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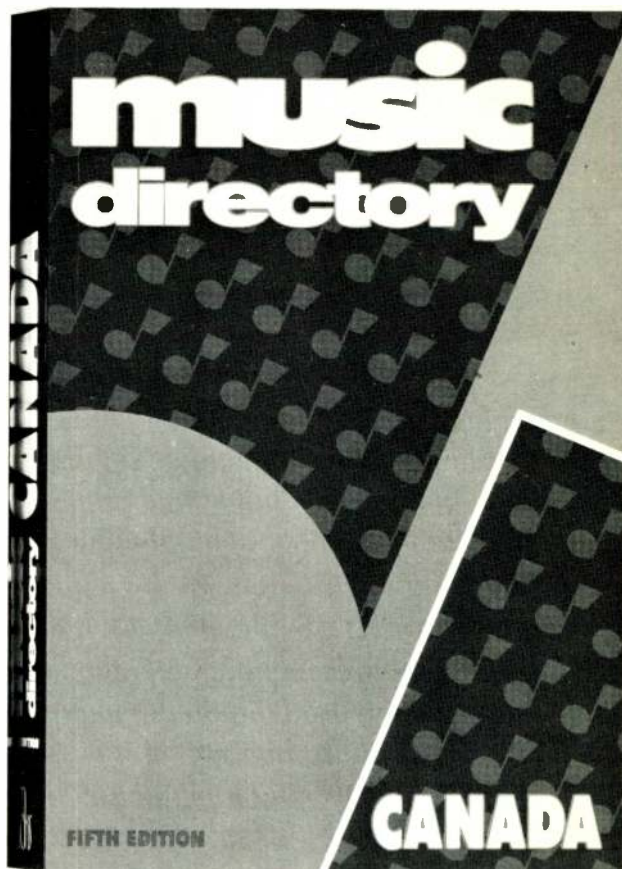
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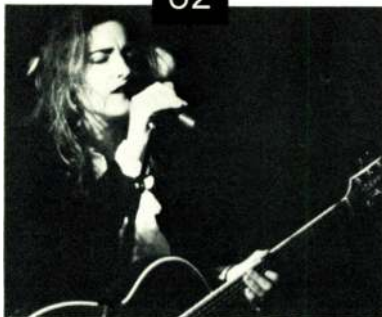
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Sue Medley



Roch Voisine



Wild 'T' and the Spirit

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SUMMER READING

W
elcome
to another
(the summer!) issue
of *Canadian Musician*.

While I'm sure most of you will be busy checking out the full line-up of recording and performing acts passing through your area this summer, I hope you'll have a chance to read some of these pages — perhaps take it with you to the beach, or the cottage...

Chris Gudgeon contributes a piece on Roch Voisine, the man from New Brunswick who's turning the recording industry in Quebec and France on its head with hundreds of thousands of albums sold. Accompanying the feature is a long-overdue special on the French-Canadian pop scene that I'm certain will surprise those of you not familiar with what goes on there.

Wild 'T' and the Spirit have been racing up the charts since its major label debut a couple of months ago. Singer/guitarist/songwriter Tony Springer talks about the long road he took to get where he's at in an interesting and informative interview.

Sue Medley is the focus of our cover story this time around. This lady is poised to put a big dent in the international marketplace — I'm happy to have talked to her before that happens! Sue's got the talent, songs and the backing to go to the top: she's won critical acclaim, busted her butt to establish a bona fide grass roots following, and is currently working on the follow-up to her successful self-titled album debut.

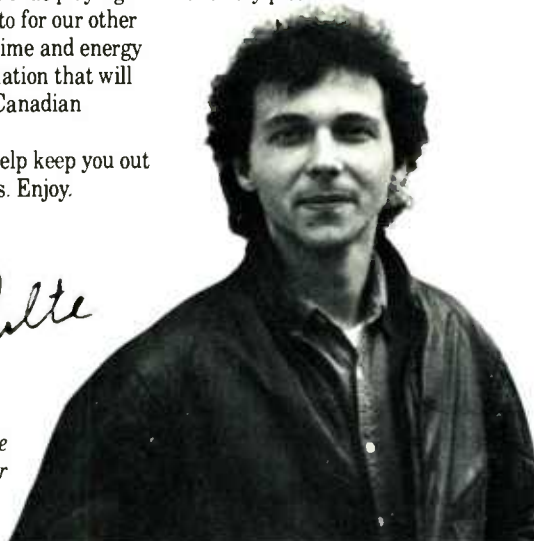
Ed McDonald has written a great feature to kick off the guitar section — The Art of Vintage Guitar Collecting. Everything you ever wanted to know about collecting guitars, *plus* guitars used by some of the all-time rock 'n' roll greats, from Chuck Berry to Slash. The fun continues with a special fact sheet on the gear used by Canadian guitar heroes. Meet the axes of Alex Lifeson, Colin James, Kim Mitchell, Jeff Healey, Randy Bachman and many more.

And for you guitar players, check out Jack De Keyzer's special *CM* contribution on bottleneck and slide playing — we're very pleased to have Jack on board for this one. Ditto for our other columnists, who've taken the time and energy to pass on some helpful information that will hopefully make your life as a Canadian musician a little easier.

Reading them should also help keep you out of trouble for a couple of nights. Enjoy.

Frank Schulte

Frank Schulte
Editor



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Features Inform, Not Evaluate

I would like to address an issue concerning a letter that appeared in the June issue of *CM* titled "Insulting Alias".

As a freelance writer for *CM* (and a working guitar player furthering my music career), I have direct exposure to many musical situations. The word "situation" is significant in this context because it refers not only to Alias and its music, but an entire infrastructure that includes management, recording, business strategies and touring that helped raise the band to its present level of public approval. This approval reflects in unit sales, concert attendance, and radio/video play — all factors generally determined by the public. Writing about any



Alias: public approval.

band fulfils a demand that already exists, according to the above factors.

According to Ralph Alfonso at Capitol Records, Alias placed #2 on *Billboard* (a very credible chart) for their *More Than Words Can Say* single. Sales: 100,000+ unit sales in Canada, almost 400,000 in the U.S. — that is a half million people who seem to like this band despite "critical opinion". I can recall a lot of bands from Motley to Loverboy to G 'N' R to The Beatles to Madonna who were slammed by music critics until they unloaded a couple million units. It's not my intention to defend the subjective quality of anyone's music here, just the right to express music as one wishes.

I, like everyone else, have certain musical preferences: if I don't like a band, I don't buy their CDs or concert tickets. But I find that my tastes are *non sequitur* when writing about the immense work involved to break a band — any band in any genre of music.

There was no mention if the writers of the "anti-alias letter" were musicians. If so, they should be particularly sympathetic to

the monstrous challenges any muso takes upon him/herself to break internationally from the Canadian music industry, all propensities aside. They also have the great opportunity of expressing their musical tastes in their music and reaping any rewards that may lie ahead.

Education is a valuable commodity, especially in the brutally competitive music industry. Readers can take advantage of artist features by treating them not as evaluations but as a chance to extrapolate useful first-hand information of career strategies that have yielded a level of industry success. Personal feelings about the band can then help to assimilate this knowledge and use it accordingly to temper one's own music career.

Richard Chycki
Toronto, ON

Minor Mistake

I thought you should be aware of a minor mistake in your "Home Studios" article. Under the power section of Harold Hess' studio you listed a PW1600 as a power amplifier — the unit is, in fact, a D.C. external power supply for the RM2408 console.

Otherwise I quite enjoyed all your articles.

Tom Kotilehti
Tele-Tech Electronics
London, ON

A Monthly Affair?

Currently at the studio we read *Mix*, *Post*, *Electronic Musician*, *Keyboard*, *Broadcast Technology*, and *Home and Studio Recording*, all of which are monthly subscriptions within a comparable price to *CM*. If at all possible could you look into making your magazine a monthly affair?

Mel Gargus
President, Premier Recordings Ltd.
Edmonton, AB

Mrs. M. Smith Stirs 'Em Up

In response to Mrs. M. Smith's letter (April, '91), I would like to know exactly what she found so offensive in this magazine.

I've never read a more musically thorough and informative magazine and I feel that it justly deserves its name. *CM* is easy to understand for an amateur as well as a professional musician, and valuable product information is great to find in today's technically advanced music scene. I anticipate every issue.

I don't know what Mrs. Smith's demands are: perhaps she feels that a certain group or category is being neglected. If that's the case, I feel that it's up to the readers and listeners to bring these groups to the writer's attention. If, on the other hand, she feels that the quality of Canadian music is unsatisfactory, I suggest that she move to a country of her choice that meets her standards.

Nik Cecil
North York, ON

Undecided

I was thinking of renewing my subscription, but for the last two years I've tried to get my husband's tape (which is also on CD) in your *Showcase* section.

Rik Emmett, Danny McCafferty (from Nazareth) play on it and it's produced by a native Torontonian, ex-David Bowie guitar player, Stacy Heydon. What does it take for even a mention? (Maybe the whole band living in Toronto!)

I think the magazine is great, but is there any chance we could hear from any places other than Toronto and Vancouver? How about the indies from Windsor? Still undecided about renewing — there hasn't been any local news in the mag.

Mary McAuley
Windsor, ON

Song Copywriting

I'd like to compliment you for this great magazine. I've been buying *CM* regularly for the past few months and I'm always amazed by the quantity and quality of useful information contained in the magazine. Here's my subscription.

I have one question for you: I'd like to know about a safe way to copyright songs. I play guitar in a band (The Outsiders) and we're preparing to send demos to many people — but we have to get our songs copyright first. We did once send a tape of our songs and the lyrics to ourselves, but I think the safety of this method is questionable — besides, we only play one song off of that demo.

I'm not aware if *CM* has written about this subject before, but please refer me to the back issues if you have. If not, would you consider writing about it in future issues?

Keep up the good work.

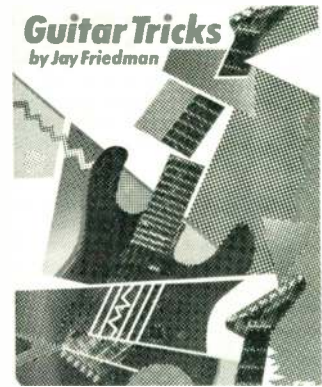
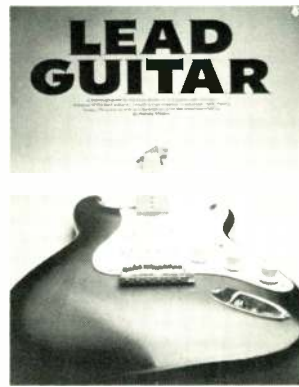
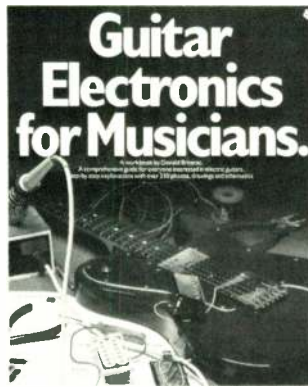
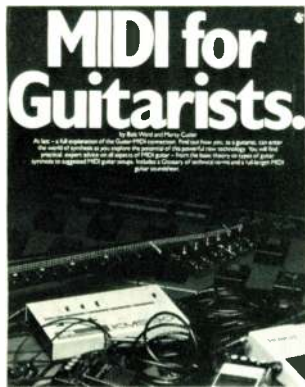
Stéphane Bergeron
Brossard, PQ

It seems our back issues on the subject are sold out, except for one from August 1979! For more up-to-date information on how to protect your songs, contact the Songwriter's Association of Canada, 387 Bloor St. E., Toronto, ON M4W 1H7 (416) 924-7664.

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Participation and education are the key elements of the seminar, with sessions conducted by some of the industry's top experts who will talk about home recording, collaboration, publishing, performing rights and demos. Eight sessions will be offered in two rooms, allowing participants to choose topics relevant to their specific needs.

The fee for the seminar is \$85.00 (including GST) and includes a reception at the end of the day, where participants can meet the panelists and fellow songwriters, and establish contacts.

For more information and registration, contact: *Canadian Musician*, 3284 Yonge St., Toronto, ON M4N 3M7 (416) 485-8284, FAX (416) 485-8924.

Country Music Week '91

The Canadian Country Music Association's Country Music Week '91 will take place in Hamilton, ON on September 10-15, 1991. The highlight of the week will be the presentation of the 10th Annual Country Music Awards, which will be televised on the CTV Network on Sunday, September 15.

A full program of lunch and dinner gatherings, and meetings and seminars for over 600 delegates from across Canada is scheduled. In addition, plans for public events are being wrapped up, which include: a series of free lunchtime concerts, both the semi-finals and the finals of the Bud Country Talent Search, a major concert at Copps Coliseum, a CCMA Award Winners Concert in the Convention Centre, and a Sunday morning gospel concert featuring a variety of country music stars.

For more information, contact: CCMA, 3100 Steeles Ave. W., Ste. 507, Concord, ON L4K 3R1 (416) 739-5014, FAX (416) 699-3734.

Audio Overview II

"Building A Future of Sound" is the theme of the upcoming Audio Overview II that will take place at the Ryerson Theatre in Toronto on September 21.

Presented by the Toronto chapter of the Audio Engineering Society (AES), the object of the sessions is to provide industry background for newcomers to the audio field, and provide an opportunity for people

to catch up with the rapidly evolving state of the industry and look at future directions.

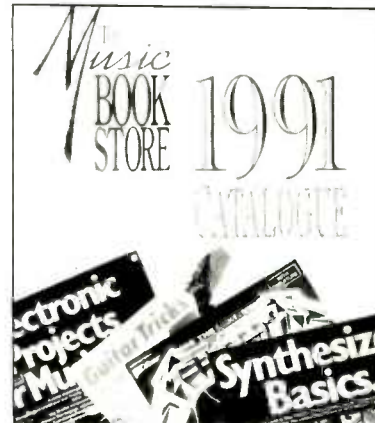
The AES will present leading experts in the field to discuss such topics as digital control and audio technology, psychoacoustics, miking, monitoring, and loudspeakers. Attendance fees include the first year's membership for newcomers.

For more information, contact: Neil Muncy at (416) 298-3835 or Ron Lynch at (416) 266-2377.

New Music Bookstore Catalogue

The 1991 Music Bookstore Catalogue is now available from CM Books.

The catalogue features over 100 titles covering such topics as songwriting, sound reinforcement, MIDI, and music business. Also offered are reference manuals and textbooks.



To obtain a copy of the catalogue, contact: CM Books, 3284 Yonge St., Toronto, ON M4N 3M7 (416) 485-1049, FAX (416) 485-8924.

CIRPA Receives Grant

The Canadian Independent Record Production Association will hire a financial analyst with the help of a \$32,252 grant from the Ontario Ministry of Culture and Communications.

The analyst, who will be hired for nine months, will be responsible for developing business and marketing plans which outline future direction and strategy possibilities for CIRPA.

The association represents the Canadian-owned sound recording industry and has over 140 members, including producers, record labels and studios. It acts as an advocacy group around issues such as copyright legislation, and also provides research and educational services.



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Play It By Ear

by John King

You know the golden age of software development has arrived when: (a) version 1.0 of anything actually runs, (b) on-line help is sufficient to make the provided manual unnecessary, (c) efficient design can produce terrific graphics and loads of options in a small (140 Kb) program. *Play It By Ear* from Ibis Software is an inexpensive example of all of the above.

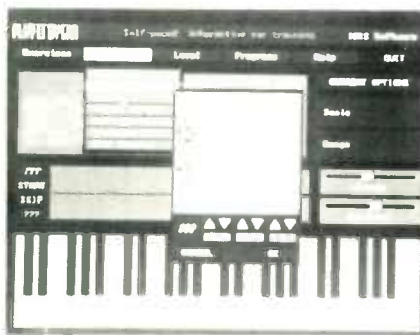
This MS-DOS (IBM & clones) based package provides eight types of interactive ear training drills which may be customized to keep pace with one's progress.

The drills fall into two categories: identification and composition. In the identification exercises, you answer multiple choice questions identifying *intervals, scales or chords*. The composition drills require that you mimic the *note, melody, interval, chord or scale* the program plays. Answers can be played back by clicking the mouse pointer on your choice of piano keyboard display or guitar fretboard. EAR will also accept answers from a MIDI-controlled instrument.

You can increase difficulty by moving through six preset skill levels or using the option menus. In the melody drill, for example, you can increase the tempo, move tonal range to four octaves, or melody length up to 16 notes. The melodic line can originate from one of 12 resident scales or any scale of your own invention.

The chord identification and composition drills allow you to select from triads to 13th chords with or without inversions.

When you play back correctly, green quarter notes appear — a bad note is shown as crumpled and red, and appears above or below a line, hinting whether you were too high or low. EAR also replays the musical question. An on-screen counter records the number of questions asked and mistakes made. If you're stumped, EAR will show the correct answer.



Interactive, self-paced ear training software for MS-DOS based computers.

Increased complexity and response speed produce higher scores which are saved and then plotted on each user's own progress chart. One quibble here — the program should indicate the highest possible score for the selected options in a given drill. This would give students a more realistic indication of how well they performed each exercise, and when to move to the next level.

Although a sound card is recommended,

the PC's internal speaker provides adequate quality and accurate pitch. The PC speaker can't play simultaneous pitches with any accuracy; therefore EAR automatically arpeggiates chords and intervals unless it detects a sound card. With a sound card installed, the user can choose either melodic or harmonic playback.

EAR is clearly designed to operate well with almost all video adaptors, but is best in VGA colour.

This program reflects superb design: the controls are self-evident, and there is enough flexibility to keep both novice and advanced students busy. The folks at Ibis have satisfied a big need for MS-DOS music software with EAR, and they plan to have a second teaching program, *Rhythm Ace*, ready for release soon.

Music Teachers will see *Play It By Ear* as a good investment. It can track and save each student's options and progress individually, so while one student is taking drills, a teacher can be giving personal instruction to another. This software represents great value for students: it can be purchased for the equivalent of about five hours of private lessons. Perhaps the greatest dividend for both students and teachers is that *Play It By Ear* has the perfect patience of a machine.

For more information, contact: Ibis Software, 90 New Montgomery St. #820, San Francisco, CA 94105 (415) 546-1917.

John King is a Toronto-based guitarist.

Oberheim Matrix-1000

by Rob Preuss

The Matrix 1000 is a six-voice analogue sound module from Oberheim. It has been available for a few years, but Oberheim has re-released it, which is great because it definitely deserves more attention.

The unit has 1,000 presets. The first 200 can be rewritten with sounds loaded from another Matrix, from a Matrix 6, or you can load in your own sounds that you've created with a computer editing program. There are no editing controls on the unit, nor are there cartridge slots for external sounds; but with 1,000 sounds to choose from you should have no problem finding something that works.

The sounds are all very good and there are hundreds of sounds in each category. All of

the "famous" Oberheim sounds are included: fat brass, great strings, bass and all-purpose synth pads. There are also a lot of effects which won't be useful all the time, but if you have an idea for some weird sound



for the intro to your new song, chances are it's in the Matrix 1000 somewhere. If six-voice polyphony is not enough, you can link several units together to increase the number of voices.

Unfortunately the unit only has a mono output, but it still sounds great, and you can add some external effects if you like.

I'm impressed by the Matrix 1000. I've used it with songwriter/performer Jim Witter — who's had a Matrix for a few years — and it performed well. I'm sure you can find a sound that will inspire you, or one that will fill that certain space. I've always loved analogue synths, and this unit has pretty well all the sounds you could ever ask for. Plus, by using an external editor, you can create any sound you

want. Definitely check it out!

For more information, contact: Gibson Music Canada Ltd., 83 Bernice Cres., Toronto, ON M6N 1W7 (416) 769-2880, FAX (416) 769-4395.

Rob Preuss is a Toronto-based keyboard player currently on tour with The Phantom of the Opera road show.

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Kawai's GB-2 Session Trainer

The GB-2 Session Trainer, manufactured by Kawai, is an interesting box of tricks for the budding musician, and a good tool for developing the art of improvisation. Bed tracks from popular songs are pre-programmed into the GB-2, ready to play at the push of a button. With so many encyclopedia-sized instruction books accompanying new equipment these days, I found it quite refreshing to find most of the Session Trainer's features easy to access and use without even having to open the manual. All front panel buttons are clearly labelled as to their purpose and options.

Although I found the programming features on the GB-2 rather limited, it does offer a wide variety of pattern choices to work with. I had a lot of fun playing through the preprogrammed patterns, but I found the generic patterns much more useful than the obvious ones; unfamiliar chord progressions offer more of a challenge in coming up with new licks than old standards. If you don't have a band to rehearse with, this is a great way to improve your lead chops and timing as it lets you improvise freely over familiar and not-so-familiar backing tracks.

There are 47 programmed rhythm tracks available to choose from and the availability of ROM cards to expand the pattern library is a must for those who tire of riffs fairly quickly. Of note to players who never venture into strange key signatures, the GB-2 will allow you to insert random or fixed key changes in the patterns — a great tool for learning familiar scales and modes in unfamiliar keys and expanding your working knowledge of the fingerboard.

The guitar input channel is clean and sounds nice; push the overdrive button and you get a sustained distortion that is as good as most effects boxes on the market.

I found the lack of programmability for backing tracks my biggest disappointment with this device. The GB-2 will allow up to 10 user-programmed songs and I was able to program several with relative ease. You can program fairly complex and imaginative chord progressions into the Session Trainer (45 chord types in 12 keys!), but only the preprogrammed drum patterns can be used in these songs. I ended up with strange sounding versions of familiar tunes rather than new songs in a lot of cases. There is no allowance for time signatures that are out-of-the-ordinary or overly complex patterns. A section for building basic drum patterns would be a definite plus, as being able to play the drums manually on the keypad isn't of much use without a sequencer or a spare set of hands lying about.

The MIDI implementation on this device is limited but extremely effective. If you have a sequencer and a controller at your disposal, the Session Trainer can be turned

into a session rhythm section. The GB-2 is multi-timbral with up to 14-note polyphony and access to four independent voices as well as a wide variety of drum sounds. The sounds won't shake the foundations but they do the trick. The only way to hear all of the 64 preprogrammed sounds in the GB-2 independently of the pre-programmed rhythm patterns is to set it up as slave to a controller or sequencer; with the power of MIDI the unit can be a reasonable band-in-a-box.

Overall, I found this unit a little price-

heavy. However, the GB-2 isn't a bad investment for a musician looking to improve his playing, and will hold some pleasant surprises for anyone willing to tap the potential of MIDI slavery.

For more information, contact: Kawai Canada Music Ltd., 1-6400 Shawson Dr., Mississauga, ON L5T 1L8 (416) 670-2345, FAX (416) 670-3646.

Marc Farrant is a music teacher/songwriter. He operates an in-house MIDI pre-production studio and plays guitar on the circuit in Toronto.

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Digidesign SampleCell

For those who have observed the development of music technology over the past decade, it's become something of a cliché to speak of a revolution. From the beat box to the tapeless studio, the tandem technologies of MIDI and digital audio have redefined the tools of the trade, especially in the studio. The recent appearance of (relatively) affordable 16-bit samplers and disk-based editing systems signals for the musician an unprecedented level of accessibility in CD-quality audio. Digidesign's SampleCell is of a new breed of digital instruments which seeks to further integrate the domains of MIDI, samplers and digital recording.

SampleCell is a sample playback card which occupies a nibus card slot in a Macintosh II computer. Using its own editing software and Apple's MIDI Manager utility (both included), the user is able to load samples from any hard disk or CD ROM drive attached to the Mac, and trigger them through MIDI. SampleCell ships with a 630 MB CD-ROM of ProSonus sounds looped and prepared in SampleCell format. Sounds

can also be written to any Mac-formatted hard disk, through the Mac's own SCSI bus.

The file format of SampleCell's sample files is the same as that of Digidesign's Sound Designer II software, the core of their Sound Tools digital editing system. So, while SampleCell itself cannot record audio, users who also have Sound Tools (or Digidesign's Audiomedia card) can use that as a recording front end. For my evaluation I used a Macintosh IIe with 8 MB of RAM and Apple's system software 6.0.7, one SampleCell with 8 MB of RAM, and Sound Tools with a digital interface.

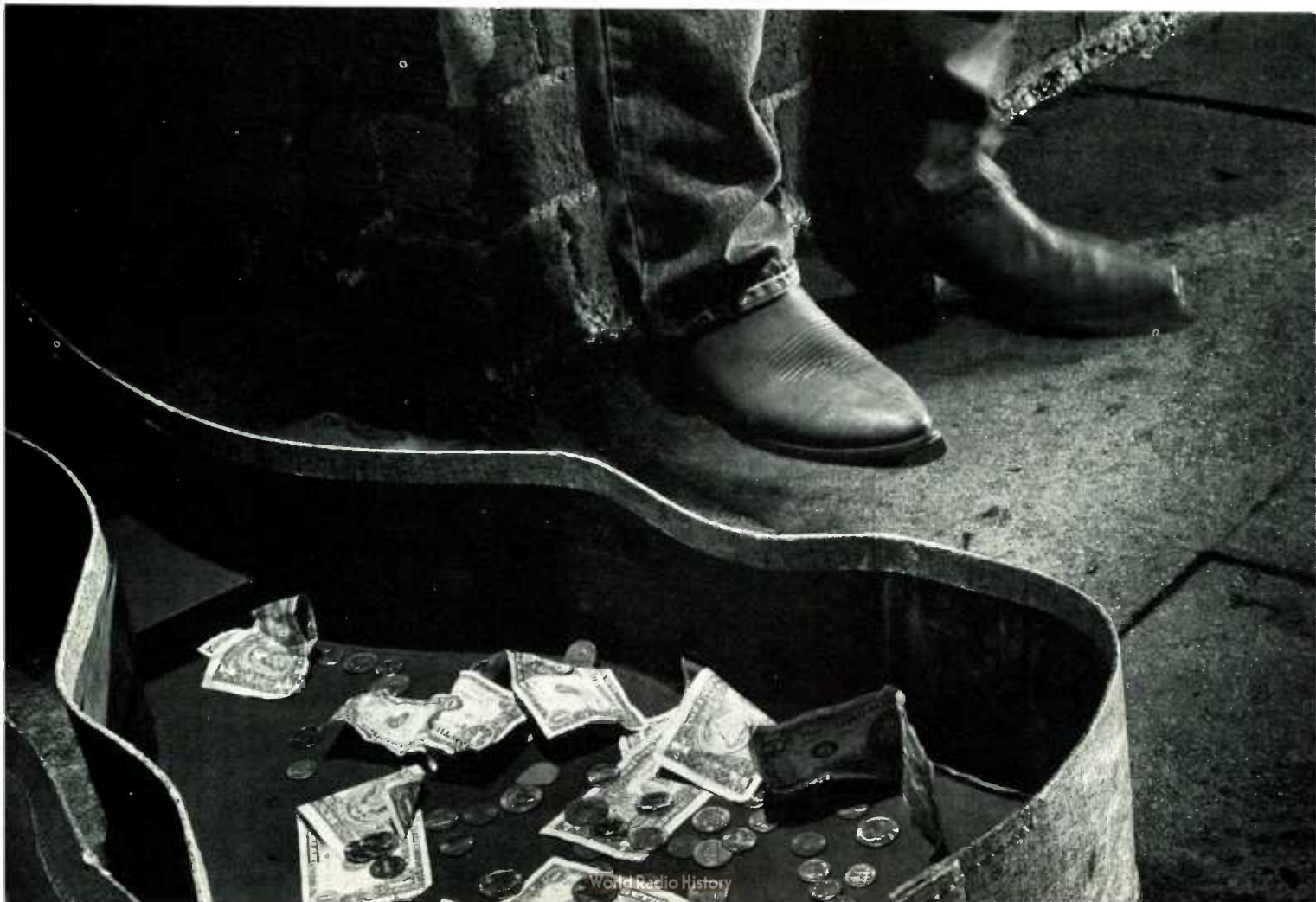
Pro Gear

What is apparent from the start is that this is a professional instrument. Forget the digital noise that you were willing to forgive in your old 12-bit clunker. Forget the tiny RAM capacity and the inherent high-frequency limitations. Forget floppy disks (!) and forget straining your eyes over the too-small LCD window. SampleCell is a vast improvement in all of these areas. As befits the 16-bit 44.1 kHz fraternity that it has joined,

SampleCell sounds great.

The ProSonus library is superb in its quality, depth and scope, though arguably somewhat wasteful of space — many of the samples have unnecessarily long tails. Up to four SampleCells can inhabit a single computer and be controlled by the same software, and each card has eight audio outs, a RAM capacity of 8 MB (use Mac RAM, it's cheap), and provides 16-voice polyphony. This suggests the possibility of a 32 MB sampler with 32 separate outputs and a whopping 64-voices — a formidable digital powerhouse. For most of us, though, a single card is plenty big league.

The SampleCell Editor software (I had version 1.1) is the means by which samples are grouped and assigned the various parameters needed in order to work with them musically. The software hierarchy works as follows: *Samples* together are assigned to *instruments*, and groups of one or more instruments are called *banks*. When a bank is opened, the relevant instruments are called up with it, and with them, the necessary samples.



The allocation of SampleCell's memory is such that a sample never needs to be loaded into RAM more than once, regardless of how many instruments it appears in simultaneously. Since samples, instruments and banks are saved on disk independently, combinations can quickly and easily be created to fit the occasion, without the need to duplicate the samples — the only level which takes up substantial disk space. Banks and/or instruments, with or without their samples, can be saved at any time to another location (such as another disk). For those of us weaned on floppy disk sample-management, such a system makes us wonder how we ever got by without it.

Interface

The software interface is set up to resemble a mixing console with each "rail" representing an instrument. On the rail are faders for level and pan; buttons for mute, solo, MIDI channel, MIDI zoning and audio output assignment; a field for naming the instrument and writing comments (a nice touch); as well as four prominent page buttons to call up windows for more detailed editing. Those who are not interested in tweaking

and building their own instruments need never go beyond this simple and rather elegant main page. But it's behind these four editing buttons that the power of SampleCell's design really becomes evident.

Clicking on the page button bearing a keyboard icon brings up the sample mapping page, where samples are assigned keyboard and velocity ranges. The mapping process is amazingly fast and easy. A button calls up the sample-select box, where the standard Mac file search dialogue is used to locate, audition and load samples. Once the desired samples are loaded, setting keyboard ranges is a matter of literally grabbing the relevant zone or its boundary and dragging it with the mouse to its new location. The same process applies to setting velocity ranges.

SampleCell allows up to three velocity ranges in a given keygroup (bravo) and up to 20 keygroups in an instrument. Mapping is aided by an 88-note keyboard along the bottom of the page and a velocity scale along the left side, both of which respond visually when a note is played, and can themselves be used to trigger notes. A sample is high-

lighted when its range on the map is clicked, and an icon corresponding to its MIDI root note ("original" or sampled pitch) appears just above the appropriate note on the keyboard.

Setting the root note involves clicking and dragging this icon to the desired location. Individual samples can be fine-tuned from within the mapping window by double-clicking in their ranges. Sample-specific faders for amplitude; start point, sustain and release loop fine tuning; and panning and playback direction can all be adjusted here, and their values are saved with the instrument, not the sample — thus instruments which call for such modification can still call their original form from the non-writable CD-ROM, rather than requiring large sample storage from a hard disk. All faders in any page of the software can be adjusted with a MIDI controller. To set the controller number, you just double-click on the fader, then move any controller on your keyboard or whatever, to lock the two together. I found that this made tweaking much easier and faster. For those with a distaste for mouse-driven faders, it's a godsend.

The matrix modulation page is where

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Digidesign SampleCell *Continued*

control is assigned over the various parameters associated with a sound. Up to 16 control "paths" can be defined, each specifying a modulator and a modulatee, as it were. Modulation sources can be any standard MIDI performance information (note number, velocity, pitchbend, aftertouch, controllers) or any of the various constructs the user can create or manipulate within the software (envelopes, LFOs, ramp generator, tracking generator or random generator).

Modulation destinations can be sound qualities (pitch, pan, volume, sample start point) or elements of other controllers (speed or amplitude of any LFO, amplitude or any point on any envelope). This would be useful for, say, mapping aftertouch to LFO 2 depths and LFO 2 to pitch (press harder for vibrato), or controller 16 to envelope 3 attack time and envelope 3 to volume (adjust keyboard fader for sharper attack). Other, more bizarre combinations are possible, especially when the various generators are involved.

Each modulation path has an adjustment for the depth of modulation (plus or minus for negative mapping) and a gating button, which allows the effect to be active only while the note is held. With so much control available, SampleCell has enormous creative potential, not only as a sampler, but also as a tool of synthesis. I was able to create some wildly original patches from rather banal samples with very little experimentation. My only real complaint is the glaring lack of filters, which would have made the modulation possibilities that much richer. Aside from that, it's a little annoying to have the envelope settings in a completely different page (accessible from the third page button), though it's entirely possible to have both pages active at once, screen space permitting. The manual specifies a minimum monitor size of 13", but SampleCell has so many interactive features that it would be very helpful to have one larger, say 16 or 19" — but beware of lengthy screen redraws if you have the window full size and you run the monitor at 8-bit resolution.

The last page button calls up a number of miscellaneous parameter settings, some of which are standard fare for pro samplers: instrument-specific tuning (by octave, semitone and cent), velocity sensitivity, pitchbend sensitivity, crossfade settings. As well there are some unique and useful features such as a 10-point note priority scale, allowing the user to specify how important an instrument will be if the SampleCell's polyphony limit is approached and notes start being cut off early (aren't we all familiar with that scenario?). You could, for example, designate a low priority for a string

patch playing four or five-voice chords, where the odd dropped note would barely be noticed, and a high priority for a bass, where no notes are expendable. This is the hippest approach to voice allocation I have ever seen. Equally nifty is the Overlap Amount fader. This allows you to specify how the instrument will respond to a note being played while a note of the same pitch is still ringing. Depending on the setting (on a scale of 0 to 99), the release characteristics of the first note are altered when the second note is struck. When properly set, it greatly enhances the realism of a sampled instrument.

Another nice feature is the ability to disable an instrument's response to MIDI volume (controller 7). In a split zone situation where more than one instrument is mapped to a MIDI channel, MIDI volume control over one could still be maintained without unduly affecting the other.

Perhaps the most powerful feature on the miscellaneous page is the AUX Sends. Of SampleCell's eight audio outputs, one or two may be designated as auxiliary sends, for routing, say, to an effects unit. Their outputs are adjusted here, and they may be pre- or post-fader (subject to the main instrument level control, or not). These sends may then be used in a modulation path, so that reverb level could be controlled by velocity, or flanging level controlled by aftertouch or footpedal. The mind boggles with the creative applications available here.

No Sampling

While SampleCell offers unprecedented control and efficiency in the manipulation of sampled sound, it must be stressed that it is not, strictly speaking, a sampler since it has no recording capabilities. There are however many factors which make this less of a limitation than it appears.

First is the very large and comprehensive library which ships with it. This requires another \$1,000 investment in a CD-ROM drive, but there are a growing number of other CD-ROMs available for SampleCell (at last count seven or eight music-oriented disks and several of sound effects, including the entire Sound Ideas library), so there is considerable incentive. SampleCell also ships with a special version of Digidesign's Sound Designer II software (Sound Designer IISC), which enables the user to manipulate sample files in the digital domain (EQ, compression, gating, repitching, time compression, looping, cut and paste) and save new mutations as needed. It will also import samples (loops and all) from any of the two dozen major samplers supported, as well as from any sampler which supports the 12- or 16-bit sample dump standard. This gives SampleCell access to a boundless array of

sample libraries, including any user-created sounds.

For those with Digidesign's Sound Tools system, the gravy's even sweeter. The addition of one or more SampleCells effectively makes Sound Tools a hybrid of disk-based and RAM-based digital audio systems. The shared file format means that any Sound Designer II file (or part thereof) can at any time — RAM permitting — be loaded directly into SampleCell to free up the hard disk output. Conversely, a complex MIDI arrangement using SampleCell can be directly recorded into Sound Tools to free up SampleCell RAM. The same possibilities are available to the Audiomedia owner, with one exception: since the Audiomedia software does not support sample editing, where necessary its files would have to have loops set up in Sound Designer II SC before loading into SampleCell.

So?

It's not easy to find something substantial to complain about with SampleCell. The most serious drawback is that it requires other gear. Obviously you can't run it without a Mac II. If you have anything less than a 13" monitor, the editing software is severely underscanned and all but useless (they warned us in the manual). And to get the most out of it you really should have access to a CD-ROM drive. None of these are free, least of all the Mac. But this is a product aimed at the growing Mac II user base, many of whom are already using Digidesign's other products.

For those who do have the computer, SampleCell offers tremendous power and, at a street price of under \$2,000, terrific value. The manual is excellent, the software is well laid out and unusually stable (I wasn't able to make it crash) and the sound is as good as 16-bit gets. Sure, I have a wish list: dynamic filters would be nice, so would a resampling function, so would a digital output. But SampleCell's unique approach gives it many features lacking in every other sampler, at any price — features that are conceivably more useful than those on my wish list. By any standard of measurement, Digidesign has a winner with SampleCell, and a welcome addition to the digital marketplace.

For more information contact: Digidesign, 1360 Willow Rd., Ste. 101, Menlo Park, CA 94025.

Robb Wright is an independent writer and recording consultant, and the digital audio specialist with Saved By Technology in Toronto.



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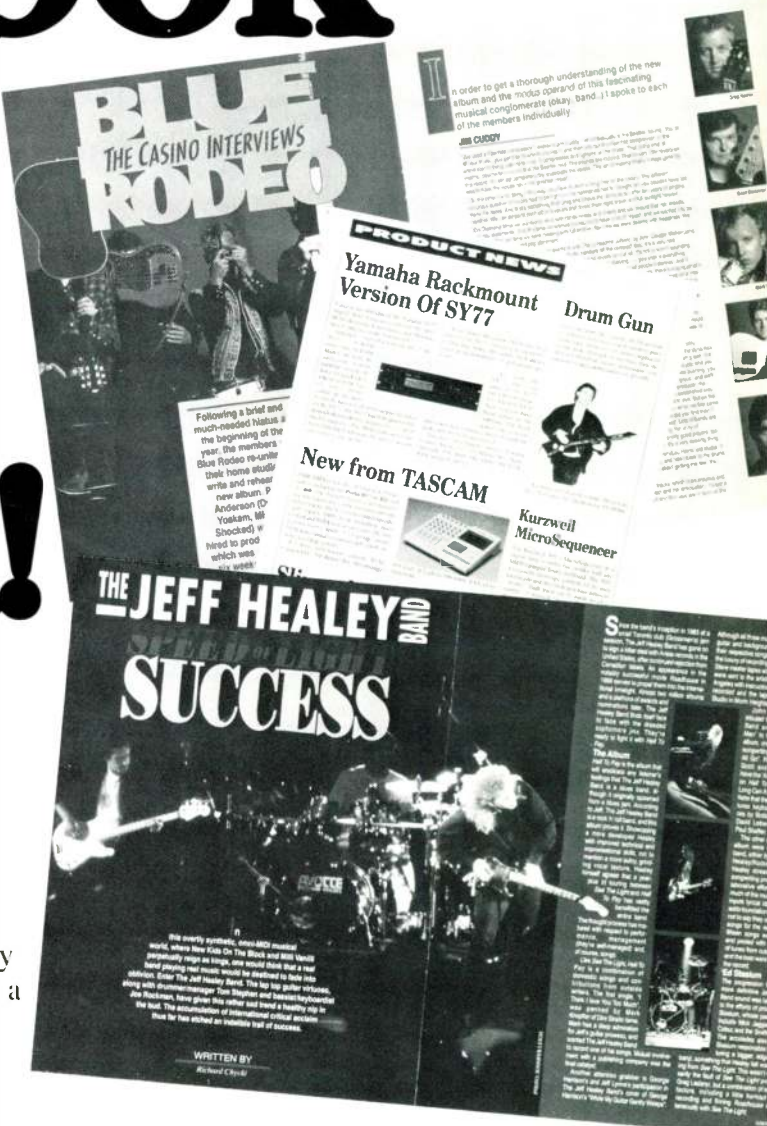
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BOTTLENECK and SLIDE GUITAR

by Jack De Keyser

In this my first column for *Canadian Musician* I'll focus on slide guitar. I first started playing slide in 1970, learning from two records called *Robert Johnson King of the Delta Blues Singers, Vol. 1&2*. Robert Johnson was the undisputed master and genius of the Mississippi delta blues as is evident in the fact that his 1936 and 1937 Columbia recordings are on the *Billboard Hot 100* even today under the title *The Complete Recordings!*

It's rather ironic that I'm writing this column as I didn't start using slide in my live shows until a year ago, and (unfortunately) have yet to feature slide or bottleneck work on my records. I'm writing this based more on my learning and stage experience. Hopefully it won't take you 20 years before you start playing bottleneck on stage!

Most large music stores carry slides. I prefer a heavy aluminum slide although they are available in glass. Some guitarists use a small socket wrench that they can fit on their baby finger. Crafty musicians cut their own wine bottle and use the neck as a slide, hence the word "bottleneck" — a good idea since you get some wine in the deal! In any event, whether you use glass or metal I think a heavy slide is essential for getting a good sound.

Most slide players wear the slide on the baby finger so the other three fingers can be used for chording. High action and heavier strings are also recommended for a better tone, intonation control of the slide, and elimination of fret buzz. I prefer this set-up for regular guitar playing as well.

Once you've got your slide, action and basic technique together, you'll need to know about the various tunings used in bottleneck guitar.

Slide greats Muddy Waters and Duane Allman both play slide in regular Spanish tuning (high to low: E-B-G-D-A-E), which is a great way to begin because you presumably already know the chord forma-



Jack De Keyser is a guitarist/singer/songwriter who recently released his debut solo album, *Hard Working Man*, on the Warner Music Canada label.

tions in this tuning. Experiment with your own basic licks using the slide so that you can get your own sound and style together, while copying licks from Muddy and Duane records at the same time. Spanish tuning is good because you can chord in the Barre A formation using the slide. Practice sliding in and out of these chords up and down the neck until you set a good clear sound.

Other tunings are called open tunings. One of the most popular being open E (E-B-A-B-E) or the same configuration in D (D-A-F#-D-A-D). The latter was immortalized by the great blues master Elmore James, himself a Robert Johnson devotee. James took a Johnson original called "Dust My Broom" and turned it into his signature sound. This is a simple yet powerful tuning (Bo Diddley knows!) enabling you to play Barre chords all the way up the neck. Practice sliding up to the 12th fret — DA na na, DA na na, DA na na, DA DA

— for the classic Johnson riff.

Johnson also plays a boogie rhythm with his thumb on the bass strings while his fingers simultaneously pick out the treble strings and slide up to the 12th fret. Rhythmically tricky at first, but ultimately primitive and very cool.

Slightly more difficult are the A and G open tunings as you have to relearn some chord positions. Once again in the same configuration (in a different pitch) they read: A (E-C#-A-E-A-E); G (D-B-G-D-G-D). These were Robert Johnson's forte and the basis for his classic "Crossroads" and "Terraplane Blues". Ry Cooder as well as Keith Richards favour these tunings. Keith uses them for standard chording (no slide) on a lot of Stones classics: "Brown Sugar", "Gimme Shelter" and "Honky Tonk Woman", to name a few. (Open A and G will require another column to explain as they are the most complex.) Johnson sometimes uses these tunings with a capo! So if the song is in Bb or C you'll have to figure it out by positioning the capo after tuning.

Experiment in E, D, A and G tunings by chording with your left hand instead of sliding. These tunings can open up a whole new world in chord voicings and harmonics. Open strings can create harp-like drones while chording or single fingering up and down the neck, especially in E and D tunings. Jimmy Page uses open D for his showpiece "White Summer/Black Mountain Side".

As far as right hand technique goes you can use a pick and alternate between your slide leads and rhythm work, or you can fingerpick where you keep a bass rhythm going with your thumb while the index and middle finger pick out the counterpoint lead (the Johnson method and probably most common).

I hope this has been helpful to all the budding slide players out there. Some excellent Canadian guitarists to check out for slide are Morgan Davis, David Wilcox, Colin James, Paul James and Pat Rush.

Good luck and happy sliding.

BE SEEN AND HEARD

By Peter Nunn

Remember that old saying, "Children should be seen, but not heard?" Well, in many cases, soundmen end up feeling the same way about keyboard players. We've all been to shows where we've seen the keyboard player up there playing away, and either we can't hear him or her, or suddenly, a part will jump out at us, painfully loud.

As players we like to think that every sound we make, every part we play, is being heard loud and clear by our audience. After all, we didn't invest thousands of dollars in our equipment because it looks good. No, we want to be heard! So why is it, that more often than not, keyboards end up "buried" in the mix?

After working with a few different sound technicians, I discovered a few reasons for this all-too-common scenario.

A good live sound tech not only mixes, but produces

as well. He makes his own judgements concerning whether or not a particular part is featured, background, or perhaps left out entirely. In much of today's live music, it's the keyboards that provide most of the, shall we say, optional or variable parts.

Many players tend to overplay, and if a mix becomes cluttered, chances are good that the keys will be the first to go. Hence, if the arrangement doesn't really need a certain

part, leave it out! No one will miss it.

Although we musicians always have strong personal opinions about the arrangements we play — and this is something we should try to remember — it's ultimately up to the soundman to present them, and often to edit them as well. S/he has (or at least should have) the most objective ears in your organization. So, *communication* between yourself and your soundman is the

only way to create a situation where you'll know you're being heard and sounding good, too.

Talk to your soundman. Talk about the parts you're playing. Are you using the right sounds? Does the part fit? If not, how can you make it better? Talk to him about levels.

I suspect that there are some soundmen out there who simply hate keyboards because they can be seemingly so unpredictable. Discuss individual patch levels, split keyboard balance, lead vs. rhythm volumes,

EQ, effects and dynamics. Then get programming.

Try to develop a healthy, on-going rapport. Help the soundman help you fine-tune your sound and what you play to the point where, once you're in the mix, he barely has to touch his keyboard faders.

P.S. Maybe next time we'll find out something about why keyboards are often *heard* but not *seen* in videos!



Peter Nunn plays keyboards for The Jitters.

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Getting a Better Sound

Are you frustrated with your bass sound? Have you ever wondered just how all those good players get that big, booming sound? Well, after playing for a few years you start to realize that there is much more to it than just the kind of amp, pick-ups, EQ settings and bass the players are using. It's mainly created by that seemingly intangible quality, commonly referred to as "feel". This can be very discouraging, especially if you're just a little home boy from Scarborough (like myself), who wasn't exactly brought up playing the bass on his grandpappy's knee!

Well, before packing up and moving down to New Orleans in search of this elusive "soul", there are a few basic techniques that I've picked up from some players which you may have overlooked, or just never really delved into. These playing techniques are designed specifically to creating a much fuller, fatter sound, and they are applicable regardless of the type of music you're playing.

The first technique I'll review is referred to as "dampening". If you're not sure what this term means, don't be too embarrassed, as I've yet to find an electric bass instructional book that covers the technique. Dampening is, quite simply, muting unwanted open string vibration that's picked up by the pick-ups and causes a considerable amount of noise and dissonance. (I should point out that I'll be dealing with a dampening technique for playing fingerstyle, as opposed to a pick. Pick technique is, of course, different and would merit an article of its own.)

If you need an example of the unwanted noise that could be interfering with your sound, just plug in your bass, turn it up to the level you play at, and play some straight quarter-notes on your open G-string. Listen for the muddy noise created by the open E- and A-strings. If you've never consciously been aware of this noise, don't be too dismayed. I had been playing for years until — mercifully — Mike Farquharson (my private teacher) pointed this noise out to me in a similar way. This is the same noise which, left unattended, will seep in and out of your playing and therefore weaken the overall "punch" of

your notes.

Getting back to the example, I'm not saying you shouldn't play your open G-string! That's not it at all. True, you could play the same note elsewhere on the neck



Figure 1



Figure 2

with less open ringing — for example, you could play the note at the 10th fret on the A-string. This way your left hand is naturally covering the rest of the open strings. But that is really only a small part of the solution. The right hand (plucking hand) has to take care of dampening in situations where the left hand position is such that it can't cover the

open strings. We'll start with trying to cover the open E-string, which, when left uncovered, will ring whenever you play on the D- and G-strings in the upper register. (You do want to play up there, don't you?)

The E-string is basically quite simple to cover with the right hand and you may already be doing so without being aware of it. Let's use a good ol' Fender Precision as an example and assume your right hand is playing in what I call "mid-position". Mid-position is where you're playing with your thumb anchored on top of the precision pick-ups at about the centre of the body (*Figure 1*). Now simply lower your thumb on to the E-string (*Figure 2*) and use it as your anchor.

At first this small shift may seem a little difficult to execute while performing, so I would recommend isolating the movement and practicing it by ascending up each open string individually — E to A to D to G then descending (G-D-A-E). Start this exercise in your regular position (thumb mounted on top of pick-up) and just slide it down to rest on top of the E-string when you're playing strings D and G. Still sound complicated? Well it's not, really. Just remember to place your thumb on top of the E-string when playing on the D- and G-strings and back on top of the pick-up when playing the E-string. (Obviously you can't pluck the E-string very well if your thumb's resting on top of it.)

You may find it very comfortable to leave your thumb anchored on top of the E-string when playing lines along the A-string as well. Your initial reaction to all this may be that it's just too much to have to think about while playing. However, after some practice you'll start to find this shift becoming automatic, requiring no conscious effort whatsoever. You'll also be impressed with how much of that unwanted noise this cuts down on, even though it doesn't remove all of it.

As I pointed out earlier, the open A- and even D-strings will at times ring and interfere with your sound. Dampening the open A-string with the right hand is a little more difficult to adjust to than the E-string, so I would recommend first getting comfortable with the open E. In the next article, we'll get into covering the remaining strings.



Terry Gowan has been touring and recording with Gowan over the past six years. He is currently enrolled in a jazz programme at York University and continues to gig and record with various local blues bands.

by Greg Critchley

KISS

Keep It Simple, Stupid

PART ONE • It's What You Don't Play

Let's address a problem that I'm sure we've all witnessed in an all too familiar scenario. Picture yourself at a local nightclub, producing in the studio control room, or just relaxing at home during a Walkman listening session.

The guitarist confidently breaks into the band's opening number with a riff that is undeniably recognizable. Your feet begin to tap and your head nods in time as you anxiously await the drum groove to make its entrance. Like the countdown to a NASA liftoff, you yearn for the machinery, the anchor and the throb of the drums to work their magic. Here it comes and...*where is the time? Where's one?!*

OK, so it's a drum solo with the band comping. Surely the drummer knows where he is? But wait, the vocalist has begun singing the verse. Maybe it's a vocal/drum solo arrangement of the now vaguely familiar tune. But alas, somehow I don't think that even The Who could envision something quite like this. Add to this the uneasy expressions on the faces of the other band members and all arguments are put to rest. *The drummer is overplaying.*

Now let's drop in on a conversation between two drummers at any drum shop on any given day:

Drummer #1: "I went downtown to see 'Sticks Stickson' play last night."

Drummer #2: "Oh yeah? How did he sound?"

#1: "I don't know. He's supposed to be so great, and though he gets a lot of work he didn't do anything amazing."

#2: "Did he do any soloing?"

#1: "No, he just played two and four all night."

#2: "What a drag. I don't know how guys like that get so many gigs. Speaking of which, things have been really slow. Got any extra work for me?"

#1: "No, it's been slow for me too. Oh well, I'm gonna go home and practise my technique for a few hours."

#2: "Me too. I've been work-

ing on the beat displacement thing where the right foot plays 10 while the snare plays 23 against quarter notes on the hi-hat and..."

To say that the drummer of the '90s has a difficult task ahead of him or her is an understatement. We are required to be microscopically accurate while continuing to retain a good feel. We must often play with "bare to the bones" simplicity yet still maintain a magician's array of tricks and chops to call upon if the style of music warrants it. Sometimes a groove or beat in itself requires technical prowess just to pull it off. What we as drummers need more of, however, is the knowledge of when, where and what to play, along with the ability to perform with heartfelt integrity whether we are flying around the kit, or playing a simple hi-hat part.

In other words, don't be the enthusiastic show-off during your drum solos, yet roll your eyes to your drum buddies at everything else you play in between. Understand that it's the attempt to achieve this goal *in attitude* that's important, and no good player should allude to having already done so. Unfortunately, wishing to become a better player directly translates into needing to be a few years older. Experience will always dictate what taste will execute.

I would be lying if I said there aren't days that I hate drums. As naturally rootsy, tribal

and spiritual as they are, no other instrument (except perhaps an out-of-tune violin in the hands of a beginner) can be more obnoxious and stress inducing than a drum kit. Try to picture a romantic candle-lit dinner during which you and your sweetheart are serenaded by a drummer playing snare drum études (pronounced like "hey dudes", but with the lower jaw pulled back snobbishly). On the other hand, very few instruments are as capable of the subtleties of texture or the powers of passion when the creative mastery of a seasoned player is unleashed upon them.

We are all great fans of the Wechls, Gadds, Porcaros, Pearts, Colaintas, Aldridges and Jones' of the drumming world. What we often forget is the amount of dedication that these, and others of their calibre have given to perfecting the first priority of their craft: *keeping time*. When listening to these drummers, don't just perk up for their solos and fills. Hear how they groove and "rock" their butts off, regardless of the musical idiom. Check out the musical thinking behind the moments they actually "choose" to sit out. Be aware of their talents as supporters of the music wherever they lead it, or allow themselves to be led. Hear how they listen and respond in kind to both the intensity and the breathless quiet around them.

Too often it's the overplaying drummers who are the first to quote such prose as "less is more" and "it's what you don't play that counts". Musicians like these often become bitter and cynical when their attempts at earning a living through drumming fail. They're missing the point. Somehow the wisdom escapes them.

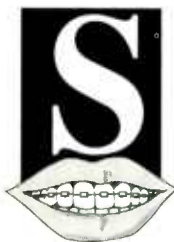
Please don't misunderstand me. Sometimes we're very quick to criticize in others the very things we dislike in ourselves and in our own playing. No one is immune to overplaying at times, least of all myself. In my own defense however, I'll leave you with another cliché: this is a case of "Do as I say, not do as I do".



Greg Critchley can be heard on recent recordings by Kim Mitchell (live), Regatta, Gowan, World On Edge and Harem Scarem. He can also be heard on upcoming appearances with Rik Emmett, Gowan, Zappacosta and the Partland Brothers. Greg endorses Pearl Drums and Sabian Cymbals.

LET'S FIX IT BEFORE IT BREAKS

BY DR. JACK TRAIN



Some years ago a news story appeared about a world-famous trumpet player whose career was ruined by a seemingly insoluble dental problem. This musician had received root canal therapy (endodontia) several years before on his two front teeth, and was advised to have the roots reinforced and the teeth crowned (capped). (This is almost always recommended as endodontically treated teeth have a higher chance of fracturing.)

Our musician chose not to cap the teeth because of his concern over a possible career interruption caused by treatment. The fact that he had developed a very peculiar embouchure influenced his decision. His two front teeth were severely scissored over one another and he had mastered his horn by developing an unusual playing posture: he played his trumpet pointed at the floor.

In any case, his two front teeth, having had root canal, became dried out, desiccated, very dark and...very brittle.

Some 10 years after the "root canals", our friend bit down and shattered his two front teeth off at the gum line. Like most musicians we have come to know, he had no current dentist to turn to. He believed that you need only see a doctor or dentist if you were ill or in pain, and since he was neither, had not seen a dentist for over 10 years.

In a panic he went to an emergency clinic where the residing dentist fashioned two plastic crowns for him. Further, the dentist, not having any history of the patient since he only saw him as an emergency, placed the crowns over the fractured roots in an aligned position, rather than "scissored" as they had been originally. That is, they were now straight. Aesthetically they were pleasing, and the dentist told our friend that was the best he could do under emergency circumstances. Our musician forgot to tell the dentist he was a trumpet player. He assumed his playing would not be adversely affected.

In any case, little imagination is needed to consider our friend's shock as he attempted to play his trumpet that day. No matter how he tried, he was unable to "buzz". The harder he worked, the worse he played until, in

frustration, he abandoned his horn.

It was at this point that we were asked for an opinion. The musician was contacted and asked to attend our office with his trumpet along with any "close-up" pre-injury photographs he might have.

When we examined him we saw a patient with a severe mal-occlusion (bad bite and mal-posed teeth). On his two front teeth were two plastic "caps", joined in the centre (to increase their strength, he was told).

His "caps" were not unattractive, the colour match was good and their size appeared normal. During our discussion, he mentioned his two natural teeth were severely overlapped (scissored), before they were broken and the dentist who made these "caps", made them straight believing the teeth would be strengthened if they were aligned.

We had him get out his horn and attempt to play a long tone scale. It was impossible. He sounded like a 10-year-old playing the trumpet for the first time.

Careful examination of the mouth-piece on his lips and teeth indicated the caps were too thick in the labial position (lip side). With an indelible marker and an abrasive diamond, the plastic caps were selectively shaved and recontoured. After concentrated trial and error, he was playing again, but not well. His air column was raspy, thin, and he couldn't sustain a note. Measurement of the length of caps suggested they might be too long, and after shaving approximately one quarter of a millimetre off their length, his sound was greatly improved.

Furthermore, after stripping away the plastic joint between the two caps, his sound was almost completely restored. Tonguing presented the most serious problem for him. As every trumpet player knows, a crisp, light attack is ideal, with the tip of the tongue striking the bottom one third on the lingual (tongue side) of the upper anterior teeth. It is probably ideal if the tongue could strike at the gingival margins of the teeth (where the tooth enters the gum).

As he attempted to tongue any note, one heard a thick, thudding "cacking" sound. When measured, the acrylic of the caps were approximately three quarters of a millimetre

wider than they should have been. The extra thickness, it is supposed, was there to strengthen the crowns. Unfortunately they presented a monumental interference to his tongue. Considerable care was taken to reduce and re-shape the lingual contour, and he was soon able to single, double and triple tongue with extraordinary confidence.

At this point we suggested he return to his trumpet and return to us for fine adjustments in 10 days.

When he returned and played for us, you can imagine the feeling of gratification we experienced. He played beautifully. His embouchure was restored and his self-confidence recaptured.

Study casts were taken of his upper and lower teeth, and he was given them with instructions to place them in his safety deposit box. This way, he would always have an accurate imprint of his teeth should another problem ever arise.

Our patient left our office with his smile restored and his career re-discovered.

One can only conclude from the above that musicians must seek out and use a dentist who fully understands and uses his clinical and technical skills so as not to interfere with that musician's career.

When having work done in the front of the mouth, bring the mouthpiece to the dental office. Never permit any work done, especially in the front of the mouth, without informing the dentist that you are a musician.

Have the dentist take study casts of your teeth and take possession of them so that if an injury occurs to the front teeth, the dentist will have an accurate pre-injury impression.

Finally, when treatment is recommended, make a truly informed decision about it, rather than declining care simply because "it doesn't hurt" or "it isn't broken".

"Don't fix it if it isn't broken" and "Let's fix it before it breaks" are the husband and wife of proper dental care. Separating one from the other courts disaster.

Dr. Jack Train is a dental consultant to brass and woodwind musicians in Canada, the U.S. and Europe. Dr. Train also plays the trumpet.

SAX IN THE MONITORS

by Colleen Allen

In a perfect world, monitors should be the mirror image of your sound. When you've spent hours practising long tones, days searching for that perfect reed, you would hope that your monitor would reflect your hard work.

Well, let's be realistic. On a small stage with one or two monitor mixes, the lead and background vocals take priority over the sax unless, of course, you are incredibly persuasive or you are working with an inexperienced singer. The general rule of thumb is: "Try to get yourself as loud in the monitor as the singers can stand!"

Before you start working specifically on your monitor, there are a couple of things you can do that may give you a head start:

- Position yourself on stage closest to the instrument you need to hear most. For example, if you have lines and shots with the keyboard player, stand next to her/him.

- Oh ya!...stand as far away as possible from the drums!

(Just a little aside here: I prefer to be close to the bass because that is what I listen to for tuning. Keyboard sounds tend to be processed or detuned, and change from song to song thus making tuning difficult and inconsistent.)

- Make sure the guitar or keyboard amp isn't facing towards you, unless you like this kind of abuse.

- When checking the monitor, stand back about 6" from the mic. This will give you a good ensemble level, then "eat" the mic for solos.

- What you play is important. There is not much point practising your altissimo register or incredible Be-Bop technique when most of what you will be playing are, low, funky R&B lines. (Unless you're trying to impress someone, in which case make sure it sounds good!).

- You may want to consider buying your own microphone because you never know what shape the club's mics will be in. I like the sound I get from the Sennheiser 421 and the AKG 414. The Shure SM57 also gives a good sound.

Now it's time for some fine tuning. In terms of EQ, I generally roll off some of the mid-range frequencies, as these tend to exaggerate the "honky" sound of the sax. I also

try to add some top-end to brighten up my sound in order to cut through the rest of the band. Unfortunately, you may not have too much room to adjust the EQ because whatever changes you make will affect everyone else's monitors.

Separate Mixes

When you get the chance to have a separate monitor mix, your position on stage is even more crucial because the monitors will be more effective for you the less information you put through them. If you stand close to the keyboards or guitar, you won't need them in your monitor.

With a separate mix you'll be able to take more time working on the sax sound. If you're playing more than one horn, pick the one that you play the most to sound check with, because the EQ changes from sax to sax.

If you're playing in a horn section, you'll probably be sharing one or two monitors. If this is the case, check your mics individually then play, a capella, a group section from one of your songs. The question here is not: "How can I get more level for myself?" You should ask, "Is the sound between the horns balanced?" The same principle of standing back from the mic for ensemble sections and eating it for solos applies here.

Large Stages

When you play a large stage with separate mixes, being as loud as you can without offending the rest of the band doesn't necessarily work. In fact, it can be quite scary being too loud.

I'll never forget the first time I played on a large stage with Lorraine Segato. It was incredible to hear a great sax sound coming from the monitors. After playing so many clubs where it was difficult to hear, I couldn't believe how clear and true the sound was. Needless to say, I asked for as much sax level as I could get (with a blend of vocals), and I was in monitor heaven until we played the first song and I realized that all I could hear was myself! As soon as I started to play I couldn't hear the keyboards, let alone the drums or bass; and every tiny flaw in my (since perfected. Ha!) technique was painfully obvious.

Continued...



Colleen Allen
plays saxophone for
the Rik Emmett Band.
She is based in Toronto.

/// SAX IN THE MONITORS *Continued*

Having learned that lesson, I now try to capture the sound of a small stage — in other words, being able to hear everything. It's really important to hear the kick and snare drums for time; the bass for groove and intonation; and the keyboard and guitar for ensemble lines. On top of all this I try to get a blend of all vocals, and a reasonable sax level.

The ultimate luxury is working with the same equipment and monitor person regularly. This way you can have a great blend with the band and have someone raise your level for solos.

Playing Wireless

Playing wireless has opened up all kinds of possibilities for me, particularly with regards to monitors. Because I have the freedom to move around the stage I only ask for a few things in my monitor wedge: kick and snare drums, bass, a fairly 'hot' sax level and, if I'm singing a lot, a blend of all vocals, with myself the loudest! (of course). When I have to play a line with the keys or guitar I just wander over to their side of the stage. Playing with Rik Emmett has been great

because he doesn't mind having lots of "Sax in the Monitors", which enables me to hear myself anywhere on stage. I find I am much more selective about what, or how much I play when I can hear myself.

... the monitor set-up you have on stage will affect your performance ...

There are, however, a couple of drawbacks to playing wireless. Because you are working with a condenser microphone (which is smaller than a regular one), the sound tends to be compressed. I was very unhappy with the sound of my soprano sax wireless, so I've been using a stationary mic (a Sennheiser 421) on soprano and the condenser mic on alto and tenor.

All in all, what the wireless lacks in sound quality, it definitely makes up for in freedom

and mobility. My wireless set-up consists of an AKG C 409 mic; AKG B9 battery power supply; and a Samson Broadcast Series transmitter and receiver.

The monitor set-up you have on stage will affect your performance during the gig, hopefully for the better. You may want to consider buying your own self-powered monitor. Yamaha and Boss both make reasonably-priced, good-quality monitors.

Before you go that route, take some time to talk to your sound or monitor technician. Most of them are (were) players and are sympathetic to your needs. As much as sax players like to talk about mouthpieces and reeds, these guys/gals like to talk about their equipment. The more knowledgeable you become, the better you'll be able to communicate with them.

Try to keep an open mind because you will come across some, how shall I say, "challenging" monitor situations. If this is the case, make the best of a bad situation by really focusing on the sound inside your head instead of the mediocre sound coming from your monitor. Above all else remember that playing music is a privilege.....Enjoy it!

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THE SOUND OF SUE MEDLEY

I must admit that I didn't get very excited about the prospect of seeing Sue Medley perform for the first time. Sure, I was impressed when I'd heard she'd impressed Bob Dylan enough for him to invite her to open for him on his North American tour last year. Yes, I'd heard "That's Life" and "Dangerous Times" on the



radio (a lot). And yes, I thought her a cappella performance on the Juno Awards one of the strongest of the evening. Still. On that particular night I wasn't in the mood for the acoustic, countrified evening I expected Medley to serve. Good thing, too. If I had been, I'd have been sorely disappointed.

BY FRANK SCHULTE

With a crack five-piece band behind her and an excellent sound technician in front, Medley came on with the intensity of a flashpot, taking complete control of her audience and slamming out her songs with a self-assuredness and power that is nowhere to be found on her debut album. Her voice soared with the grace of a bird in flight and growled with the grit of the long road behind her as she led her players through a riveting set of original songs.

If I'd come in with a ho-hum attitude that evening, I left in a decidedly different state of mind. This lady really cooks.

I caught up with Medley six weeks later, walking into her afternoon soundcheck at the downtown Toronto HMV store — it was the gala store opening and Sue, in the company of such illustrious peers as Rik Emmett and the Colin James Band, was scheduled to perform a solo set that evening. Looking tired but relaxed — and as though she *did* stem from Courtenay, British Columbia, which she does — Sue dutifully played a chorus over and over until the monitors were right and the front-of-house sound was tweaked into submission. Later, sipping mineral water in a Yonge Street restaurant and denying herself a cigarette, Sue Medley spoke of her adventure.

"Getting a recording deal seems like a lifetime ago," the 28-year-old says wistfully, "and it was. I'm in the middle of this business every day — it's a lot harder than I expected and hasn't gotten any easier. But," she adds, "I'm not goin' away tomorrow!"

Medley is referring to the breakneck touring she's been doing since the release of her album last year — that and the fact that she's done enough interviews to fill well over the 200 pages which comprise her press kit.

The hard work seems to be paying off. Her self-titled debut, released in April last year, hit Gold status in Canada last July and has garnered critical acclaim on both sides of the border (the album was released in the U.S. in April of this year and the rest of the world in June). The effort also brought her a Juno award for Most Promising Female Vocalist. Despite this, Medley knows she can do better.

"I didn't realize it at the time," she says, "but I was holding back on that record. Recording was a new thing for me and I was a bit green. That's why I'm looking forward to the next album — it's a lot easier for me to step into the studio now and forget about everything else."

Her first album was recorded predominantly at Belmont Mall Studios in Bloomington, Indiana, the house studio of John Cougar Mellencamp. Most of Mellencamp's band members also play on it. Medley used a Takamine six-string acoustic with a pickup and EQ for the acoustic tracks. "I'd like to get a J200 Gibson large body," she says with a smile. "Just to get that big, warm, rich sound. Some 12-string guitar would also be good for some songs." A Stephan Paul-modified AKG C12 served as her vocal mic.

Judging from the difference between her album and stage show, extensive touring seems to have done wonders for Medley's voice, which was strong and distinctive to begin with. As she is, in fact, a 12-year overnight success story, Medley talked a bit about her musical background.

"I did a little vocal training about 10 years ago," she says, "but nothing extensive. I took lessons and had a very traditional teacher who'd get me singing songs from *The Sound of Music!*"

"Then I took some jazz lessons at Malaspina College in Nanaimo (BC), which helped me gain more control over my voice. Jazz taught me to sing the melody as it's written — then the teacher would say, 'Okay, now take it somewhere else.'"

Going somewhere else is what Medley hopes will happen to her with the release of her second album, to be recorded this summer in either Vancouver (Little Mountain or Creation Sound) or Belmont Mall. Her producer of choice is once again Mike Wanchic, the man behind the controls the first time 'round.

As an experiment, Medley's record company, Polygram, set her up in June to co-write with hit-maker Jim Vallance, the man who was for many moons Bryan Adams' partner in crime. She also did some writing with Greg Sutton, the former bass player of Lone Justice, in Los Angeles.

"We'll see what comes out of it," Medley says off-handedly. "My singing and songwriting have matured and I have so many new songs that I feel strongly about. This will give me more experience whether we use the songs or not." Medley's songwriting influences include, not surprisingly, Neil Young, Joni Mitchell, the Allman Brothers and the Eagles.

"I like old Eagles stuff because Don Henley and Glenn Frey are such a cool crossover between rock and pop," she states.

When it came time to write the songs for the all-important second album, Medley says she preferred to isolate herself in her Vancouver apartment: "I've been wood-shedding it very intensely and drinking a lot of coffee," she laughs. "When I have enough material I get together with Robbie (Steinger) and fix up the arrangements. Then we demo them on a 12-track (tape machine)."

Medley's band has undergone some changes since last year, when drummer Vince Ditrich and bassist Blair DePape were in the line-up. The changes were made at Medley's request, and her band now consists of guitarist Sonny Landreth from John Hiatt's The Goners, former Loverboy drummer Matt Frenette, keyboardist Richard Sera, Norm Fisher on bass, and Robbie Steinger on guitars.

"The choice is up to me," Medley says, "even though people make suggestions and give their comments. Changes were made because musically we're going in different directions. Well-known or not, the bottom line is that I get players who are right for my music."

With the exception of Landreth, who hails from the southern U.S., all the members of Medley's band live in Vancouver. Why then is she thinking of moving — and to, of all places, Austin, Texas?

"I've been there, I love it there!" she says emphatically. "It's time to take in as much of the world as I can, 'cause I think I need more things to influence me. But whatever happens, wherever I go, I'm gonna be here doin' my thing."

END

French Canadian pop sensation Roch Voisine shoots for success in English Canada. But will he score?

If nothing else, French Canadian pop star Roch Voisine is a model Canadian citizen. A few years back, he starred in He Shoots, He Scores. Filmed in both French and English, this hockey soap opera was a grand experiment in bilingual television. And TV junkies might remember him as co-host of last year's Canada Day Celebration.

Now Voisine brings his bilingual road show to the record industry with the release of Double. It's a two-album set: one half French, the other English. But French-based artists have a hard time cracking into English Canadian radio. Like Spicer's Royal Commission, Double is a nice idea, but will it sell?

ROCH KEEPS ROLL- ING

BY CHRIS GUDGEON



Got The Goods

Voisine certainly has a remarkable track record in French markets. In Quebec, his debut album *Helene* sold close to 250,000 copies, and Voisine picked up a handful of Felix awards, French Canada's Junos. But the real story is France, where Voisine is a teen idol, sort of a "New Kid A La Roch", playing to sold-out halls packed with adolescent girls. His 1990 single *Helene* was number one in France for a jillion weeks, and sold one million copies. *Double*, released in January, is passing the 700,000 sales mark in Europe. In English Canada, Voisine's record company is marketing only the English-half of *Double*, simply titled *Rock Voisine*.

All this from a man who once set his sights on a pro hockey career. Originally from New Brunswick — growing up in a mixed French/English culture — Voisine dreamed of playing for the *Montreal Canadiens*. At 18, a knee injury forced a change of plans. Voisine wound up at the University of Ottawa, where he completed a physiotherapy degree.

While at university, Voisine co-wrote *Helene* with his best friend Stephane Lessard. Lessard also pestered his uncle Paul Vincent to listen to Voisine. Vincent, an influential figure in Quebec radio, was finally cornered at a family get-together. He listened to Voisine's music, and agreed to become his manager. Continued...

VIVE LE QUEBEC MUSIC LIBRARY

A lot of great music comes out of French Canada. The problem is that most of us on the wrong side of Hull never get to hear any of it. English speaking artists from Quebec (like Corey Hart, Men Without Hats, Celine Dion) break through, but there is a wealth of French talent that Anglo ears never hear. The following is a brief look at some of the folks making noise in Quebec's music industry.

Jim Corcoran

How does an Irish anglophone (who only learned to speak French in his 20s) and former monk become one of the most respected Francophone artists in Quebec? Well, over the last 20 years, he's immersed himself in French Canadian culture, and in the process, earned the respect of a lot of people. He is considered an exceptional songwriter, who doesn't sell as many records as more pop-oriented signers. Corcoran, who is familiar to CBC's English listeners as host of *A Propos*, is releasing an album in his native language soon. It's available on Les Disques Audiogram. (Did we mention that his mother played trombone with Tommy Dorsey?)

Hart-Rouge

Hart-Rouge is the *non de boogie* of the Campagne family: Annette, Michelle, Paul and Suzanne. Originally from Willow Bunch, a French village in southern Saskatchewan, Hart-Rouge now lives in Quebec. The band emphasizes vocals, but don't expect McGarrigal-type folksiness — Hart-Rouge rocks it out. The title track from their latest album, *Inconditionnel*, is currently on Quebec's Top 10. The album is available in English Canada on MCA.

Jean LeLoup

Quebec's "mauvais garçon" may be the closest thing to a rock 'n' roll star that province has produced. With his band la Salle Affaire (The Dirty Deed), LeLoup pumps out a brand of guitar driven music that rivals anything in North America. LeLoup's latest offering, the four-track CD *1990*, is available through Audiogram.

Les BB

Nominated for "Album Of The Year" (for *Les BB*) at this year's Juno's, many believe Les BB will be the first French Canadian pop band to break into English radio rotation. Criticized by some as being Quebec's answer to Milli Vanilli, they've reached numbers that are hard to argue with — *Les BB* is already platinum in Canada. Their second album is reportedly on the way. Look for Les BB on ISBA records.

Luc De Larouchelliere

Larouchelliere was the youngest ever to win in the Singer/Songwriter category at Quebec's Felix Awards. Son of an opera singer, Larouchelliere isn't about to hear the fat lady sing. His latest album, *Sauvez mon ami*, is currently number three on the Quebec charts, with sales in excess of 75,000. This makes him a rarity in Quebec music: both a critical *and* a popular success. Fans of guitar-based rock (a la REM) should check this guy out. He's on Traffic records, distributed in English Canada by MCA.

Daniel Lavoie

Not to be confused with Hamilton's bilingual Danny Lanois, Daniel Lavoie is one of the hottest acts in Quebec today. Originally from Manitoba, his current album *Long-Courrier* is ap-

proaching the 70,000 sales mark. Lavoie plays a kind of funk-rock, and he plans to heat it up a notch on his soon-to-be-released English language album on Traffic and MCA.

Vilain Pengouin

In the old days, the rap against the Quebec rock artist was that they tended towards the softer side of the street. A new generation of hard-edged, grittier bands is emerging, led by the likes of Vilain Pengouin. This five-piece band lists The Clash, John Cougar Mellencamp, Led Zeppelin, Roxy Music and David Bowie among its influences. This is one francophone band that definitely wants to take a run at the Anglophone market. They record for Audiogram.

Mitsou

Quebec's Madonna wannabe...or more? Mitsou (her name is Japanese for "honey") gained notoriety for her non-appearance on MuchMusic. Her video for *Dis Moi*, which featured bare-naked breasts and bums in a bath house, was banned on Canada's music station. Her latest album of dance-oriented music is available on ISBA records.

Patrick Norman

The other bright light in Star's constellation, Norman had a huge seller (250,000 units) with *Quand On Est En Amour* not so long ago. He's more MOR than the others on this list, and might appeal to those who like to take listening easy. He's recently finished an English album, recorded in New Orleans with Neville Brothers' sidemen, that should be coming to a record store near you soon.

ROCH KEEPS ROLLING

From aspiring hockey player, to physiotherapy student, to actor, to pop star: it seems a strange career path. To make it even more remarkable, Voisine's style seems more appropriate for 1970 than 1990: a singer-songwriter, who sounds like a cross between Jim Croce and James Taylor, and who lists Taylor, Elton John, Gordon Lightfoot and Neil Diamond as his musical influences. But he continues to sell records at a rate which led *Billboard* to predict Voisine would be

"The Next Big Thing" to emerge from this country.

Voisine's record label is Montreal's Les Disques Star/Star Records. As an independent label, Star is a success story of its own. Founded 10 years ago by Andre Di Cesare, Star has released over 30 records. Until Voisine came along, Star stuck pretty much to Quebec. Now, they've opened an office in Toronto, and hope to move into the English market despite the lack of a major label tie.

A Star's Trek

By moving a French-based act into English Canada, Star hopes boldly go where few have gone before. Voisine's English record does give him a fighting chance beyond French markets. Dave Watt, Director of Press and Publicity for MCA Canada, says that it's tough for a French language act to move onto the conservative airways of English Canada.

"If you look at the amount of product that we handle on a weekly basis, and I suppose a relatively small percentage of that product that we have success with, our efforts do have to be directed towards really priority projects. Take Toronto for example. From a radio point of view, we have to concentrate on the big stations — that's where you make your money, that's where you get the massive exposure. That's what we have to go and get.

"If I were a music director of a station and someone presented me with a record that I couldn't understand and probably 95 percent of the listeners couldn't understand, I wouldn't play it. It's taking too much of a risk. And considering that these guys are getting 30 to 50 new tracks a week, I would put that at the bottom of the pile."

Pierre Dumont agrees that there are almost insurmountable problems for a French artist in English Canada. Dumont is with Traffic Records, another major Quebec label with such artists as Luc De Larouchelliere, Heart Rouge and Daniel Lavoie. Dumont believes a major problem is that there isn't a system in place to promote French acts.

"There is no infrastructure to promote these artists in English Canada on a regular basis. There's quite obviously a problem with the language; the Anglophone market is known to be more conservative. If we look at the French Quebec market it's a very special market in that most of the people here are used to hearing songs that are not in their language. They're open to a lot of different sounds. That's why bands like Gentle Giant, Supertramp and The Gypsy Kings broke in Quebec before breaking anywhere else."

Despite the difficulties, some French acts do manage to break through. Mitsou, for one, has made a big splash. Guylen Fortin, promotion assistant at Mitsou's record company ISBA, says that they look at English record sales as gravy.

"When we get a big hit with our artists in French, and the English

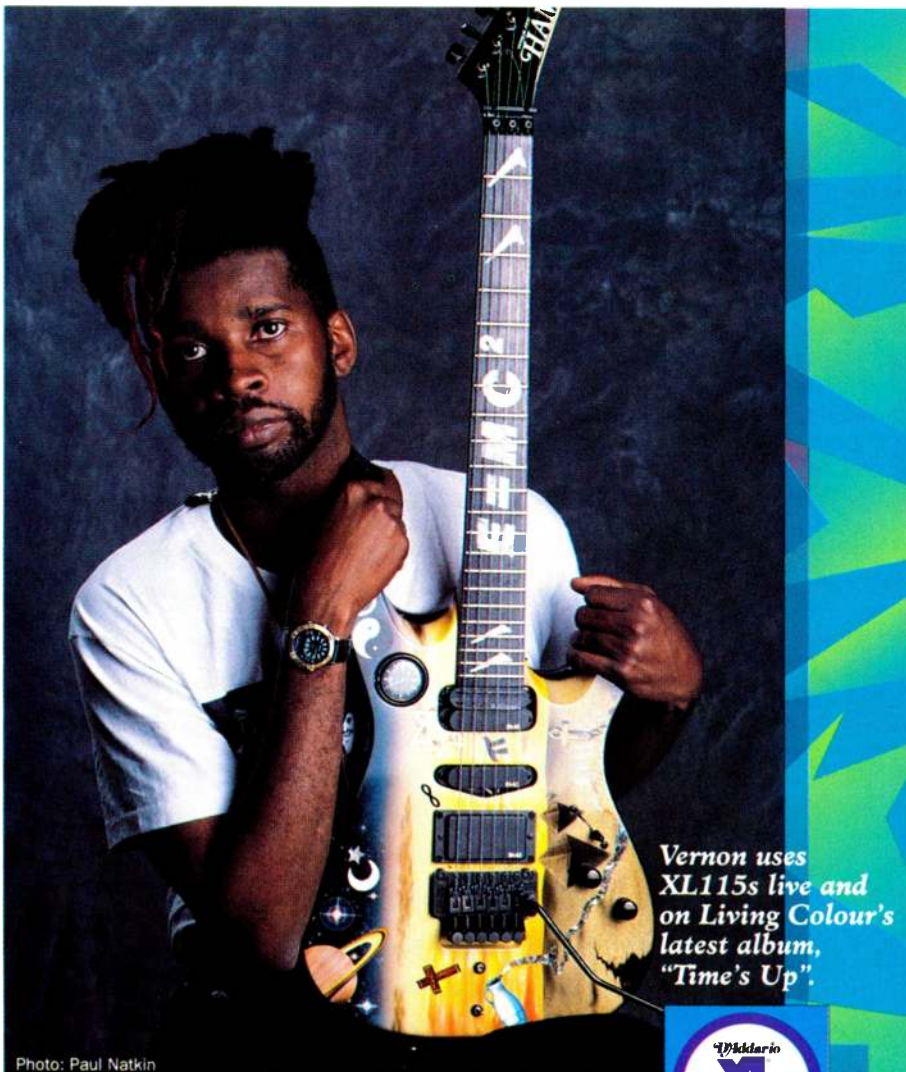



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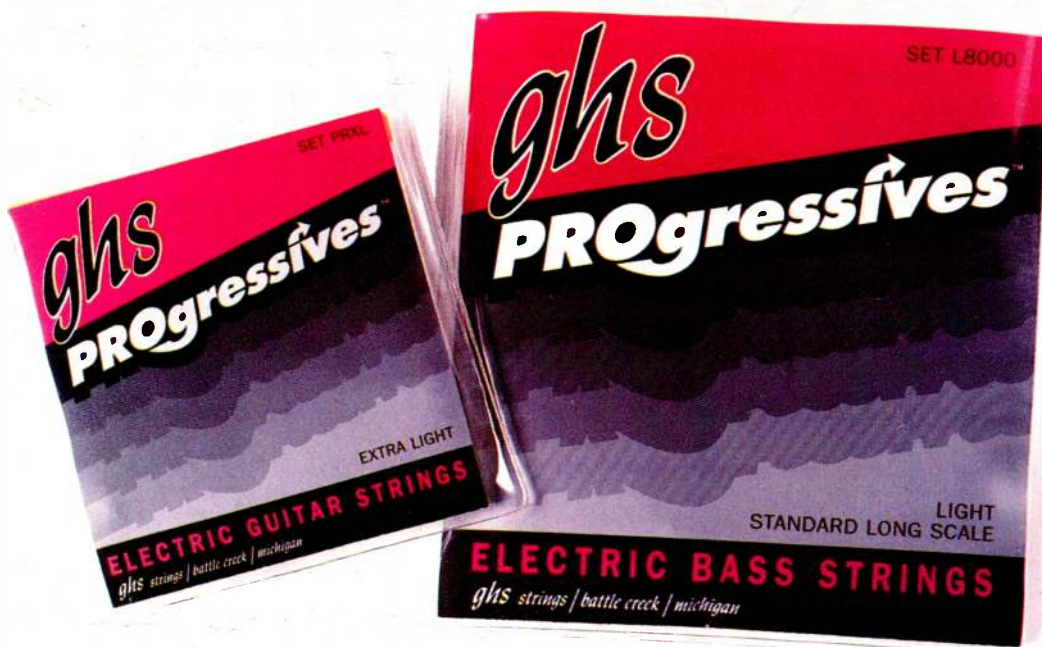
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ROCH KEEPS ROLLING

people like it, it's good. If they don't, it's the same for us. We sell quite well to French markets, so if it's good for the English people too, even better. But we don't think we have to do the album in English. If they like it, that's great."

Fortin thinks that part of Mitsou's success is due to the style of her music, dance, and a de-emphasis on the lyrics. Also, Mitsou's Madonnasque notoriety — her racy video *Dis Moi*, *Dis Moi* is banned from MuchMusic — adds fuel to the fire.

"If she were just a simple singer, it would be harder. To English Canadians, she would have to have something very big; a big, big song. Otherwise, I don't think the English would want to listen to it. But I don't understand why Roch Voisine has to do something in English. His songs are so well done in French, and he's so popular, I don't understand why English people don't go into the record stores and buy a French record."

Why would any French act record in English? Well, for Pierre Dumont, whose Traffic label will be releasing English albums by Daniel Lavoie and Heart Rouge, the reason is simple.

"It's financial. The bigger market. Here, you get to a certain point and that's it. In Quebec, if you're not in the top three, you just don't exist. Look at me, I manage Luc De Larouchelliere who's in the number two position in the Top 20 sales, and that's been for the last two or three months. He's the hottest ticket in Quebec right now, and we're closing in on 75,000 albums sold. It's a very small market. You can do an album in the States or in English Canada; it's a flop and you sell 50,000 or 75,000 copies. In terms of promotion, you have to work just as hard in Quebec, the returns are just a hell of a lot smaller."

Solid Steps

Voisine's greatest virtue is that he and his record label are prepared to be patient. "We're going one solid step at a time," says Linda Dawe, head of Star's National Division. "We want to build on the past success."

Based on his record sales in Europe, patience is a virtue Voisine can afford. His other great virtue, particularly in the eyes of his record company, is his teen idol looks. Dawe says that the strategy that worked in France — get Roch's face as much TV airplay as possible — is the same strategy they will try in English Canada.

"The success in France was based

on good repertoire, the man's music, and a whole lot of TV shows. And we're going to do the same thing in Canada: we're going to do lots of TV, and lots of good representation, and lots of good radio and lots of good promo. Videos and TV are vital these days."

Pierre Dumont cautions that the French market is a poor gauge for North American tastes.

"If you go to France they think that in Canada we live in igloos. It's a totally different market in France. I can't

understand it. We released a single there last October, and it's just getting into the Top 30 charts now. You can work on a single there for a year, and re-release it eight times, change the cover; new photos. You try to understand it and you can't."

Whether Voisine can cross the bridge between France and English Canada remains to be seen. Regardless, he remains an important voice in Canada; one man bridging the gap between two cultures. **END**



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WILD T AND THE SPIRIT

Tony "Wild T" Springer has hit the ground running with his debut release *Love Crazy* on the Warner Music Canada label. A self-proclaimed "Rock 'n' Soul" artist, Springer fronts a powerhouse three-piece playing a hard-edged mix of blues, soul and rock 'n' roll. He's toured with Carole Pope and Rough Trade and has been nominated for a Toronto Music Award for best blues guitarist. *Love Crazy*, with a first single and video of the same title, was produced by long-time friend and *Frozen Ghost* helmsman, Arnold Lanni.

THE INTERVIEW

BY FRANK SCHULTE

Canadian Musician: You played the circuit in the early '80s fronting a Jimi Hendrix clone-band called Fire. Tell me about that.

Tony Springer: I was with Fire for five years. In the beginning it was constant touring and working. At the end I started fizzling out on it 'cause it really started weakening me — I was too Jimi-ed, man.

CM: Do you feel at all intimidated by people's comparisons between you and Hendrix?

TS: I was at one point, but now it's great. It's beautiful to be compared to this guitar god, man. I feel very privileged, but I know deep in my soul that I ain't tryin' to emulate this guy, as far as me and my playing and my style or my soul — it never came from the Jimi thing to begin with.

Being a guitar player I see a saxophone player or other things influence me — it's not just a guitar thing. I just wanna play my guitar like a nice person.

CM: How did you get from Fire to Wild T & the Spirit?

TS: While Fire was phasing out I played with Carole Pope and Rough Trade, and I met a couple of guys there and they said, "Tony, write, just keep writing". It was like somebody talking to my soul.

I bought a Portastudio and tapped into my soul, man. I would write for two to three days. I got into these boundaries of life that blew my mind. My subconscious, which is just total energy, would keep me up — no drugs or nothin', just total creative. Thank god I have a tan because summer came and summer went and I never went outside. I just decided to put all my energy into this thing. This is for the last 3 years.

CM: How did your relationship with Arnold Lanni get started?

TS: I met Arn when I just got started doin' the Fire thing (this is about 8 years ago). He came out and saw me play one night, and he came backstage and says, "Tony, one of these days I'm gonna do something with you, man. I love that blues natural raw thing you're doing. Stick to the blues."

CM: How did you start putting the material together for *Love Crazy*?

TS: I get into the process of sittin' down and sayin', "I'm writin' the blues, man." I got together with Rob (Arnold's brother) and we thought, "Let's go a little raw", so I wrote more blues stuff, and that put me in a neat direction and

I started thinking more along those lines.

They were all my songs and I took 'em to Arn and he added a little bit of embellishment here and there in pre-production. A few of the songs still had the soul, and Arnie tapped into my soul in a beautiful way.

On one song called "Betsy Lou" we went into pre-production thinking it's missing something the second time around. So I start thinking like a child again — I'm thinking, "OK Betsy... B... bass... Maybe the second time I should put some bass!"

So the next day I go to pre-production. Before I said anything, Arnie said, "Tony, you know the second time around? It's missing something, maybe we get the bass player to do something..." That's just one instance and that makes me smile deep inside, man.

CM: Sounds like you enjoyed working with Arnold Lanni.

TS: Arn taught me so much, helped me grow so much. I was writin' songs and thought "Wow!" and Arn listens and says, "OK, but this part sucks."

He's got a real knack for writing hit songs. There are so many neat things you can do to lift things. You should have heard "Love Crazy" when I first wrote it. We coordinated on the chorus, lifted it instead of staying on the E, built it — subtle things like that, but they make a big difference.

CM: What's *Love Crazy* to you?

TS: It's kind of light-hearted and deep — that's the way I am. I don't take myself too serious; I don't take life too serious, 'cause lots of times it presents itself as a thing that can destroy you. You gotta really lighten it. It sounds alright.

CM: It's yours.

TS: Yea...

CM: What did you use to demo your material?

TS: It's the basics, man — a 246 Tascam 4-track, Yamaha RX11 drums, Midiverb, Squire Jazz bass, Korg 800 polysynth — I don't want too much, like pads and stuff.

To record I do the basic drum thing, put the bass down, record a rhythm guitar, then bounce them all to one track with maybe some drum fills. Then I've got the other three tracks to just goof around with leads.

CM: How'd you think of "Wild T and the Spirit" as a name for your band?

TS: A year ago I remember thinking "Tony Springer Band". I got these guys, you know, a band — Tony Springer and the whatever. I started thinking letters again. T.S. are my initials: The Storm, The Spirit, The this, I wrote all these "T" things. About 10 months ago we're in the office and

Arnie says, "How about the Spirit, man? You guys like that?" It's a beautiful thing.

I'm always one to say, to hell with the name, man, it really doesn't matter to me. But it matters, because this is a good representation of me, man, and I can live up to Wild, and the spiritual side is really cool.

CM: Tell me about the band. You replaced the bass player on the album, Brian Dickie, with Kojo.

TS: Kojo sings like a mother, man. We had back-up vocals on the album and we wanted to do them live, so it was either get a sampler or a bass player that sings. For this raw form — The Spirit — we don't want no sampling or too much of this digital shit.

The band — Danny Bilan playing drums, and Kojo — these guys are the Spirit, man, seriously. The thing that excites me about this is gigging, gigging, working, working, getting tight — getting this unit so developed that people can't turn away from it. I really want to do that.

CM: Why did you choose a three-piece format?

TS: I find a three-piece so basic and raw and real — it's the nucleus of the whole thing. After that you can build horns and strings over it. This is the raw, raw form.

Back home in Trinidad I grew up with the three-piece thing, man. Me and my buddies had this house and at 10 o'clock in the morning we would steal some eggs from the neighbours, climb a mango tree, eat breakfast, and then play music all day. And it wasn't like "let's learn this song". All we would do is get up and start jamming something — whoever wanted to start something would just go, and trip out into all these different time things, until 12 o'clock at night. We'd be playing, man, all day and all night. It was neat.

I remember watching Don Cherry's *Grapevine* and he had Bobby Orr on and asked him how he did it. Bobby said, "All I did as a kid in Parry Sound was play hockey all day with my buddies."

Play. He knows this shit man — he didn't just go and take lessons or go to classes. He's a natural. He just played and played. The same thing with me. I just play and get totally involved in it.

CM: How does the future look for Tony Springer?

TS: I'm here, man — I have arrived. They're stuck with me! I ain't no one-sho' overnight nothing. This is just the beginning. This is my life... the stuff that gets me excited. I can get to play more and in front of more people and grow. I think of myself like a tree — all I have to do in this life is grow. I'm really excited about that. ■

FOCUS ON GUITARS

The Fine Art of Vintage Guitar Collecting

T

he most difficult thing about writing an article on vintage guitar collecting is deciding what topic to focus in on. The subject is truly endless.

Tastes of guitar collectors vary tremendously — Fender, Gibson, Martin, Gretsch, Rickenbacker, National, Danelectro, Guild, acoustics, electrics, you name it (excuse me if I've left anyone out!). As different models of guitars are incredibly diverse, so are their values. The majority of readers have heard about the escalating cost of buying an original vintage Stratocaster, for example.

A long time ago, in 1954, the original Strat was about \$250 new; the same '57 model in the '60s was maybe \$650, in the '70s \$1,500 refinished, and up to \$4,000 original. Now it could be worth \$3,000 to \$20,000 in Canada and the U.S., and \$10,000 and up in Japan (Mind you, this is for an instrument that is in excellent condition, which is rare to find).

Don't be discouraged if you're setting out to buy your next (or first) vintage guitar. Just be prepared. Due to the increasing prices you have to develop the right attitude before you make up your mind on the perfect instrument.

Most have heard it is best to go for the mint original guitar. Always true. However, it will be the most expensive, so be prepared for a shock when you look at the price tag. There is increasingly high competition from people outside Canada to buy our domestic treasures. Therefore *our* attitudes have to be very aggressive, and we may have to forget about waiting for granny to dig up that old Stratocaster from under her bed and offer a reasonable price when we see a guitar that we like — before they become completely unavailable.

You'll have to put the onus on yourself to do the research before you buy, in order to get the best value for your dollar. It doesn't hurt to call every ad, visit every store and read every book written on the subject to familiarize yourself with your instrument of interest.

Refinished or Original?

Attitudes have changed drastically regarding refinished vintage guitars. They were once considered a bad investment, but in reality they probably account for the majority of instruments available.

The same people that condemned refinished guitars are now glad to see one for half to three-quarters the price of an original — and in some cases less.

A tip for the first-time vintage buyer: if you can't afford the original price tag, seriously consider a refinished model.

Some prices:

- '65 Stratocaster, Sunburst, all original parts, \$3,000-4,000
 - as above, but needs frets and finish, \$2,000
 - as above, but with one new pick-up, \$2,750
- '65 Stratocaster, original logo, professionally refinished, \$2,500
 - as above, with replacement bridge, \$2,000
 - as above, with original case, \$2,650

BY ED McDONALD

Remember to always take the guitar apart and examine its original or replacement parts before you buy it so you have a clear understanding of what you're getting for your investment.

As a number of guitars find their way into markets outside North America and into the hands of rock 'n' roll stars and megabuck collectors, the refinished vintage guitar makes an excellent tradeable and playable investment for all of us.

Supply and Demand

Obviously, the fewer guitars that are available drives up the price of the ones that are left — refinished or original. Deciding on what to pay for a vintage guitar is a little like being a racing car driver: you need the nerve and skill to know when to hit the brake or accelerate.

In 1969, there were maybe 20 people in Canada interested in vintage guitars. The interest really began when Jimmy Page, Eric Clapton, Jeff Beck and Jimi Hendrix started releasing albums with amazing guitar sounds. Aside from being great guitarists, these guys got their sound by choosing the right amp/guitar combination.

Guitar players digging to excel at their craft sought out their hero's choice of instruments, and discovered vintage guitars. It's impossible to estimate just how many people are vintage guitar enthusiasts today, these people know, that with the right guitar, they'll be inspired to play better and with more enjoyment.

Vintage Guitars of Distinction

The Gibson Firebird I has a very distinct sound due to its all-mahogany construction and neck-through body. Its

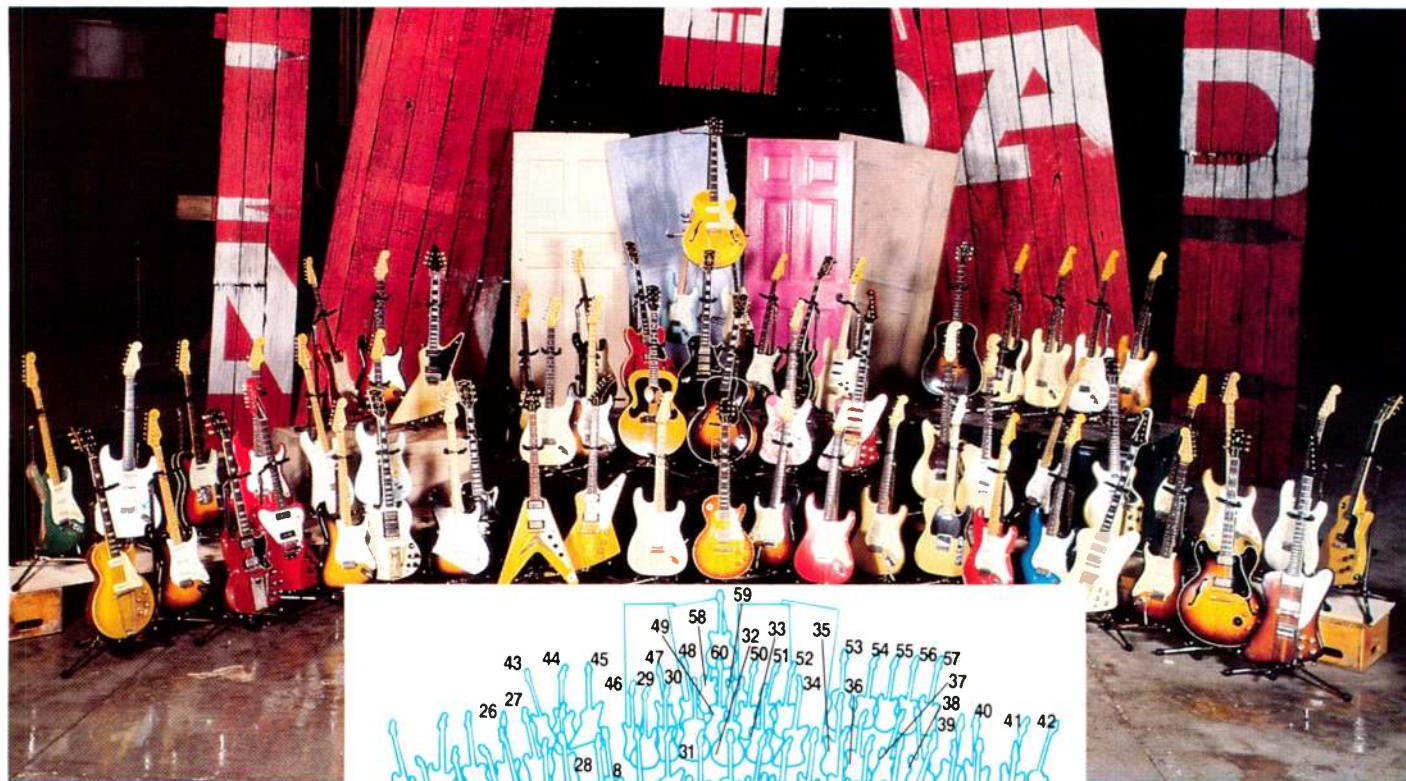
resonance is quite mid-rangey — an excellent sound for chords — but it's still really clean for rock leads. For example, you can use it without changing your tone or with an overdrive setting on your amp.

The elusive '59 Gibson Les Paul Sunburst has a 3/8" maple top (or cap, as it is sometimes called). This is the "book matched" maple top people refer to where an apparent line runs through the middle of the top, and the woodgrain on either side of it reflects a "mirror image" of itself. The "curl" of the top refers to the flame design: when the maple grain is very close together, it's called a tight curl; a wild tiger flame curl speaks for itself. The more the flame, the wilder it is, and the more valuable the guitar is deemed. The price also increases as the Sunburst finish gets darker.

This much-talked-about Sunburst maple top is valuable for another reason — maple is a very dense wood which accents the higher frequencies (top end). The top in conjunction with the mahogany body helps get that magic Sunburst tone — the one you hear on your favourite records. (Many collectors believe it was Mike Bloomfield who started the Sunburst craze with his great sound.) The harmonics of a Sunburst are very pleasing to the ear as well — when played through a tube amplifier they sound a lot better than most fuzz boxes or other distortion units that were built to imitate it!

Believe me, once you've played a Les Paul Standard you won't be fooled by replicas or imitations. However, if you're at a crossroads and are about to buy one, it's a good idea to read a vintage guitar identification book to be confident. (See *bibliography*.)

Continued



1. 52 Gibson Les Paul Standard 2. 54 Fender Strat 3. 61 SG Les Paul Standard 4. 66 Firebird I 5. 54 Fender Strat 6. 61 SG Les Paul Custom 7. 56 Fender Strat (Sunburst) 8. 56 Gibson Les Paul Custom 9. 58 Gibson Flying V 10. 58 Gibson Explorer 11. 56 Fender Strat (blond, gold hardware) 12. 59 Gibson Les Paul Standard 13. 63 Fender Strat (Sunburst, left-handed) 14. 65 Fender Strat (candy apple red) 15. 65 Fender Strat (shoreline gold) 16. 50 Fender Broadcaster (formerly

owned by Duane Allman) 17. 58 Fender Strat (Dakota red) 18. 61 Fender Strat (blue) 19. 64 Firebird VII (white) 20. 61 Fender Strat (left-handed) 21. 60 Gibson ES-345 22. 64 Firebird III 23. 58 Fender Strat (Sherwood grain) 24. 63 Fender Strat (Olympic white) 25. 64 Fender Tele Custom 26. 60 Fender Strat (candy apple red, gold hardware) 27. 67 Fender Strat (maple fretboard) 28. 65 Fender Strat (Dauphine blue) 29. 65 Fender Strat (Olympic white) 30. 55

Fender Strat 31. 69 Everley Bros. (natural) 32. 39 Gibson L5 33. 66 Fender Paisley Tele 34. 64 Firebird VII (cherry) 35. 65 Fender 12 Electric (Olympic white) 36. 66 Fender Tele 37. 59 Fender Strat (maple) 38. 59 Gibson Les Paul (Special TV model) 39. 65 Fender Swinger 40. 57 Fender Strat 41. 63 Fender Strat (Olympic white) 42. 56 Gibson Les Paul Special TV (single cutaway) 43. 60 Fender Strat (candy apple red, gold parts) 44. 65 Fender Strat 45. 84 Gibson

Custom Explorer: Heinz 57 46. 59 Fender Strat (black) 47. 62 Fender Strat (black) 48. 59 Gibson ES-355 49. 57 Les Paul Custom (prototype: three knobs) 50. 63 Fender Strat 51. 69 Gibson Les Paul Custom 52. 84 Fender Strat (experimental pickup) 53. 29 Gibson Rhinestone model 54. 63 Fender Tele 55. 65 Fender Strat (Olympic white) 56. 63 Fender Strat 57. 63 Fender Strat (natural) 58. 57 Fender Strat (Dauphine blue) 59. 63 SG Custom 60. 52 Gibson ES-295

FOCUS ON GUITARS

The Fine Art of Vintage Guitar Collecting

I once drove 200 miles to see a refinished '58 Gibson Les Paul. When I got there, I found the guitar to be a newer model. Not only that, the body binding covered the edge at the bottom curve of the guitar, the neck was replaced, and the headstock was cut down to the '50s head size. *And*, the finish was purposely painted a darker shade under the pickguard to falsely indicate that fading had occurred on the top!

It's scary when people go this far to deceive; but they do, so beware and consult the experts. Don't forget that parts can be removed or replaced. Make sure you know if they have been, and also make sure that it's reflected in the price. Again, insist on taking the guitar apart before you buy it. If that's a problem, walk away and keep looking.

If you find that you *do* need an original part, don't worry, it can be replaced — eventually. But make sure you come to an agreement with the owner as to the part's value and take it into account when you negotiate price.

Vintage Amps of Distinction

For all practical purposes, the following are amplifiers most sought after for tone and rarity:

Marshall

- '62 Model 2x12" Blues Breaker Combo (Eric Clapton used this with a '59 Sunburst Les Paul on the Blues Breakers *Beano* album. This great amp has a very tight, compressed sound when turned up all the way to 10.)
- Model 1960 Cabinets — 4x12" Celestion G12M speakers (25W each handling), Tweed-type grill
- '66-'74 100W & 50W Marshall amplifier heads

Fender

All tweed amps are popular with collectors. For players:

- '58 Fender Tweed Twin with presence and mid-controls, 2x12" cabinet, 100W
- '50s Fender Tweed Bassman, 4x10" cab
- Fender White Bassman, with a 2x12" cab
- Fender White Bandmaster, with a 2x12" cab
- Fender Bassman Black Face
- Bandmaster Black Face
- Deluxe (with reverb) Black Face
- Twin Reverb Black Face
- Vibrolux Black Face
- Tremelux Black Face
- Super Reverb Black Face

There are many other amps that are great to combine with your favourite guitars, but you'll have to experiment so you can make an educated decision. Who knows? Maybe you'll end up driving a Telecaster through a Sears amp to get the tone you want. If it works, use it!

Guitar Collections

Most vintage guitar collectors are players, but a small number of them aren't. What follows is a list of players you might be familiar with, and the guitars they've played:

Jeff Beck — '57 Les Paul Standard, '50s Strats & Telecasters

Chuck Berry — ES-345, ES-355

Mike Bloomfield — '59 Les Paul Standard

Roy Buchanan — Pre-'55 Teles

Manny Charlton — '60s SG Les Paul Standard

Eric Clapton — '58 Gibson Explorer, '61 SG Les Paul Standard, '63 ES-335, '63 Firebird I

Rick Derringer — '58 Gibson Explorer V Headstock

Rory Gallager — Pre-CBS Strats

Billy Gibbons — '58 Flying V, '58 Gibson Les Paul

Emmelou Harris — '50s J200 Acoustic

George Harrison — '55 Gretsch-Rock Jet, '69 Rosewood Tele

Jimi Hendrix — '57-'70 Strats

Eric Johnson — '50s Strats

Albert King — '58 Gibson Flying V

BB King — '50s Gold Top Les Paul (in the '50s), ES-355

Freddie King — Late '50s/early '60s ES-345

Alvin Lee — '59 ES-335 dot board

Howard Leese — '58 Gibson Flying V, '58 Les Paul (in studio)

Lonnie Mack — '58 Flying V

Dave Mason — '63 Firebird VII

Paul McCartney — '57 & '59 Les Paul Standards (both left-handed), '62 Hofner bass

Rick Nielsen — '59 Les Paul Standard, '50s Strats

Ted Nugent — ES-350 Byrdland

Jimmy Page — '59 Sunburst Les Paul

Joe Perry — Gretsch Duo Jet Silver Sparkler

Stevie Ray Vaughan — '59 Strat, '60 ES-335

Keith Richards — '50s TV Specials/Strats/Tele's, '69 Martin D21 (this guitar was recently broken in England in rehearsals and he's looking for another one!)

Slash — '59 Les Paul Standard

Stephen Stills — '63 Firebird V & VII and '58 Flying V

Mick Taylor — '59 Les Paul Standard

Robin Trower — Pre-CBS late '60s Strats

Muddy Waters — '50s Tele

Leslie West — early '50s single cutaway Les Paul Junior

Johnny Winter — '63 Firebird V, '58 Flying V

Ron Wood — '50s Strats

Angus Young — '56 Les Paul Standard and SG Standard

Heart

Howard Leese of Heart has a beautiful collection of really mint guitars. Live he uses a number of 3/4 size guitars, Paul Reed Smith guitars, and a '60s left-handed Strat. But on the last album, *Brigade*, he told me he used his '58 Gibson Flying V and his '58 Gibson Les Paul Sunburst for rhythm and lead.

Cheap Trick

Rick Nielsen of Cheap Trick once sold a Sunburst Les Paul to Jeff Beck, his guitar hero. He also got a left-handed Sunburst for Paul McCartney — you saw it if you saw Paul's last tour.

Rick is a major guitar collector with some of the main guitars I've admired. He has a wild Sunburst '59 his wife bought for him out of a local newspaper

for \$700. What a fluke. And a '58 left-handed Fiesta Red Strat with gold hardware. Wow!

Cheap Trick drummer Bun E. Carlos has a left-handed Broadcaster. He's asked me: "What do you think something like that is worth?" My answer? "There's nothing I know to compare it to."

Hendrix

Tony Frank, Hendrix's technician (and the guy who stabilized his English Marshall amps for use in the U.S.) told me Hendrix used a Gibson Firebird, Hagstrom 8-string bass and even a Les Paul Custom in the studio.

Clapton

Eric Clapton still has his Gibson '63 Cherry ES-335 with "Cream" stencilled on the outside of its case. Listen to *Goodbye Cream*, the band's finale — what a magic sound. You can understand what drives vintage enthusiasts to look for a '63 ES-335, maybe an old Marshall amp (circa '68) with a 100W top and two 4x12 cabinets, and Celestion E12M speakers (with 25W handling)!

The above list is a very limited snapshot of guitarists and their instruments. I could go on about all their guitars and add a lot more names to the list, but maybe you can do that. However, rock 'n' roll and blues guitarists aren't the only people enamoured with vintage guitars — there are also country, jazz, bluegrass and any other style players you can imagine who are really into it.

Vintage Guitar Shows

The late Charley Wirtz, owner of Charley's Guitar Shop in Dallas, Texas, started the trend of hosting vintage guitar shows in 1977. Interest grew quickly — the shows have gone from annual to quarterly events over the last 14 years — now they attract dealers, collectors, players and celebrities from across North America, Europe, Japan and Australia. There are now shows in New York City, Orlando, Fort Lauderdale, Miami, Tulsa, Phoenix, Los Angeles, Buffalo, Detroit, Chicago, Kansas City, Pittsburgh, Atlanta, Nashville and San Francisco.

Canadian Shows

The first Canadian show took place early last year at Musicplex in Brampton, ON. The next one was in Montreal at Musicmania, a music store owned by Richard Bois. He'll host another show during the Montreal Jazz Festival this summer.

A vintage guitar show will be hosted in Toronto this Fall. The location is yet to be determined, but reaction is great, so there should be a lot of good Canadian vintage collections to be seen. Organizers are hoping to get participants from right across this great land of ours. For details, booths and show itinerary, contact: Tundra Music, Box 135, Pickering, ON L1V 2R2, FAX (416) 420-9582. See you there!

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GEAR OF THE GREATS

Here they are. The guitars and gear that 15 of Canada's hottest players lean on to get their sound. The equipment couldn't be more varied — from the simplest guitar/amp setups to guitar synthesizers and major sound processing; brand new off-the-rack guitars to the choicest classics. Gear is one thing, but it's the soul of the player that really makes the sound (and the song) happen. Included here is a brief look at the performers who continue to inspire Canada's best.

compiled by
Frank Schulte

RANDY BACHMAN

Guitar(s): *live:* two Signature Strats with Evans pickups; *studio:* Alvarez classical & steel string; Signature Strats; any other vintage Fender, Gibson and Gretsch that get "that" sound.
Effects: Digitech reverb; Digitech multi-delay; Tubeworks overdrive pedal
Amps: Wizard standard 50W 2x12 bottom (80W Celestions); Tubeworks 2-channel pre-amp; Tubeworks Mosvalve amp
Strings: La Bella light .009, .011, .016, .026, .036, .046
Influences: Chet Atkins, Lenny Breau, Hank Marvin, Eddie Van Halen

BOBBY BAKER (THE TRAGICALLY HIP)

Guitar(s): Main axe is a '74 Strat with EMG pickups; '87 Strat; '86 Tele; *studio:* '69 SG; Danelectros; Supro
Effects: 7-band EQ; Cry Baby Wah-Wah; either a RAT or an Ibanez Tube Screamer distortion; occasionally a Tremolo (though it's better on old

Fender amps); ABI switch
Amps: two Mesa Boogie Mark III's which I use either singly, or with an AB box. (*studio*) I used a Fender Bassman and a prehistoric Fender.
Strings: Dean Markley regular on my Strats; Dean Markley Jazz on my Tele
Influences: Keith Richards, Mick Taylor, Clapton, Beck, Page, Santana, Harvey Mandel, Paul Kossof

ED BICKERT

Guitar(s): mid '60s Fender Telecaster
Effects: none
Amp: Roland Cube 60
Strings: No particular brand. Put together individual strings (no sets) .012, .014, .018, .026, .038, .050
Influences: Early days: Barney Kessell, Jim Hall; now listen to a lot of piano players; Bill Evans

LIONA BOYD

Guitar(s): *Classical:* José Ramirez Class 1A; two Yamaha Custom Concert Grands; K. Yairi Custom; Daryl Williams/Liona Boyd-designed



Randy Bachman



Bobby Baker



Ed Bickert



Liona Boyd



Paul Dean



Steve DeMarchi



Rik Emmett



Greg Fraser



Derry Grehan



Jeff Healey

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GEAR OF THE GREATS

Custom Lute
Electric Classical: K. Yairi; Yamaha; Linda Manzer (Toronto luthier)
Custom design
Effects: Yamaha SPX 90
Amp(s): None as a classical artist.
Microphones: Sony ECM 50; Neumann KM84; Countryman
Strings: High Tension Savarez Alliance
Influences: Julian Bream, Eli Kassner, Alexandre Lagoya

PAUL DEAN

Guitar(s): Robin and Kramer Baretta both with Floyd Rose Whammy bars and DiMarzio Super distortion pickups; black Les Paul Custom
Effects: Digitech GSP PRO 21; Alesis Quadraverb; custom rackmount Wah-Wah with remote pedal; custom EQ boost rackmount "Loft" flanger
Amps: ADA MIDI pre-amp; Mesa Boogie strategy 400 tube power amp
Strings: Fender .012, .013, .016, .030, .038, .048
Influences: Hendrix, Beck, Page, Van Halen, Tom Sholz, Ric Ocasek, Brian May, Luther Perkins, Duane Eddy, Nokie Edwards, Duane Allman, Ry Cooder

STEVE DEMARCHI (ALIAS)

Guitar(s): Ibanez Custom (electric); Ovation (acoustic)
Effects: Eventide H3000; Yamaha SPX 92; Ibanez Tube Screamer
Amps: Bryston 4B; Marshall customized pre-amp
Strings: Dean Markley
Influences: Jimi Hendrix, Jimmy Page, Eric Clapton, Steve Howe

RIK EMMETT

Guitar(s): *live:* Yamaha Pacifica 1412; Yamaha Weddington Custom; Steinberger Doubleneck; Gibson Chet Atkins; Les Paul Custom; Yamaha APX-10 steel

string acoustic
Effects: Roland GP-16
Amps: Mesa Boogie MK IV
Strings: .009 to .042. No brand preference.
Influences: The Seven Virtues and The Seven Deadly Sins, and those that get 'em into their music.

GREG FRASER (BRIGHTON ROCK)

Guitar(s): Lado (electric), Ovation & Fender (acoustic)
Effects: none
Amps: Marshall (modified), Mesa Boogie "SOB"
Strings: Dean Markley
Influences: Liona Boyd, Michael Shenker, Jimmy Page, Ritchie Blackmore

DERRY GREHAN (HONEYMOON SUITE)

Guitar(s): Kramer; Fender; Steinberger
Effects: Bradshaw Board and effects rack; SPX 90; Roland DDL; Hush 2C; Ibanez chorus & distortion; DDL Cry Baby Wah
Amps: three Marshall 50W heads; Marshall cabinets
Strings: D'Addario XL 120s
Influences: Ritchie Blackmore, Eddie Van Halen, Santana, Stevie Ray Vaughan

JEFF HEALEY

Guitar(s): Fender Squire neck on custom Strat (body by Larry Brooks at Fender Custom Shop); standard 3-pickup wiring, Nady wireless transmitter implanted in body
Effects: Evans pickups; DOD chorus/flanger, delay, EQ, Hardrock Distortion overdrive, wah-wah; Boss PS-2 pitch shifter
Amps: Marshall JCM 800 with groove tubes; 4x12 Marshall cabinets with EV speakers
Strings: Dr. Strings, .010, .014, .018, .032, .044, .056

Influences: Louis Armstrong, B.B. King

COLIN JAMES

Guitar(s): three '62 Vintage re-issue Fender Strats (custom made with rosewood fretboards); two Silvertone Slide; one Supro acoustic; three Nady Systems 650 Series Guitar Wireless

Effects: two Yamaha FX-500; Dunlop wah-wah pedal; Boss DS-1 distortion pedal; Boss DD-3 delay pedal

Amps: 100W Marshall JCM 900 Model 4100, driving 70W Celestion Speakers; 100W Marshall Jubilee Series; 150W Howard Dumble Steel String Singer, driving 200W EV speakers in 2 split 4x12 cabinets

Strings: Dean Markley .010, .013, .016, .028, .038, .052

Influences: Albert Collins, Buddy Guy, Jimi Hendrix, Stevie Ray Vaughan, Jimmie Lee Vaughan, Albert King, Otis Rush, Robert Johnson, Freddie King

ALEX LIFESON

Guitar(s): P.R.S. (Custom)

Effects: T.C. Electronics 1210, 2290; Roland DEP-5, GR 50, GP-16, Digitech 33B

Amps: Gallien-Krueger CPL 2000, 100 MPL

Strings: Dean Markley .009, .011, .014, .026, .038, .048

KIM MITCHELL

Guitar(s): Parts of stuff from drawers and walls. Gibson electronics, Fender Strat and Gibson ES-347

Effects: Foot pedal distortion and foot pedal chorus, no rack yet.

Amps: Marshall 100W driving two 4x12 cabinets

Strings: .09 to .046. Any brand.

Influences: A good bottle of wine and anything that grooves.

BRYAN POTVIN (THE NORTHERN PIKES)

Guitar(s): '89 Squire Strat with EMG pickups, brass nut; '79 Fender Strat with Seymour Duncan vintage pickups, bone nut; stock Paul Reed Smith something or other

Effects: ADA preamp; Alesis Quadraverb; Roland SDE-1000; Morley wah/volume pedal; MIDI; Samson wireless (The signal sounds brighter and more present to me with the wireless system for some reason.)

Amps: two Fender Twins in stereo (I'd love to get into a 4x12 situation someday for the extra 'woof'.)

Strings: D'Addario regular gauge (I think)

Influences: Andy Summers, Steve Jones, Andy Partridge, Pete Townsend, Ken Greer, myself — I am a firm believer in letting yourself tell you what to play. Copying licks is okay to a point; it then becomes redundant and your playing will subsequently sound that way. If technique is what you want, copy licks. If style is what you're striving for, listen to yourself.

KEITH SCOTT (BRYAN ADAMS)

Guitar(s): Fender Strats & Teles; Gibson Les Pauls & SGs; Gretsch G120; Martin D28 (all from the '50s & '60s)

Effects: Yamaha SPX; Ibanez Tube Screamer; Fuzz Face; ADA delay Pete Booster; Lexicon reverb; Hush IIs

Amps: Stevens (Custom) Marshall; Vox; Hiwatt; Fender

Strings: Gibson

Influences: Jeff Beck, Dave Gilmour, Jim Vaughan, Mark Knopfler, Steve Morse, Pat Martino, Dave Vidal, Beethoven



Colin James



Alex Lifeson



Kim Mitchell



Bryan Potvin



Keith Scott

NEW PRODUCTS



Flying V & Explorer Collector's Editions

Gibson has issued 100 Collector's Edition Explorer and Flying V guitars.

Measured and reproduced from original examples of the 1958 Flying V and Explorer, the guitars are carved from Korina, found only in Zaire. For the first time since 1958, all original lamination and machining plans have been followed exactly, resulting in historically correct replicas, according to Gibson.

All hardware was made from the original moulds and dies whenever possible. Gibson also recreated the original tooling for the pickups, and

two '57 Classic Humbucker pickups installed on each guitar are visually and tonally true to the units installed as original equipment.

Each instrument carries a special serial number and is shipped in a fitted hardshell case, which is also copied exactly from an original.

Features include: gold hardware; 24.75" scale; ABR-1 Tune-o-matic bridge; Brazilian rosewood fingerboard; original "V" tailpiece (Flying V); stop bar (Explorer); natural colour.



40th Anniversary Les Paul Standard

Gibson has released the Les Paul 40th Anniversary model guitar.

The traditional maple/mahogany body and mahogany neck are combined with a matched pair of Gibson's new P-100 stacked Humbucking pickups, a bound ebony fingerboard, specially aged trapezoid inlays with "40th Anniversary" engraved at the 12th fret, as well as chemically aged plastic parts.

This limited edition model will only be produced in 1991 with 300 scheduled to be made.

Features include: gold hardware; 24.75" scale; body & neck binding; ebony colour.

For more information, contact: Yorkville Sound, 80 Midwest Rd., Scarborough, ON (416) 751-8481, FAX (416) 751-8746.



Washburn Nuno Bettencourt Model

Washburn International has added a second Nuno Bettencourt model to its electric guitar lineup.

The N2 is a production version of the already introduced handmade N4. It features a solid alder body with a bolt-on, 22-fret maple neck. The

headstock design is used only on Nuno models. The lead position pickup is a Bill Lawrence L500. The vibrato system is Washburn's 600S Floyd Rose. The guitar is available in natural wood or black finishes.



Washburn Re-enters High End Classic Market

Washburn International has introduced 2 classic guitars in the upper price scale to the world market.

The guitars are among Washburn's Enrique Tapicas range of classics that start with novice models and include these hand-crafted models. The Valencia (C100SW) and the Sevilla (C200SW) both feature solid cedar tops and rosewood back and sides. Marquetry is ornate and fingerboards are of Madagascar ebony.

The two models are made with the accomplished player in mind. They offer the true tonality that is to be expected from instruments of this price class. Also available in Washburn's Enrique Tapicas range of classics are the Cadiz (C40), the Zaragoza (C60) and the Madrid (C80S).

For more information, contact: Boosey & Hawkes (Canada), 279 Yorkland Blvd., Willowdale, ON M2J 1S7 (416) 491-1900, FAX (416) 491-8377.



Heartfield Elan Guitars

Fender Musical Instruments Corp. has introduced 3 high-end Heartfield model guitars — the Elan I, II and III.

Features include: a slim "U"-shaped Honduras mahogany neck with an ebony fretboard; 22 jumbo frets (Elan III has super jumbo); shell dot fretmarkers; double cutaways; and a special neck joint designed for easy access to the highest frets.

Elan I features: a non-tremolo American standard bridge; "super slip" plastic nut for greater tuning stability; mother-of-pearl tuning buttons; and goldplated hardware.

Elan II features: a deluxe American standard bridge; "super slip" plastic nut; elongated headstock for improved "return to pitch" tremolo action; locking keys with

mother-of-pearl tuning buttons; and chromeplated hardware.

Elan III features: a Floyd Rose double-locking tremolo system; mother-of-pearl tuning buttons, and black chromeplated hardware.

All 3 models feature 2 Humbucking pickups controlled by a 5-position selector switch that offers 3 Humbucking-style and 2 single coil-style pickup configurations. Other controls include master volume and master TBX, which are outfitted with the firm's "Saturn" knobs (a rubber ring that provides more traction while adjusting the controls).

Colours available: amber, sapphire blue transparent, antique burst, and crimson transparent.

Heartfield RR-58, RR-59 Guitars

Fender has also introduced 2 new set-neck Heartfield guitars: the RR-58 and RR-59.

Features include: a slim "U"-shaped neck with a Brazilian rosewood fretboard; 22 jumbo frets; fretmarkers; double cutaways; a special neck joint design; and a "super slip" plastic nut for greater tuning stability.

The RR-58 has a 24.75" scale neck, and a non-tremolo American standard bridge. The RR-59 has the standard Fender-style 25.5" neck scale, and a deluxe American standard tremolo system with locking keys, as well as a special elongated headstock design which provides straight string pull for improved

"return to pitch" tremolo action.

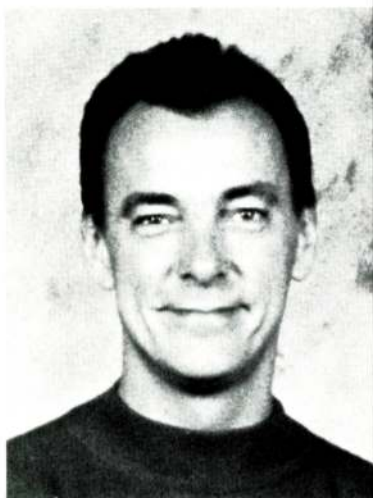
Both models feature 2 Humbucking pickups controlled by a special 5-position selector switch that offers 3 Humbucking-style and 2 single coil-style pickup configurations. Other controls include master volume and master TBX, which are outfitted with "Saturn" knobs.

Colours available: blond, emerald green transparent, and crimson transparent.

For more information, contact: Fender Musical Instruments Corp., 1130 Columbia St., Brea, CA 92621 (714) 990-0909, FAX (714) 990-3986.

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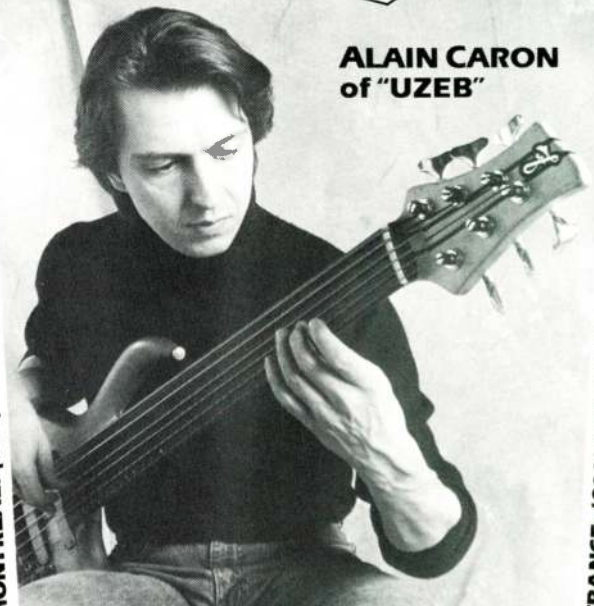
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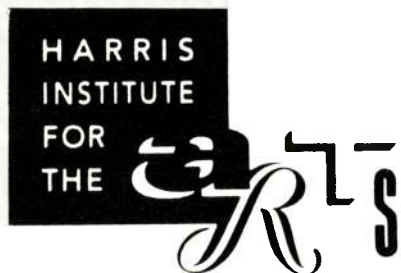
10th Anniversary Limited Edition Tony Rice D Model

The Santa Cruz Guitar Co. has announced its 10th Anniversary Limited Edition Tony Rice D Model Dreadnought.

Only 10 guitars will be built, and all will be numbered and signed by Tony Rice and luthier Richard Hoover. The guitar was jointly designed by the guitarist and Santa Cruz.

The guitars feature vertical-grained Brazilian rosewood back and sides; master-grade AAA German spruce top; and the herringbone-pattern rosette around the soundhole. Rice's signature will be 18-karat gold inlaid into the ebony fingerboard at the 15th fret.

The woods used are finished in



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traditional nitrocellulose lacquer. A tinted finish on the top adds an aged, vintage appearance. Other details include an ivoroid-bound Brazilian rosewood headstock overlay, gold-plated tuning machines, mother-of-pearl company logo inlay at the 12th fret, herringbone rosette with ivoroid inlay, and a pickguard of '40s-vintage tortoiseshell celluloid.

The top is hand-tuned for a balanced tone, and the combination of size, shape, and construction techniques further refines the sound.

The Tony Rice Model features the large bass presence of a pre-War instrument combined with a more substantial midrange and treble response necessary for modern lead work and recording. Each has choice

rosewood sides and back, a select Sitka spruce top with scalloped braces, herringbone trim around the soundhole and top, a vintage-style headstock with figured ebony overlay, ivoroid binding, and wood purfling.

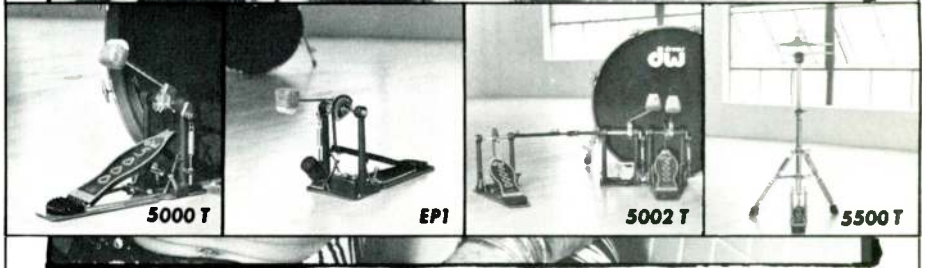
For more information, contact: Santa Cruz Co., 328 Ingalls St., Santa Cruz, CA 95060 (408) 425-0999.

Vigier Passion III Series Custom

French firm Vigier has introduced the Passion III Series custom guitar.

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Specs are: 2-position master volume control (pulled up, it functions as an internal preamp; pushed down, it functions to engage the middle pickup); 3-position pickup selector switch; 2 Vigier single-coil pickups and 1 Vigier Humbucker; 6-position frequency rotary switch; lightweight body made of 5-year-old flamed maple; 24 frets; and an ergonomic output socket. It is powered by 2 9V alkaline batteries for about 600 playing hours.

For more information, contact: Erikson Music Reg'd., 378 Rue Isabey, St. Laurent, PQ H4T 1W1 (514) 738-3000, FAX (514) 737-5069.

Furlanetto Semi-Solid Guitar

Hamilton, ON's Furlanetto Guitars has introduced its semi-solid model electric guitar.

In an effort to capture the sought after sounds of the guitar's "glory age", the firm says it has designed a guitar with a sound reminiscent of the early Strat or Les Paul with P-90 single-coil pickups.

Features include: mahogany/maple neck with neck through construction; mahogany body and carved flame maple top; Brazilian rosewood fingerboard; 22 wide oval frets; Gotoh bridge and tuning machines; and custom wound, single-coil pickups manufactured in-house.

For more information, contact: F Guitars, 16 McKinstry St., Hamilton, ON L8L 6C1 (416) 522-1582, FAX (416) 528-5667. ■

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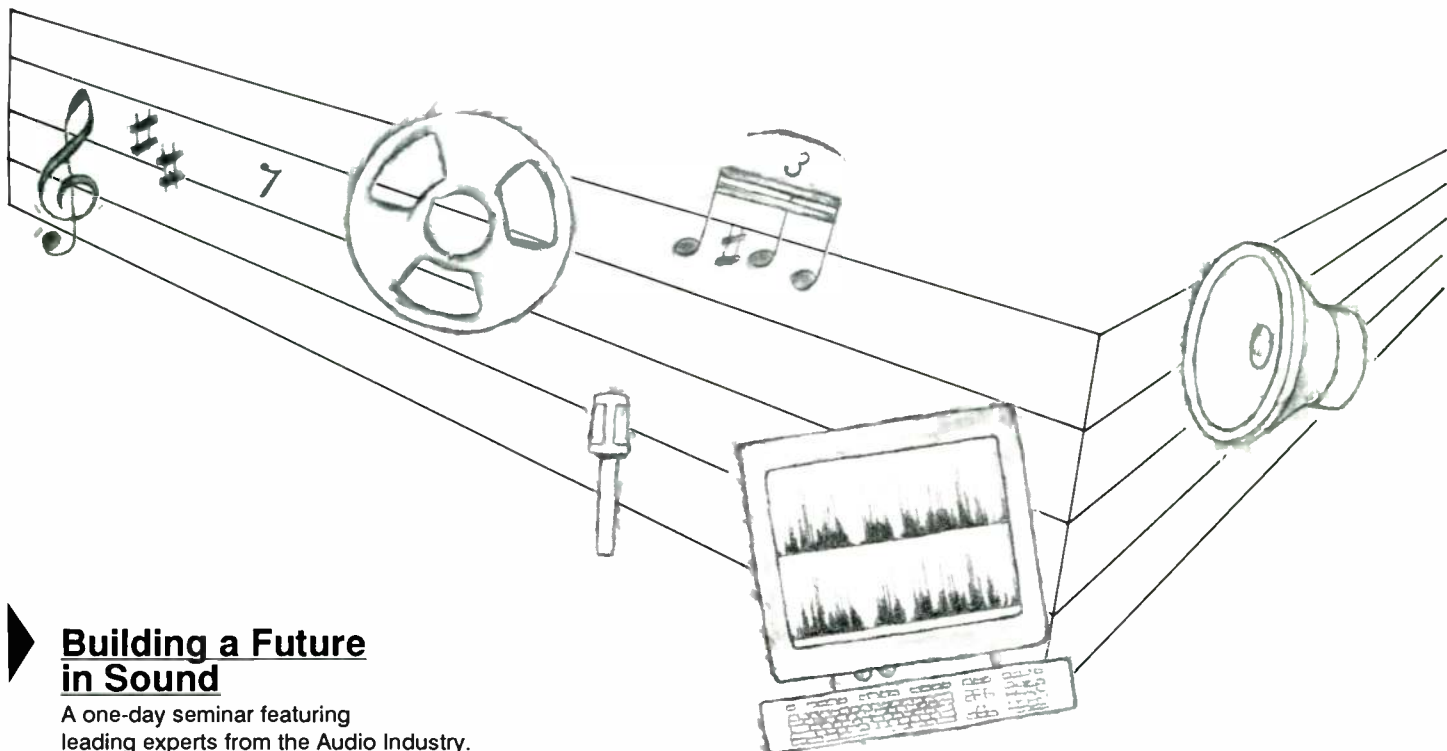
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Secrets of a Performance PART III

by Diana Yampolsky

The mental aspects of singing act in many ways as a bridge for the physical and emotional processes so that a singing performance which meets professional standards can be achieved.

One analogy illustrates exactly what this mental process is in the context of singing: a computer operator and the hardware and software of the computer. The operator would compare to the emotional aspect of singing, since whether you're a singer or a computer-user your heart is still in the same place.

Computer hardware comprises the physical devices like the monitor, printer, keyboard and CPU. Your physical components are your stomach, muscles, diaphragm, voice box and facial muscles. The computer's software resides as tiny bits of information stored on either floppy disks, which you insert into the computer, or on a hard disk inside the computer. The software can be compared to the mental component of singing because of the way the brain stores and uses information.

One way we learn a skill is by successfully repeating it until we can *not only store* a representation of how we did it in our memory banks, but *retrieve it successfully* as well. The brain can scan images into it at amazing speeds, but if it can't accurately "access the data" it's of no use.

This is why, when beginning students ask me how much they should practice, I tell them, "Not at all". Practicing at the outset, or any other time they don't know what they're doing, is merely trying to perfect an imperfect approach to singing. I can access all the data in my students externally and coach them until their internal resources are developed enough (a matter of hours) to know what their mental "software" is all about as well as what it is not.

Although we use auditory sensations as well, singing deals primarily with the storage of images in the form of pictures and kinaesthetic or feeling sensations. This software "map" of that skill will determine

the level of proficiency based on how accurately the map reflects what is accepted as professional standards of singing.

So, if you're travelling to Vancouver from Halifax and your "map" represents it 60 miles north of where it really is, you will never get there, although from Halifax, thousands of miles away, one would have to say you were "close".

This is why singing instruction varies so much. It's due to a lack of fundamental knowledge of what the exact forms and shapes of these visualizations must be, to produce the proper outcome vocally for anyone, no matter what their desired style is.

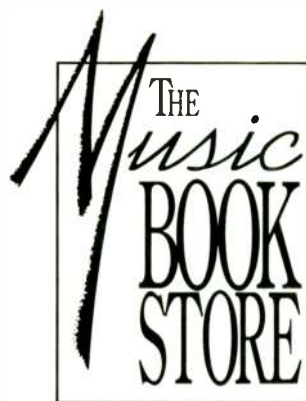
So besides developing your voice, physiology and emotions; the correct mental visualizations using the right images and sensation will pull out your best in terms of your singing potential.



Diana Yampolsky, director of the Royans School for the Musical Performing Arts, has developed a vocal technique which has enabled many singers to reach a semi-professional or professional level.

In concrete terms, you have to understand that when your mental "software" is controlling the sound of your voice, it's manipulating something physically tangible. This physical body (sound) is projected outward from you on a very specific trajectory — just like throwing a ball. Where it goes depends on your mental "aim" and the amount of thrust you have built up using your upper and lower diaphragm. Using your air as the "fuel" for this thrust, you lift and project that sound so that it resonates in the facial area (cavities around the area of you facial muscles) where it gathers inertia and continues on its "flight path" to its intended destination — presumably your audience. This entire process must happen very fluidly and can only be achieved when the bodily sensations (regulating the air by the diaphragm), and visualizations (the mental picture of where and how you're projecting the sound) are accurately accessed and used.

So once you get your singing emotionally and physically fit, get your "software" together and "think" your sound properly. You'll definitely sound like you're thinking.



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HARD DISK RECORDING

by Chris Chahley

The first time I heard the term "hard disk recording", several questions came to mind. How does it work? How much does it cost? Does it sound good? What advantages does it offer? It took a while to convince myself that I *had* to have a "direct-to-disk" system, but soon I was up to my eyeballs in manuals and new equipment. This fascinating application of computer technology to music recording far exceeded my expectations and I have become a firm believer in the merits of hard disk recording.

The focus of this column is to examine the gamut of hard disk recording systems available to contemporary musicians, discuss the advantages and disadvantages of these technologies, and try to provide a reference for you to decide which systems might best fit your budget and needs.

Popular descriptions of these recording systems include "hard disk recording", "direct to disk" and "random access audio". All more or less describe the process. An audio signal (microphone or line) gets translated from analogue to digital by an A/D (analogue-digital) converter (inside a computer or in an external box), and a computer stores the digital information on disk. To play the sound back, the computer reads the information from the hard disk, and the D/A (digital-analogue) converter translates the digital information back into audio signals. Sounds simple enough — so what's the big deal?

The word "digital" is the key to this and every other wondrous task the computer does for us. Once the computer stores digital audio on disk, you can copy, cut, paste, merge and edit sections of the audio to your heart's content — with all the ease of using your favourite word processor. And there will be absolutely no degradation of audio quality! Since the sound is now represented by a bunch of 1s and 0s on disk, it doesn't matter how many times you bounce tracks 1

and 2 to track 3. Each track will retain its original quality, even after multiple edits or bounces. No tape hiss, no machine transport noise, just crystal clear 90+ dB signal-to-noise ratio audio. And don't forget the instant rewind, access and punch time. So why doesn't everyone have one of these things?

An underlying factor in most people's purchase decisions is cost. If you've read this far, I don't want to scare you. Let's look at the budget-conscious end of the scale. How does \$995 sound? For that price you can purchase a 16-bit A/D-D/A converter card, stereo in/out, microphone input with real time digital signal processing (DSP), and audio monitoring for up to four tracks of simultaneous audio. The AudioMedia card from DigiDesign provides great performance at a breakthrough price. The card works with any Macintosh II family computer and simply plugs into a free internal NuBus slot. The down side is that you'll have to add the cost of a new compact card to buy everything else necessary to complete the system!



Chris Chahley, President of Musicware Distributors, is involved in the distribution and development of music software and retail sales of various computer products.

PHOTO: CATHY MIDINI

When comparing system prices, you must assume a few constants. First of all, 16-bit fidelity will be required to please the ears of professional musicians. Secondly, the system should include a hard drive that will store at least 20 minutes of digital audio. At 10 MB per minute of stereo audio, that's about a 200 MB drive. For a set-up such as this, you can count on spending a minimum of \$6,000 including the cost of an Atari or PC computer. And the price goes up from there to about \$15,000 for a fully equipped Macintosh II recording system with digital I/O DAT backup.

One of the first considerations in planning to purchase a system is deciding which computer you want to use. Virtually all popular computer platforms are supported by several manufacturers of high quality products for Macintosh, PC and Atari systems (and I'm sure someone has a killer A/D card for the Amiga). Just how well each system performs is determined in part by the processing capabilities of the "host" computer, but more importantly by the quality of the A/D-D/A converter and software that controls the card. Since all of the professional systems require a fast CPU (central processing unit) and a major league hard drive, it may be wise to evaluate a prospective system from the standpoint of the software support, user interface, editing capabilities, digital signal processing and digital input/output features.

One day soon, everyone that records music will use some sort of digital recording system. And that day is coming fast. Remember how quickly CDs became popular? Digital audio is here to stay. In columns to come, we will look in detail at various hard disk systems for the Macintosh, Atari and PC. And please don't let the price discourage you. Chances are that learning to master CDs in your bedroom will be more fun than buying a new car anyway!

Uninspired? Learn to **FORCE** Creativity

Writing a song is easy. Writing a really good song is not. You have to attune yourself to human nature in order to strike the right chord in people's hearts. I've been writing songs for about 12 years and am only now beginning to realize there's a definite method to artistic expression, and if you put that method to your own personal use, it can pay important dividends.

My musical heroes have always been the singers who write their own material, and I have chosen, for better or worse, to try and follow in their footsteps. I'm now attempting to share whatever "secrets" I've found to be of value to me in writing the kind of songs that consistently live up to my own expectations.

I'm going to assume you already know the basic structure of the pop song. I use the term "pop song" because I think that you, like me, dream about becoming a *commercially* successful songwriter.

In aiming for commercial success, I think it best to write pop songs in the country-western and/or rock 'n' roll genres. This mix gives you the biggest audience to aim at and the greatest amount of leeway and creative elbow room.

There's a rough format I follow much of the time which includes a basic structure of verse-bridge-chorus. Most of the biggest hits use this format. Of course, as in all fields of creativity, there are always exceptions. Here's one of my key rules: keep it simple, and choose your melodies and lyrics very carefully.

I like to make sure that my music and lyrics complement each other to evoke a complete mood. For example, I would not usually set an intimate love song to a very angry sounding guitar riff and a pounding beat. I'm sure you wouldn't either.

Your lyric, of course, is vitally important. I try to be as concise as possible in as few words as possible. I try to avoid using tired old clichés like:

Oh babe, I've waited so long.

Feels so right

It can't be wrong.

I try rather to write something that reflects my own uniquely personal way of seeing the world.

I don't believe in taking completed poetry and putting music to it. For me this leaves too little room for flexibility and can result in an awkward sound graft of music and

lyric. I like to take the bare idea of a melody, plus the idea for a lyric, and develop both together so they can evolve in proper unity, like body and soul.

There's no question in my mind that inspiration is essential in writing a good song. But how about when you don't feel inspired? How do you keep yourself creative?

I believe that inspiration — those brilliant flashes in the dark — come from your subconscious mind, the part of your brain that works out your problems while you relax or sleep.

I think the subconscious has an unlimited power to create, and its fuel is the raw material the conscious mind comes up with when you rack your brain for hours trying to evolve the perfect lyric for your song idea.

At those times when you give up and go for a walk, or a work out, or whatever else you like to do when you're not songwriting, you are literally unleashing your subconscious and allowing it to work on the problem you have temporarily shelved. And when you least expect it, the magic happens.



Jonathan Wright is a singer-songwriter whose song, "Backroad Dream", recently won Toronto radio station CKFM's Great Canadian Songwriting Contest.

Suddenly, the solution is right before your eyes, plain as day.

However, you cannot totally depend on inspiration for daily creative work. You have to learn to *force* your creativity if you are to become good at your craft. And creativity *can* be forced.

To me the key is not hanging around until the mood strikes you or that flash of inspiration hits you. You've got to schedule the times you're going to sit down and work on your songs and make the juices flow. The juices are in there, but sometimes you've got to prime the pump to get them circulating.

But equally important, I also believe in scheduling time for leisure. Leisure is critical to the creative process. Leisure allows you to tap into your subconscious and let it work its magic.

So don't feel guilty about the time you take to smell the roses. It is one of the best things you can do for your career. And remember to write down those flashes of insight that come to you so you don't forget them.

To me, another important thing is overall lifestyle. It's pretty hard to create anything worthwhile when you're overworked, underslept, out of shape or just generally burned out. Don't make a tough business even harder on yourself by living an unbalanced, undisciplined lifestyle.

Over the past three-and-a-half years I've been making most of my income performing in clubs throughout southern Ontario. I've been featured in *Canadian Musician's* "Showcase" section, and just recently I won CKFM's "Great Canadian Songwriting Contest".

I'm delighted with the recognition I am beginning to get, and I hope you may find something of value to your own career in what I've said here. If there is one major thought I want to leave you with it's this: never be afraid to do a heavy-duty edit on any song you have written. You absolutely *must* learn to be your own sternest critic. You must be as objective about your work as if you were looking at it through someone else's eyes.

When you can honestly admit to yourself that something you have written is not as good as you want it to be, you are then free to go on, correct your mistakes and create something better.

Good luck and good songwriting.

So You Want to Be a Sound Technician

Ian Murray has been in the sound reinforcement business since 1970. He notes that the music industry has drastically changed since then, becoming as a whole far more professional and business-oriented than it once was. As such he expects that the young soundperson looking to make his or her start in the industry also show the same level of professionalism. In fact, it's a very good habit to get into, right from the start.

This column is based on a conversation with Ian Murray, senior account manager at Westbury National Show Systems Ltd., a Scarborough, ON-based company that specializes in sound reinforcement, lighting, staging and set design.

by Frank Schulte

"The younger people we hire come in without much of an opinion," Murray says. "They work for us for a while and start to form their own opinions about the sound business and then take it from there — if they leave to do their own thing, we often find that they work their way back here after they've gained a bit more experience."

As a major employer of sound technicians, Murray says Westbury considers people who not only know their way around the equipment, but can demonstrate an ability to work well in a variety of musical situations and troubleshoot problems as they arise.

"We like to hire people who can think logically," Murray says. "It takes a certain aptitude, for example, to chase down a ground loop in a system — kind of like being able to think in 3-D."

"I'll find that some people are very conscientious and look at working in sound as a career — these are the ones who think creatively and will go out of their way, like getting their A or D class truck driver's licence to ensure that they're as employable as possible."

Murray says that many of the sound technicians and bench technicians (who do repairs on sound processing gear) have a musical background — working for Westbury is their day job, so to speak. However, this sometimes causes problems.

"Some people come in with a musical attitude," Murray says. "Maybe they don't want to mix for a certain band because they don't like their music. Well, that's death for a soundman, and they'll usually

change their ways or be on their way. Even though some bands we do sound for don't have a lot of money, they still want good value for what they can pay."

Westbury participates in some joint educational programs like "Futures", where they help to train a prospective sound technician from the ground up, starting in the warehouse assembling gear for the many diverse shows the firm handles. From there the candidates who show interest and promise move up the scale to jobs with progressively more responsibility until they are deemed fit to handle a show on their own.

"We've had some great successes with these programs," Murray says.

* * *

A good soundperson has to be really opinionated, according to Murray, as good sound doesn't come from someone who is constantly wondering if what they're doing is right or not. "You can't mix by committee," is how Murray phrases it. But right alongside in importance is a person's ability to maintain consistency and develop a sense of taste and appreciation of sound production.

"Anyone who's got consistency will develop their production abilities," Murray says. "A good sound technician has to learn what's musically correct and has to develop the ability to think quickly and creatively and to anticipate what's coming up."

"Dynamics are very important, and here is where a musical background is helpful. A sound technician who cranks the P.A. all night is going to kill the music — the same goes for overmixing. One always has to maintain a sense of control and balance."

Naturally, a thorough familiarity with all the gear is a must. Murray says that he's often seen a sound technician losing track of a mix because the person is too busy fiddling around with some piece of outboard gear.

"A good sound technician will have a checklist of things to do and what to watch out for in any given situation," Murray adds. "That's how a person slowly starts to build a reputation for consistently delivering the best possible sound."

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Laying Down the COUNTRY

by Tom Lavin & Perry Barrett

Tom Lavin and Perry Barrett are a producer/engineer team working out of Blue Wave Studios in Vancouver. They are currently involved with three projects: Long John Baldry, Powder Blues and country singer/songwriter P.J. Jackson. Here they relate the recording of Jackson's album.

Tom: I field a lot of demo tapes and sometimes it takes me weeks to get around to listening to them. This guy P.J. kept leaving phone messages so I finally listened to his tape. I was impressed enough to meet with him immediately and come to any agreement on making an album with him. I figured Sam Phillips felt like this when he first heard Elvis.

I brought him into the studio with an acoustic guitar and got him to record every tune he had written, about 30 in all. I listened to them for a while and then, with Perry's input, picked out a dozen to work on. These were arranged, tempos and keys were chosen, and instrumentation and approach were discussed.

Perry's familiarity with the modern country genre paid off for me because he was able to supply me with a great cross section of beautifully produced country CDs. Some of my favourites included George Strait, Rodney Crowell, Dwight Yoakum, Ricky Van Shelton, Alan Jackson and Clint Black. We used these as guideposts to our production goals.

Cutting the Basics

Perry: We started with drums, bass, acoustic piano and acoustic guitar. The drums were in the large 150 booth. I used an EV RE20 on the kick, a Beyer 201 NC on the snare, Neumann KM84s on the toms, a pair of AKG 452s for overheads, and a Shure SM81 on the hat. I ran the overheads into a Symetries 525A compressor and then through an Aphex C to get that country "zing" high end. I used a direct on the bass.

My favourite is the Simons system.

We have a Yamaha C-series grand piano which I think sounds great when I mic it with a pair of AKG 452s at the front near the hammers and a U87 over the bass strings near the rear and angled 45° off vertical axis. I use the 87 as mid-fill on the stereo pair. On acoustic guitar I'll normally use two mics: an SM81 near where the neck meets the body, pointed down and towards the players neck hand, and a KM84 pointed towards the bridge, that picks



Perry (left) and Tom: "fishin'" for the hits.

up some of the pick hitting the string.

Tom: Later we worked with some drum programs and built up the tracks from there using a Wendel Jr. sample player and some high-quality Eprom samples to replace some of the sounds to fit the tracks. We added bass, piano, acoustic guitar and some lead Telecaster lines. Then came time for vocals.

Perry: These took some doing. P.J. has a

very distinctive voice tone and vocal approach. His dynamic range is wide and subject to abrupt changes. We tried a number of mics including Fostex Printed Ribbons, Neumann U47 Fets, U47 Tubes, M269s, U87s, RE20s and Sennheisers before finally settling on an AKG 414 EB. It's got great presence and seems transparent without sacrificing low-end warmth.

I compressed going to tape using either a dbx 166, dbx 160 or SSL compressor, depending on what seemed right at the time. P.J.'s vocal performance seemed to be greatly affected by his headphone mix. After trying a number of different types he chose a pair of AKG 241s.

Tom: Since we hadn't done many overdubs there were a great number of open tracks available. P.J. came in over a period of time and sang many different takes of each song. Perry always documented the mic, compression and EQ so we could match sounds later. We then went through the songs a line at a time, picking the best phrasing and pitch to create a composite lead vocal. Then we did back-up vocals.

Perry: With the composites done, we could wipe the work vocal tracks. This gave us room for the harmony parts. Tom hired Billy Cowsill who had done back-ups for Colin James, and Billy brought in Patricia Conroy, a country star in her own right. We put the harmony parts on separate tracks so we could get just the right blend, then combed them to a stereo pair to make room for other overdubs.

Tom: The "other overdubs" is where I hit a snag that Perry pulled me out of. I couldn't find just the right pedal steel, fiddle or harmonica that I knew the project needed. Luckily, the time Perry had spent engineering in Nashville had put him on a first-name basis with the best players in the business.

Perry: When Tom told me he was taking the masters to Nashville I knew he wouldn't

Continued...

be disappointed. I called up Hal Rugg, one of Nashville's finest steel players who's been on dozens of hits and told him about the project. I booked some studio time for Tom at Trey Smith's 24-track studio. Sound Barrier, and asked Hal to bring along a fiddle and harmonica — players he'd like to work with. Luckily for us these turned out to be Rob Hajacos on fiddle and Mike Douchette on harmonica. Between them they had played on recent records by Alan Jackson, Loretta Lynn, Ricky Van Shelton, Clint Black, Dolly Parton, Ronnie Milsap, Garth Brooks, Hank Williams Jr., Alabama, Ray Price, Mel Tills and Tammy Wynette, to name a few. The overdubs turned out great. They were just what the doctor ordered to give that Nashville flavour to the tracks we'd done in Vancouver.

Fine Tuning

Tom: We listened to all the tracks, decided what worked, what didn't and what was still needed. This boiled down to some tambourine and some final guitar lines. I'd picked up a Telecaster (Fender 1962 re-issue) in Chicago and let Perry set me up with his super-deluxe guitar sounds.

Perry: We mostly did direct input things, sometimes using a summit type tube pre-amp and/or a tube-tech EQ. I took the output of the DI or the pre-amp, brought it up on a strip and sent it to a Cooper time-cube, a relic from the pre-digital era. I then sent the signal to a PCM41 for slapback and a REV 5 using one of the multi-effect programs which has pitch change and reverb. I shortened the reverb time to get a smaller room sound, then used pitch change and the Cooper to get a stereo spread. I put the BBE BO2 and Symetrix 511-A noise reduction on the whole stereo mix. Tom really seemed to get off on the sound.

Mix Routine

Tom: Perry went in for at least two or three hours on his own to set things up the way we like to work. He then got the mix in the ball-park and I walked in with relatively fresh ears.

Perry: I start by patching in all the out-board gear. For P.J.'s mix this would often include a REV 5, AMS RMX 16 reverb, two pairs of Drawmer gates, eight channels of optical gates, a tube-tech EQ, a variety of compressors, an Eventide H3000, Lexicon Prime-Time II, a BBE BO2 and an SSL compressor. For delays I have two pairs of Roland SDE 3000s and a pair of PCM41s. I label the board, and build a rough mix starting with the rhythm section, adding over-

dubs, and bringing in the lead vocal last.

Tom: Perry and I have done enough projects together that often there is very little to change. I check the tone on the kick and bass and make sure they complement each other. I listen for lead vocal tone, level and effects, back-up vocal blend and mix moves that feature solos and licks. I like to move between monitoring on big, mid-size and small speakers, and test mono on occasion to see how it translates.

For big speakers I use 604Es with sub-woofers and Mastering Lab cross-overs. In mono I use an Aurotone S-C cube, and for near-field I use the new Peavey 308 reference monitors. I used to use Yamaha NS-10s, but Perry suggested the Peaveys. I wasn't sold right away, but now you couldn't pry me loose from them with an oyster sucker!

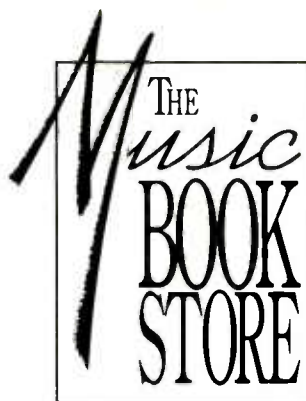
Perry: It seems mighty funny to come 3,000 miles to Vancouver to hear a pair of speakers that are manufactured just down from my hometown of Booneville, Mississippi.

Tom: Another recent change has been tape. We mastered this album to 1/4" 30 ips analogue and up 'til now have always used Ampex 456. But Scotch has come up with this new tape which they claimed could print at +9 with 3dB greater signal-to-noise. It looked good on paper, but I was sceptical. In listening tests, however, it performed even better than Scotch said.

Perry: It's not quite as quiet as digital but it sure has a nicer sound to me. We plan to do our next project using 996 2" too. It should make a world of difference.

Tom Lavin is lead singer, guitarist and songwriter for the Powder Blues Band, whose current release, First Decade/ Greatest Hits, is on WEA Canada. Tom owns and operates Blue Wave Studios (founded 1977), runs a music publishing company, and has produced recording artists including Amos Garrett. He met engineer Perry Barrett when Perry was brought in to Blue Wave by Nashville producer Stan Cornelius in December 1988.

Perry Barrett is a freelance engineer who started as a drummer and found himself gradually drawn into engineering via live sound. He has toured as a live sound engineer with George Jones, John Anderson and Earl Thomas Conley and has engineered records for the Muscle Shoals label. He has recorded albums with Johnny Paycheck, Tirone Davis, Mosley and Johnson and many other well known acts on the southern circuit. He has also worked with Sam Phillips of Elvis Presley fame.



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RADIO

PART ONE • THE EVOLUTION

Radio...the enemy! Radio...the stiller of creativity! Radio...the essential ally to a musician anxious to have his work heard by the masses!

Radio is, at various times, all of the above in a musician's mind, and sometimes at one and the same time. But does radio deserve to be thought of as the enemy or the stiller of creativity?

The purpose of radio, despite the feelings of many who work in it, including myself, is to turn a buck. I learned a long time ago not to consider the phrases "radio broadcasting" and "art form" as synonymous. Perhaps Rush summed it up best in their classic track "The Spirit of Radio", wherein the salesman proved to be the bearer of the title, not the excitement that can be generated by a well programmed radio station.

Personally, I first got involved in radio as a fan while still in high school. My early heroes were broadcasters like Red Robinson in Vancouver and Pat O'Day in Seattle, but as the face of rock music changed post-Beatles, so too did radio.

In San Francisco, a gentleman named Tom Donahue helped create a new free-form style of radio broadcasting that soon found fruit in the Great White North as well. CHUM-FM in Toronto, CHOM-FM in Montreal, CKLG-FM in Vancouver, and, one by one, various other outlets across the country began to subscribe to the new creative form of broadcasting where, instead of playing the top 40 songs over and over again, blended with gold, the announcers each expressed their own musical identity and causes through their programs.

Such early leaders of the new form in Canada as Rainer Schwartz, Doug Pringle, Dave Pritchard and others became heroes to the counter-culture. And little surprise that they did, because the music on the air in those days reflected an alternative lifestyle that many of the fans were into, and many more aspired to. I remember one evening when I was living in Toronto and working for a record company where I heard, on CHUM-FM, a set that included Herbie

Mann, Wilson Pickett, Jethro Tull and Joe Cocker. The only thing those musicians had in common was that they made good records, and that they got played together in the same set on that day; but it was, at the time, an amazing set of music.

Soon however, the format makers came to realize there was a very viable commercial format within this new free-form radio. All

Tull was on the must-play list, and it led listeners into the work of other, lesser-known but similar artists, it would be good for everyone in the long run.

The record industry wasn't complaining either. The new formatted FM stations actually had the power to increase sales on its top sellers, and expose new acts as well. However, like most other things that work well, the end result is to magnify the concept and eventually format the entire operation. This is the state of most radio today.

There are notable exceptions, of course. CFNY in Toronto, after management attempts to make it a commercially formatted station called FM102, is in the hands of some of the most creative, if least bankable, radio men in the country. The station's original fans from the decade in which they represented the artistic concept of the "Spirit of Radio" are still with them, and they are developing new followers every day who turn to them to avoid what they consider mainstream pabulum. It should also be noted that the gold and platinum records that are often presented to radio stations that help develop acts adorn CFNY's walls as profusely as they do at more commercial outlets — such is the luxury of broadcasting to a market of more than 3 million people.

Vancouver now has a station that follows a similar pattern, and, no surprise, it is being run by David Marsden who graduated from boss-jock heroism as Dave Mickey, to the leadership of the Canadian underground radio scene in Montreal and, later, at CFNY before he was old enough to have laugh lines on his usually happy countenance. There is also something afoot in Windsor at CIMX-FM, also known as the Cutting Edge, but this border city is very much concerned with attracting listeners in its considerably larger sister city, Detroit, and is only doing its thing in the evening hours so far.

The rest of radio in Canada is very different. In the next issue, we'll note some of the format differences between a sampling of radio stations from across the country.



Greg Simpson relocated to Ontario from B.C. in 1968 and began his radio career at CJOE London. He has since been involved in promotion at A&M Records, many years in retail at Sam's, Mr. Sound, and Records on Wheels, and side projects including music journalism, record production, nightclub promotion and teaching at Fanshawe College. He is presently the Music Director of FM96-London, a position he has held for over 10 years. He is also the London Bureau Chief of Spotlight Magazine, in addition to acting as a consultant to nightclubs and agents.

it needed was a few (to them) slight changes to make it work. This was living proof that a salesman who had been introduced to marijuana was a dangerous thing. Even worse, the salesman was right.

Soon enough, the above-mentioned stations, and many other very exciting properties, began to follow a format. It was slight at first. Announcers were required to include just a few tracks per hour from the hottest albums to expand the listener base. It was still a creative concept — after all, if Jethro

Electro-Voice Powered Mixers

Electro-Voice has introduced 2 powered mixers for portable and permanent applications.

The 61PMX and 81PMX mixers are identical electronically; the only difference is that the 61- offers 6 inputs whereas the 81- offers 8.

Features include: 220W into 4 ohms; 40V phantom power; 9-band graphic EQ; separate high-impedance RCA jacks with level controls; and built-in digital reverb/delay. Each channel features mic and live-level inputs as well as an insert jack to allow use of separate effects on each channel.

For more information, contact: Mark IV



Audio Canada Inc., 345 Herbert St., Gananoque, ON K7G 2V1 (613) 382-2141, FAX (613) 382-7466.

SoundTech Mixing Consoles

SoundTech has introduced its ST122 & ST162 stereo mixing consoles.

The 12x2x1 and 16x2x1 consoles feature: 3 bands of EQ plus midsweep per channel; 3 aux busses (1 pre, 2 post); 2 effects return controls in the master section; backlit LCD meters; S:N ratio of -90dB; and THD of .008%, according to SoundTech.

For more information, contact: Boosey & Hawkes (Canada), 279 Yorkland Blvd., Willowdale, ON M2J 1S7 (416) 491-1900, FAX (416) 491-8377.

DigiTech DDL/Sampler

DigiTech has introduced the RDS 8000 time machine digital delay/sampler.

The unit delivers 9 different digital effects which include up to 8s of digital delay and sampling, chorus, flanging, sound-on-sound, layering, doubling, slap back, echo, and infinite repeat. It features a full

bandwidth, S:N ratio of 90 dB and less than 0.08% THD, according to the firm.

For more information, contact: Erikson

Music Reg'd, 378 Isabey, St. Laurent, PQ H4T 1W1 (514) 738-3000, FAX (514) 737-5069.



Sennheiser MD 422 Dynamic Mic

Sennheiser has introduced the MD 422 dynamic microphone. With its all-metal construction, hardened steel basket, and spring-suspended microphone element, the MD 422 holds up to rough treatment and will survive an occasional drop.

The spring suspension of the element will also attenuate handling and other mechanical noise pick-up inherent to live productions. Its unidirectional characteristic allows it to reject crowd noise and avoid feedback.

A very flat response and 5-step low frequency attenuator let the artists tailor their sound. Its sound reproduction makes it suitable for broadcasters such as DJs, sportscasters and announcers. These qualities make the MD 422 a preferred



studio mic with true reproduction of any sound produced by musicians, including those of extremely high sound pressure levels which are easily encountered when using close micing techniques.

For more information, contact: Sennheiser Canada, 221 Labrosse Ave., Pointe-Claire, PQ H9R 1A3 (514) 426-3010, FAX (514) 426-2979.

A.R.T.'S SGX-2000

A.R.T. has introduced the SGX-2000 tri-channel programmable tube preamp.

The unit, when combined with a stereo digital effects system, gives players access to totally programmable sounds including over 70 different effects, 20 simultaneous effects, a programmable tube preamp and a programmable solid state preamp.

The 70 programmable effects include: harmonic exciter, equalizer, digital reverb (24 algorithms), distortion, overdrive, compressor, envelope filter, stereo delay (21 types), stereo chorus, samplers and more. These effects can be combined in virtually any way with simultaneous performance of up to 20 effects at a time.

The preamplifier section includes: 2 programmable tube (12Ax7) preamp channels, and an additional programmable solid-state preamp channel. Plus, all 3 preamp channels can be stacked. Volume and 5-band front panel EQ control settings can be programmed, saved or tweaked manually with the turn of a knob.

For more information, contact: Yorkville Sound Ltd., 80 Midwest Rd., Scarborough, ON M1P 4R2 (416) 751-8481, FAX (416) 751-8746.

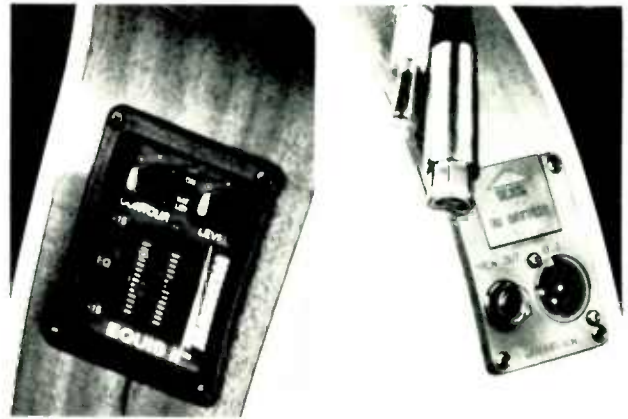
Washburn's Pre-Amp for Acoustics

Washburn International has introduced a pre-amplification and EQ system for acoustic guitars.

The EQUIS II circuitry is designed around certain resonant frequencies common to the guitar. The graphic low, mid, high and contour controls allow the player to achieve a natural acoustic sound with any amp or sound system, according to Washburn.

Each of the 3 EQ bands offers +/-15 dB of boost or attenuation, and LED indicators show system operation and battery condition. The unit also features both 1/4" and an XLR direct outputs which are independent of each other.

For more information, contact: Boosey & Hawkes (Canada), 279 Yorkland Blvd., Willowdale, ON M2J 1S7 (416) 491-1900, FAX (416) 491-8377.



Zoom Digital Signal Processor

Zoom has introduced the 9010 digital signal processor.

The unit allows 4 effects to be used at the same time. It can process digital sounds based on 16-bit quantization, a 44.1 kHz sampling frequency throughout the A/D and

D/A conversion and a dynamic range of over 90 dB.

The design of the internal architecture allows an unlimited amount of complex digital effects and effects combinations to be created, according to Zoom.

For more information, contact: S.F. Marketing, 3524 Griffith St., St.-Laurent, PQ H4T 1A7 (514) 733-5344, FAX (514) 733-7140.

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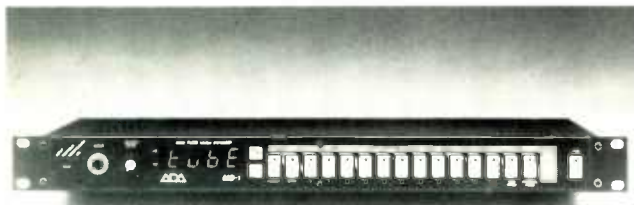
ADA MIDI Tube Bass Pre-Amp

IMG has introduced the ADA MB-1 MIDI tube bass pre-amp.

The unit features separate tube (a pair of 12Ax7As) and solid state parallel input stages, each with its own 6-curve shelving contour filter. The 2 stages can be mixed and fed to a compressor with programmable ratio, threshold and level. A 5-band programmable semi-parametric EQ follows and feeds a programmable chorus/doubler.

The rear panel has dual programmable effect loops with separate programmable by pass and adjustable send return controls. An adjustable crossover and low frequency limiter protect the user's bass cabinets. The MB-1 comes with 49 factory presets and memory for 256 user programs.

For more information, contact: IMG, 0281 Clément, Ville de Lasalle, PQ H8R 4B4 (514) 595-3966, FAX (514) 595-3970.



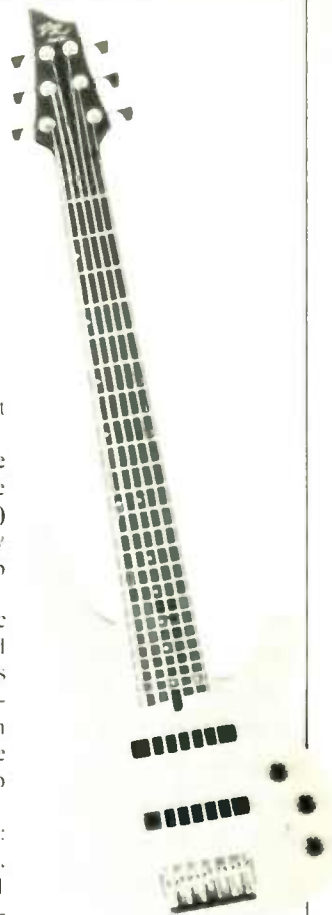
Fender Bass Line

Fender has introduced the Heartfelt line of bass guitars.

The line, which is aimed at the virtuoso bass market, includes the standard bolt DR 4 & DR5 (5 string) models, and the neck-through-body models DR 4C, DR 5C & DR 6C (6 string).

Features include: active electronic circuitry; maple graphite/rosewood tri-lam necks; 2 single-coil J-bass style pick-ups; and 1/4" & XLR outputs. Controls include volume, pan and frequency shift (which works like a parametric EQ, according to Fender).

For more information, contact: Fender Musical Instruments Corp., 1130 Columbia St., Brea, CA 92621 (714) 990-0909, FAX (714) 990-3986.



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Macro-Reference Amp from Crown

Crown has introduced its new macro-reference amplifier.

A 20-bit digital device, it uses an ultimately-damped, high-excitation design which delivers a realistic transparent sound, according to Crown.

Crown chose to virtually eliminate electromagnetic interference by using a power supply based around an advanced toroid. Its enhanced output device emulator protection circuitry obtains precise transfer function (as monitored by Crown's I/O comparator) and greater control of the amplifier's internal signal. To keep the amplifier as quiet as possible, a state-of-the-art convection cooling system was added with a computerized on-demand proportional fan assist to prevent

thermal overload.

The front panel's standard analogue input is augmented by a plug-in input which will

intermodulation or slewing-induced distortion. The unit is equipped with front panel level controls and settings for 2 input sensitivities.

It measures 19x7x16" (WxHxD) and weighs 62 lbs. Other specifications include a power rating of 760W channel at 8 ohms, a maximum average of 1 kHz, 0.02% THD (with both channels driven), a S/N ratio of 120 dB (A-weighted),

and a low frequency damping figure of greater than 20,000 while operating at 8 ohms.

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



accept modules capable of working with all popular digital formats. The amplifier is operable in bridged/mono or parallel/mono modes, can drive loads rated as low as 1 ohm, and has a wide internal bandwidth (3 Hz-100,000 Hz, +/-1.5 dB) to eliminate the possibility of its being driven into transient

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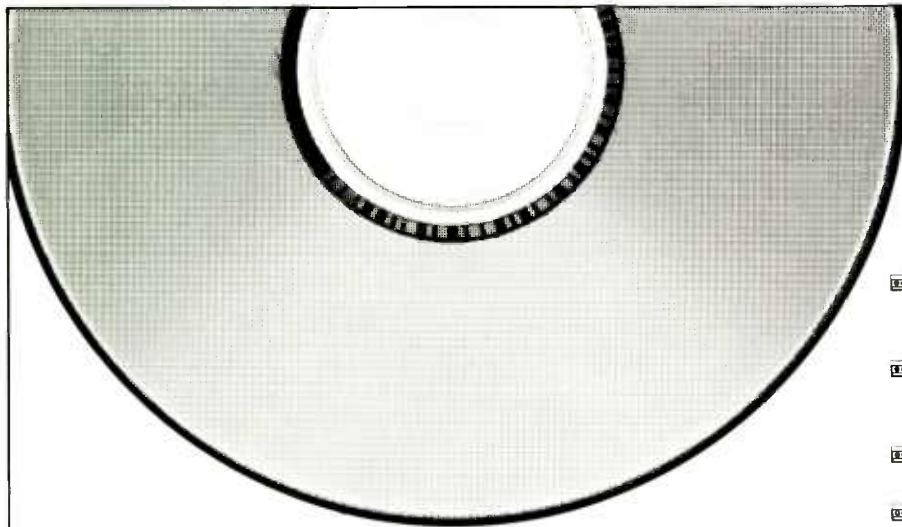
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BARE BONES

Bare Bones is a great name for this duo from Montreal. Singer Suzanne Nuttall and guitarist Patrick Hutchinson stick to the basics on this very classy full-length independent cassette, simply entitled *Bare Bones*.

With Patrick playing electric and slide guitars, and Suzanne doing most of the singing and playing some acoustic, the pair pay tribute to their R&B, folk and country roots while maintaining a clear eye on where this music can still take them and their listeners.

Bare Bones' *modus operandi* is simple — strip away all possible embellishments (except clean production), and play like you mean it. It works. Others apparently



agree, as they've so far opened shows for Sue Medley, 54-40 and The Skydiggers in their two-year partnership. Keep an ear open for these two.

• **Bare Bones** •
Style: Roots, R&B
Contact: Bare Bones, 953 Melrose, Montreal, PQ H4A 2R3 (514) 484-5380

KEVIN BRIGGS

Kevin Briggs is walking tall in the footsteps of his guitar heroes Eddie Van Halen and Steve Vai. With blazing guitar chops and a streetwise attitude, this 27-year-old Hamilton native is clearly working towards pushing the older guys aside.

A jazz music college graduate and four-year veteran of the Canadian and U.S. cover band circuit, Briggs now devotes his full attention to writing "instrumental and radio-oriented songs", as he calls them. His *Showcase* submission is a crisp, three-song demo that captures the essence of his goal.

Briggs' guitar playing, although technically impressive, also maintains a sense of melody and feel — a refreshing change in the realm of the rock instrumental style, where the biggest test of musical skill is often how many notes can be squeezed into a bar. It's likely Briggs will be the one to teach other fret scorers a thing or two.

• **Kevin Briggs** •
Style: Instrumental Rock
Contact: 57 Mericourt Rd., Apt. 107, Hamilton, ON L8S 2N5 (416) 529-0748.



GREENHOUSE

For a band that describes itself as being "deeply rooted in the '60s musical tradition", they must be talking about their work ethic or something, 'cause the tape sounds right up to date. Maybe they're referring to their vocal harmonies, which are bang on and do lean on the McCartney/Lennon-ish side.

A band sprung from the plains of Saskatchewan, the Greenhouse sound is somehow (distinctly Canadian, in the sense that The Northern Pikes or Grapes of Wrath sound the same way. A touch understated, perhaps. Nevertheless, it's an enjoyable electric/acoustic blend, and this two-song demo

begs to have a few more tracks included on it.

With just over a year playing together, Greenhouse has a lot of potential. With patience, determination and a little more experience honing their songwriting skills, this four-piece could well help make Saskatchewan more famous and loved than it already is.

• **Greenhouse** •
Style: Rock



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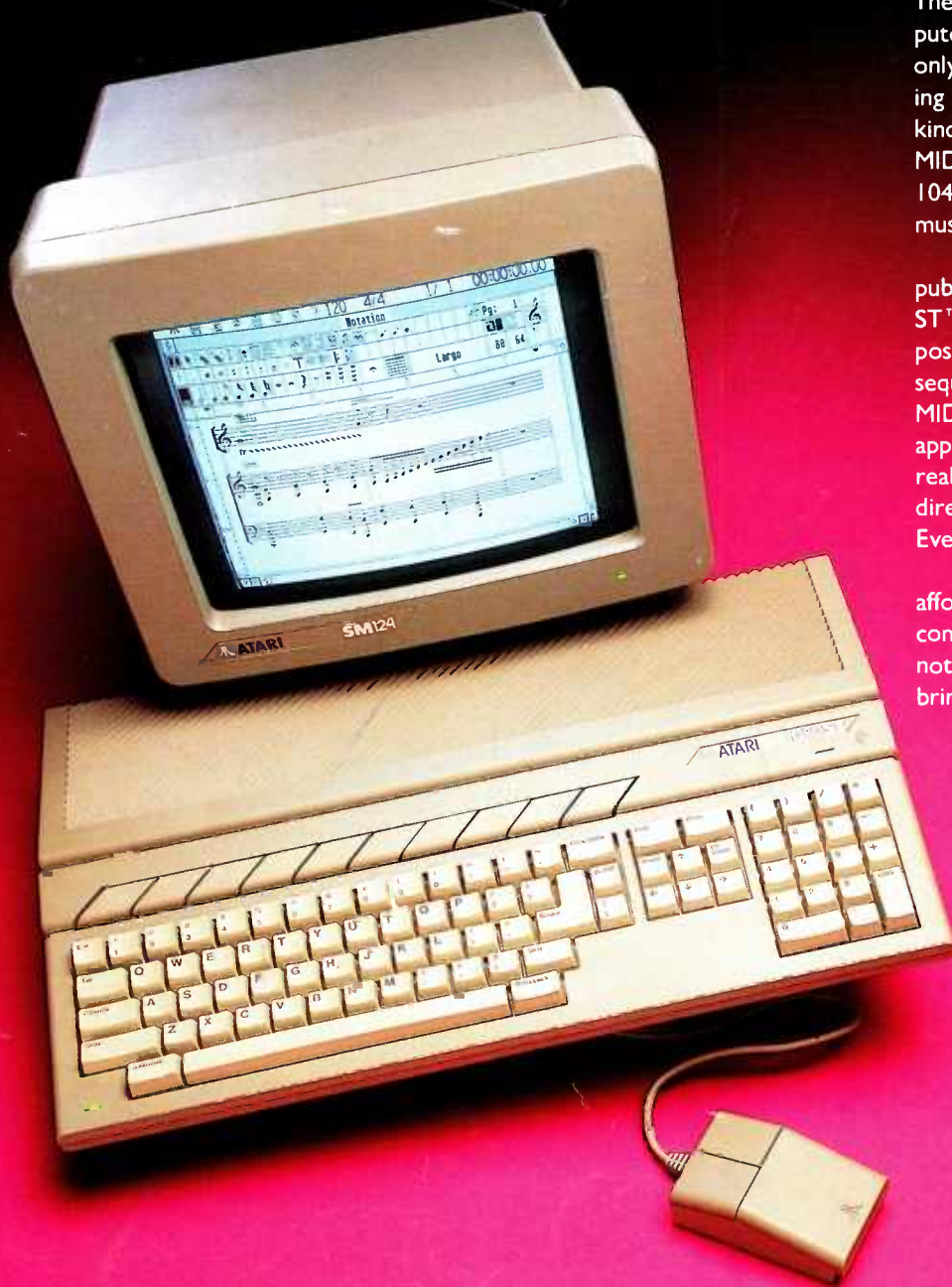


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