.

David Foster, Veronique Beliveau and Howie Mandel at the Junos press conference

Because Beliveau is singing in English, A&M has used the same strategy to market her as its other high-priority artists, said Jim Monaco, promotion manager for A&M in Canada. "But because she's switched from French to English, we've tried to use that in our favour and the press has perceived it to be a natural progression," he said.

After the great press reception for Beliveau and the first single, "Make a Move on Me", which crossed over many radio formats, A&M attempted to build up more momentum. Before the album was released, it put out another single in hopes the song would lead even more people into the album. Normally, just one single is issued a few weeks before the album release.

The transition from French to English has been in the cards. In 1984, she performed on the Juno Awards and a mass English audience saw her for the first time. Through her participation in the recording of "Tears Are Not Enough", Beliveau said she wanted to "become part of this big family of English Canada." She also played at the gala concert at Expo 86. With an eye on the huge North American market, she decided it was time to make a move herself. The political timing was right too.

"Ten years ago in Quebec, they (nationalists) would have killed me," she said, laughing. "But now everyone knows the market is

very limited and everyone is trying to expand. Many have tried France, but I always wanted to sing in English because my pop-rock sound is more American than European."

She has sung some English words in French songs such as "Cover Girl" and "That Boy" because "French doesn't have as much punch as English," Beliveau said. But all the songs on the new album were written in English. "On my French albums, we'd get the songs in English and translate them into French. I know French writers who write their songs in English and translate them into French because English is better for rock. But French is wonderful for ballads because it is a poetic language."

To start the album, she went looking for English songs. While working in Los Angeles with The Motels, producer John Dexter sent her a ballad and "Make a Move on Me" which he wrote with J.C. Crowley. "Just by chance, he seemed to know where I was going," she said.

Initially, the pair decided to record four songs in Los Angeles. They were so pleased with the results, they recorded four more at Mushroom Studios in Vancouver to finish the album.

Now that it's been released and the first onslaught of interviews have been completed, the LP has to do its own work. Monaco said: "We can do everything we can to get consumers to take a chance on the record, but the album has to stand on its own merit."

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