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54-40

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MUSICIAN

AUGUST 1986

VOLUME VIII, NUMBER 4

FEATURES

36. LUBA

BY BENJAMIN RUSSELL
Taking Aim At The World

42. 54-40

BY TOM HARRISON
Without A Fight

44. Musicians' Money

BY JONATHAN GROSS
Spending It, Saving It and Losing It

50. Cover Bands

BY TERRY BURMAN
Breaking In and Breaking Out

55. Computer Music Revolution

BY JIM BURGESS
A Look at Hardware and Software; Software Designer Profiled; and Professional Setups



54-40

DEPARTMENTS

8. Feedback

Who dresses Anne Murray anyway?; Don't you check your facts?; and more.

15. Notes

Michel Lemieux; studio on wheels; Exploit '86; songwriter's protection; Mona Coxson sets up shop; and more.

24. Records

Stony Plain Anniversary, Michael Brooks, Rhythm Mission, Frank Marino and more.

31. Product report

Alesis MIDIverb, Yamaha Rev. 7 and Roland TR505 drum machine reviewed.

100. Product news

A selective guide to new gear.

73. Tips from the pros

Guitar by Brent Doerner
Keyboards by Jason Sniderman
Bass by Steve Webster
Percussion by Barry Keane
Brass by Tony Carlucci
Woodwinds by Phil Poppa
Songwriting by Eddie Schwartz
Arranging by Ron Burrows
Computers and Music by Benjamin Russell
Vocal Technique by Sheree Jeacocke
Sound and Lighting by Mike Van Stiphout
Recording by Brian Allen
Taking Care of Business by Julie Thorburn

105. Marketplace

Selling or buying?

COVER PHOTO BY PAT HARBON/SNAPPED!

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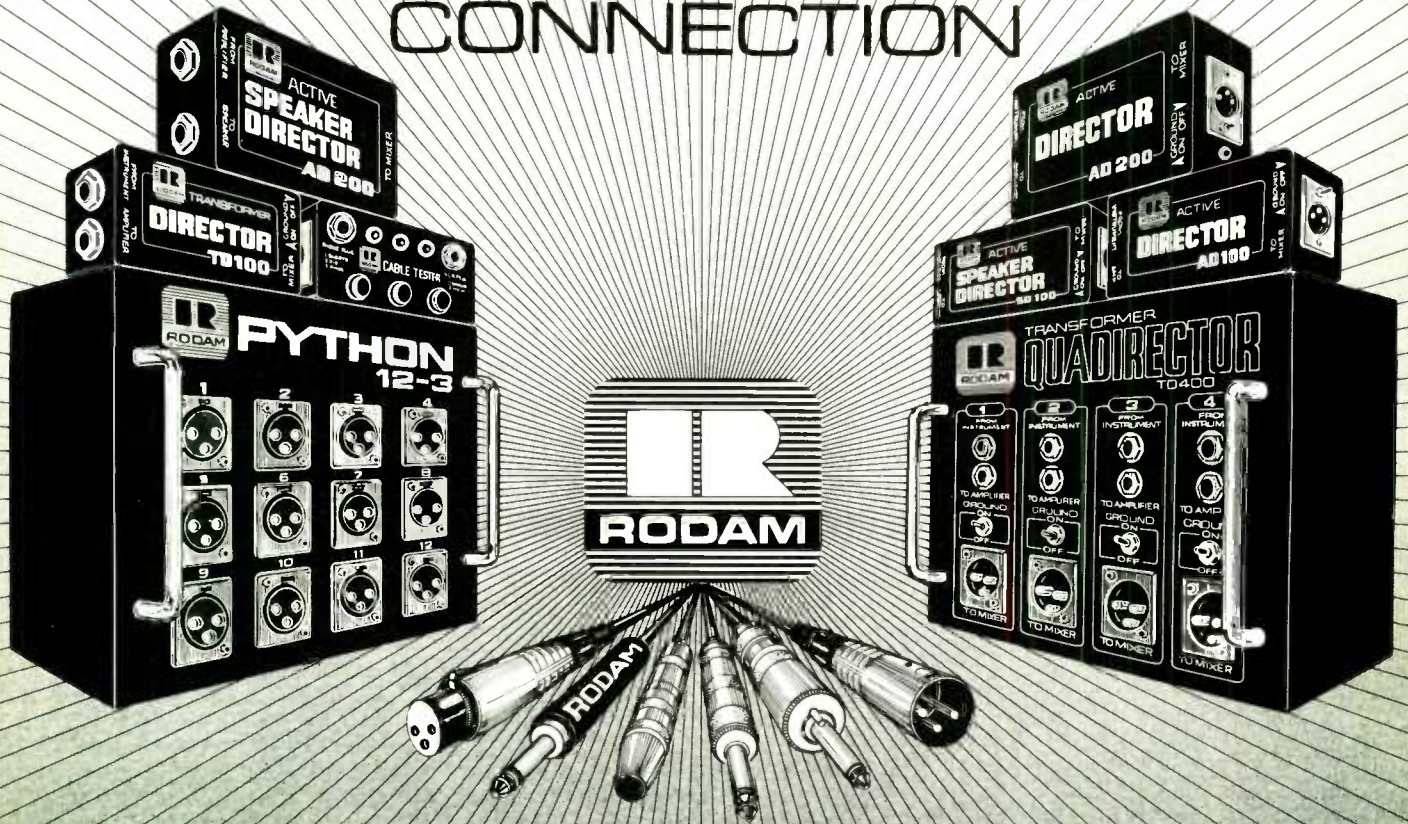
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Feedback

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MCA Has No First Right Of Refusal On Q-107 Finalists

I feel compelled to reply to the article, "A&R Men Face Off In Vancouver" in the June issue of Canadian Musician.

There is an air of interference which casts a shadow over MCA Records' involvement with both Vancouver's Spotlight and Toronto's Q-107 Homegrown contests. There are errors in your article due to lack of research regarding the issues you address.

First of all MCA Records Canada does not have a "first right of refusal" clause with any Q-107 Homegrown act. Bob Roper's decision not to judge based on that misinformation is unfortunate.

Secondly, MCA was not approached "out of courtesy" to distribute Spotlight 86. We were asked by Maureen Jack because we did a good job on Spotlight 85. Gary Slaight requested we do Homegrown 86 for the same reason.

If any other label, (as they have in the past) was interested in spending the time and money necessary to organize, master, manufacture, distribute, and promote these L.P.s and singles; we would have been glad to have helped in 1985 and let someone else do it in 1986.

Our "first right" clause obviously needs to be explained as it pertains to Vancouver's Spotlight. This clause appears in our agreement with Jack of Hearts Productions because this document was drafted by our L.A. office and is standard policy. The clause was fully explained to the organizers and artists and agreed to by everyone.

Maureen Jack informs me that she also explained the clause to the judges. If anyone was "fuming" and "grumpy" or felt "tricked" or "used" that was a waste of energy.

The 'first right' clause becomes relevant only after the release of the Spotlight L.P. Since that is scheduled for July 1986, anyone interested has over 4 months to negotiate with any act. The clause only deals with the 2 finalists not all six acts as stated. That notwithstanding, I informed the organizers that I would never stand in the way of any act who had interest from another label - clause or no clause. Your article implies that MCA is in the habit of doing Spotlights and Homegrowns to

block other labels from signing acts. I think that every A&R director present in Vancouver knows me well enough to understand I wouldn't suppress talent in that way.

If anyone wants to sign any of these acts and needs assurance - call me, the way is clear and always has been. If I really wanted to inhibit these artists from dealing with others, that could have been easily accomplished.

MCA Records Canada has offered to do both contests for 2 years because we believe that they are good vehicles for exposing new talent, and because they both support worthwhile charities. MCA has tried to be true to the over-all spirit of these contests. Your journalistic instincts to agitate and criticize, has minimized and undermined our efforts and accused us of hindering careers. A single release on MCA Records is supposed to be a "prize" not a career impediment.

You should explain your sentence, "Of the 7 label reps, Roper and a couple of the others have been the most reliable, responsible and professional - not to forget straightforward. So be straightforward. Name the "couple" who are professional and those you deem to be unprofessional. I know each of these A&R directors, and in any dealings I've had with them before my present position, they have always been helpful, co-operative, and professional. They have continued to deal with me in the same manner even though I am now at a competitor label.

To Tom Harrison who wrote the article:

I firmly believe you have done an injustice to your own efforts on behalf of Spotlight, damaged the organizers' future efforts, and needlessly scared new bands away from this type of endeavour. Speaking on behalf of the many people at MCA who spend a great deal of time helping these causes, you have left doubts in our minds about future projects. But then - we do it for the bands and the charities, not for those seeking to create conflict where there is none.

John Alexander
Director of A&R
MCA Records Canada

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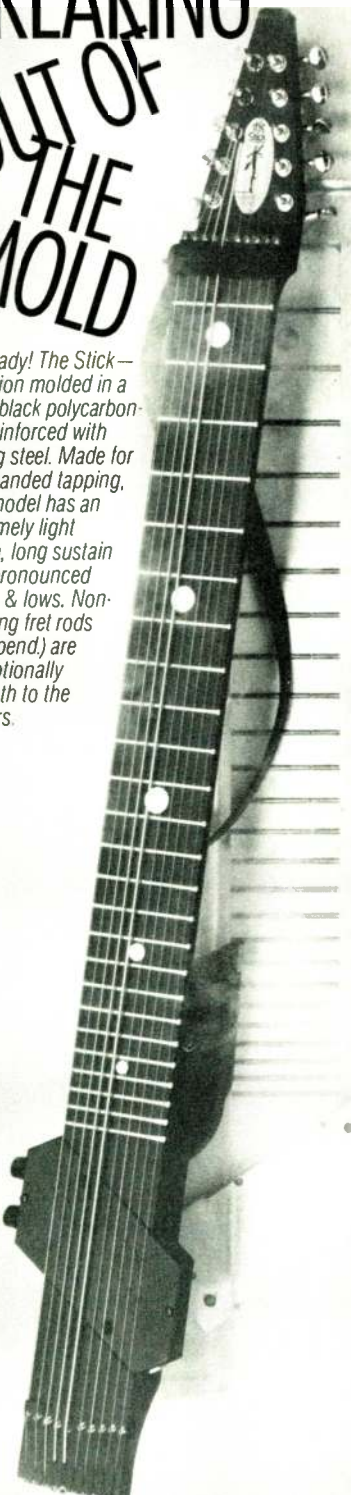
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Feedback

Joe Owens' Comments Are Dead On

Just finished reading the April issue of *Canadian Musician* and enjoyed it from cover to cover. I particularly enjoyed the section on music education and the intro by Patricia Rolston. I only wish that her portion could have been longer. The lady makes some good points.

Congratulations are in order, as well, to Maureen Littlejohn for her fine work on "Choosing Your Career." And anyone who plans to work in the music industry should pay close attention to Joe Owens' comments. They're dead on.

Mona Coxson
Toronto, ON

Don't You Check Your Facts?

Re: the article A&R Men Face-Off In Vancouver:

Aren't journalists supposed to check their facts prior to printing a story? Had Tom Harrison taken the time to phone me he would have avoided creating negative light on MCA Records and the Homegrown process.

For the record:

- 1) MCA has no first right of refusal to sign acts from our contest;
- 2) Mr. Roper wasn't whining when he signed Honeymoon Suite 3 years ago;
- 3) Mr. Roper *did* judge at this year's listening session.

Your article was a waste of time and of space. This industry needs positive reinforcement not this kind of negative article.

Gary Slight
Vice President
General Manager
Q-107

Features Left Out of Polaris Review

After reading the fine article "Focus on pro keyboards" by Benjamin Russell & co., I would like to add 3 points that were left out pertaining to the Polaris.

The internal memory is also dynamically allocated and the user can have additional internal memory installed to increase the storage capacity to 8000 notes.

Also, the MIDI implementation is so powerful, you can actually MIDI the Polaris to itself, resulting in doubled sequencer lines and split keyboard set-ups

with layered or linked sound patches on either side of the split.

Finally, although the Polaris only generates 6 voices, the sequencer can actually record and play back through MIDI as many as are entered. (I've used 16 so far).

Peter L. Janis
Director, New Product
Tartini Musical Imports

Pre-Selling Cassettes Is The Key

I would like to thank *Canadian Musician* for the space they gave to independent promotion and publicity people in the April issue. However, I would like to clarify a couple of points that were printed.

To begin with, I never had the opportunity to work the *Miami Vice* sound track, but *did* cuts from *The Beverly Hills Cops* LP. Although I *do* endorse playing live, for various promotional reasons, after having spent over 10 solid years on the road as a musician, I do not enthusiastically endorse touring as a way to earn a living.

The key in selling the cassettes, is not in selling "pre-recorded" tapes, but rather to "pre-sell" the cassettes to raise the initial funding needed for recording costs.

Maggie Hues
Toronto

Where's The Symphony, Choral, Opera and Chamber Music Coverage?

Having subscribed to your magazine as a result of one of my students selling subscriptions, I had looked forward to the first copy. (Being a symphony player and teacher, this seemed to be a great magazine for musicians in general).

The first copy dealt entirely with the pop/rock scene. Fine, I thought, next time we get the symphony/choral/opera/chamber music bit.

Well, you know we didn't, nor have we in any subsequent issues.

My argument is not with your excellent magazine; but I *do* feel it would be fairer to call it *The Canadian Rock Musician*, and thus spare those of us in other fields of music from subscribing to a magazine as interesting to us as *Opera News* would be to Bryan Adams.

Billie Macpherson
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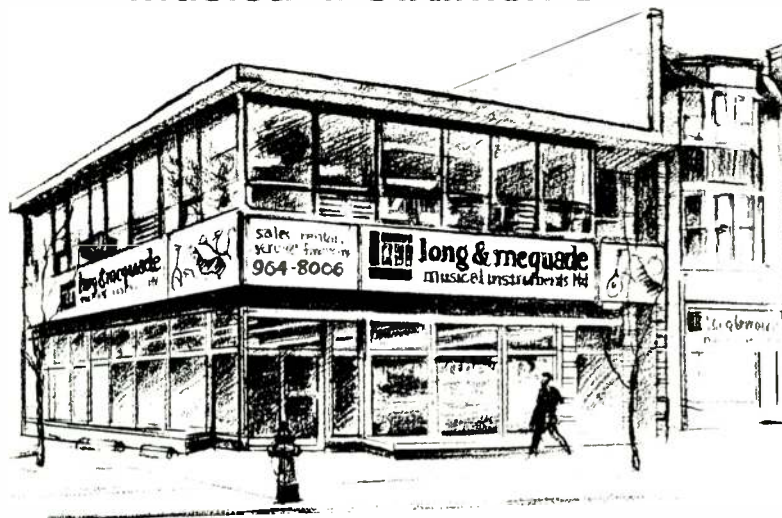
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Feedback

Who Dresses Anne Murray, Anyway?

Your recent article on the image consultants was interesting, but hardly news in 1986.

Personal management firms SHOULD and HAVE been creating images for their clients since the entertainment industry began. (No doubt some caveman was advised on the proper furs to wear when banging on his primal drums.)

Some managers do a better job than others, that's for certain.

But then there are the cases where perhaps the artist should have just zipped down to Simpsons themselves and ended up looking closer to what their music states. Blatant example: Anne Murray, circa 1986.

We've been told by Ms. Murray that she hates dressing herself, but maybe she should start. Whoever has been selecting her "New Image" should be shot, drawn, quartered, or locked in a dark room listening to "Top Polka Hits." At the recent Grammys, Anne Murray was singing yet another of her "hits," a song based on a well-trained voice and lyrics representing the MOR public Annie relates to (the same people who have made her rich). What does our girl appear in - some stirrup pants and a baggy top that made her look like every average-income, low-energy, zero-imagination clone that pulls a shopping bag home from K-Mart.

It was embarrassing to learn that one of "our people" - a personal manager - bragged about creating this mess.

Lesson learned? When artists select management, they should worry about whether or not that image maker has ever listened to the music or checked on the audience paying for the performance. KNOW THY MAKER, BABY! (And, Anne...give us a chance...we'll do a wardrobe overhaul for you for FREE.)

Madeline Hombert, Vice-President
Michael J. Lang Agency
Calgary, Alberta

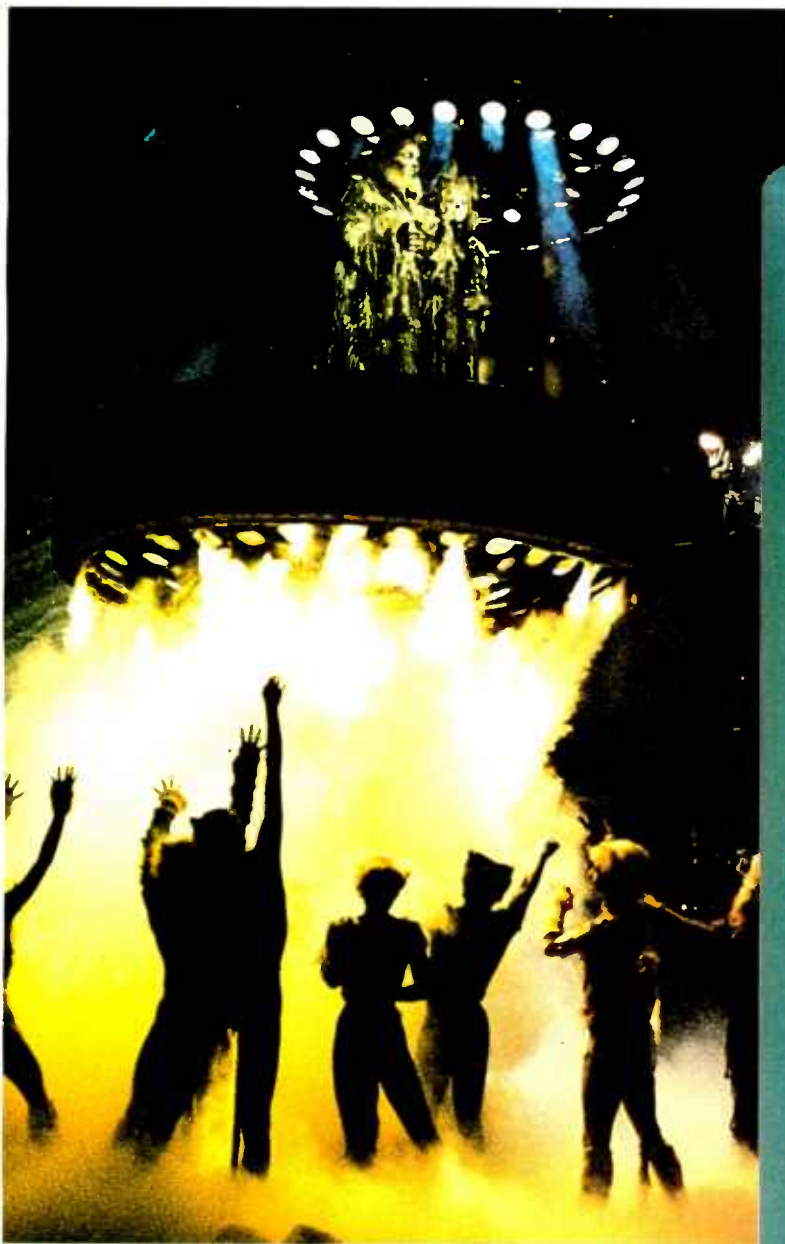


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BY ASHLEY COLLIE
TOM HARRISON
PERRY STERN

Expo '86 vs. Exploit '86: The War Set To Music

The race was on when Mayor Mike Harcourt suggested that Vancouver ought to have a theme song with which to celebrate the city's 100th anniversary in 1986.

Vancouver would be hosting the communications and transportation world's fair called Expo '86 and the entire province was gearing itself up for the tourism and injections of cash and employment that would help to lick B.C.'s crippling depression.

and her becoming Mrs. Randy Bachman (whose BTO provides the musical backing); and rhythm and blues pianist Al Foreman's EP, *Deep In The Heart Of Vancouver*.

The last is Foreman's second release on his Munchkin label and is firmly in the uptempo R&B style for which the diminutive performer has earned a respectable reputation. The title track of this 4 song EP is unabashed in its enthusiasm for Expo and the natural

Chief among Expo's more hateful bi-products is the attitude taken by hotel owners in the low rent district of Vancouver where Expo's main site is situated, who have become overnight entrepreneurs in an attempt to cash in on the additional millions of tourists visiting Vancouver. Earlier this year, Vancouver media was alive with stories of how these businessmen had thrown aged pensioners and welfare recipients out into the

first was "Right To Be Wild," which raised money for and called attention to the trial of B.C.'s Squamish Five. The second, "General Strike," was released in 1983 on the eve of a province-wide strike led by the B.C. Government Employees Union.

"Expo Hurts Everyone," the third instant single, contains DOA's "Billy and The Socreds" - the Creedence Clearwater tune, "Down On The Corner," with a chorus that now reads, "Down on your luck boys and out in the streets, Billy and The Socreds are laughin', throwin' nickels at your feet."

Included on the EP, whose proceeds go to the DERA, is a moving elegy for Olaf Soldheim, "Old Mangled Man," by Stu Leal; "Sha La La La La," a track from Mecca Normal's self-released LP; and "Tyranousaurus Wrexpo" by Montreal's Rhythm Activism.

Co-inciding with the release of "Expo Hurts Everyone" was city hall's announcement that Pete Seeger would give a free concert to raise money for DERA, May 25, at Malkin Bowl in Stanley Park.

Seeger, who was due to play a sold out concert the next day at Expo Theatre, had heard of the controversies surrounding Expo and tried to cancel the Expo date. When he couldn't, Seeger called Mayor Mike Harcourt, who offered the open air theatre in the park.

Co-ordinated by the Vancouver Folk Music Festival, the bill included Seeger with Arlo Guthrie, DOA playing acoustic instruments (to appease park officials who feared a major disturbance otherwise), Bim, Connie Kaldor, the Katari Taiko Japanese drummers, Stu Leal, Bob Bossin and numerous speakers. More than 7,500 people attended, raising \$15,000 on the site.

Tom Harrison



D.O.A.

Suddenly professional and amateur writers alike had a centennial song, and special projects abounded which called upon the talents of West Coast singers and musicians.

The song that ultimately was chosen, "World Within A City," now seems most notable for being the least heard, clearly overshadowed by the non-winners, who, in the spirit of free enterprise and civic pride, went ahead and released their own recordings independently.

Among them is B.C.'s minister of tourism, Claude Richmond, who can be heard playing trumpet on a dixieland number called "There's A Lot To See In B.C."; Denise McCann's 7 inch single, "I Love Vancouver", a loping ballad as subtle as its title, which was written in 1975, long before "World Within A City"

assets of Vancouver and is set to a rollicking New Orleans rhythm. The other 3 songs are flat out blues and rockers culled from Al's days in both the Foreman Young Band and Scrubbaloe Caine.

On view at the Ontario Pavilion at Expo is the Oscar nominated short film, *Rainbow Wars*, a lively light-hearted allegory featuring virtually every character actor in Vancouver. The music for this feature is now available through International Media Distribution on a 22 minute, 12 inch 45.

Composed by David Spear and performed by London's Royal Philharmonica Orchestra, it reflects Spear's experience as a contributor to such films as *Ghostbusters* and is consciously orchestrated to recall the soundtracks of mega-budget sci-fi/adventure films such as *Star Wars* and *Superman*.

streets for the duration of Expo while they renovated their hotels and jacked up their rates by as much as 500 per cent.

Within weeks of their eviction, 3 men were dead: One throwing himself under a moving truck, one jumping out of his re-appropriated apartment, and Olaf Solheim, who, with no place to go, died of exposure.

Working on behalf of the evictees is the Downtown Eastside Residents Association, and living in the downtown eastside are members of DOA. Responding to the DERA's efforts to find housing for the disenfranchised and to appeal to the municipal and provincial governments, DOA went into the recording studio to produce one of their "instant singles." DOA's instant singles are intended as topical commentary on issues that are of the moment. The

Expatriate Montrealer Puts Wheels Under State-of-the-Art Studio

A lot of fuss has been made about the "live" recording of Joe Jackson's latest album *Big World*. Recorded directly onto a 2-track master during a 3 day New York engagement, the record was meant to capture the spontaneity and energy of a live performance while offering the quality of a studio-produced set. To do so required the services of Le Mobile, a complete studio on wheels put together by expatriate Montreal engineer Guy Charbonneau.

The difference between Le Mobile and other remote recording outfits is that Charbonneau set out to, "put wheels under a studio, instead of just putting equipment into a truck." Since 1975 when Le Mobile recorded its first album, by Moe Koffman with Terry Brown producing, the truck has worked on innumerable projects from live radio broadcasts to bi-coastal recording sessions.

Clients have included Rush, Loverboy, Power Station, The Grateful Dead, Lena Horne, and the Montreal Jazz Festival.

While Le Mobile is loaded with state-of-the-art equipment, (including a Neve 8058 32 input console, two Studer A-800 24-track tape decks, a Studer TLS 2000 synchronizer, and two Studer A-810s with SMBFE time codes for video lock up), Charbonneau claims the most valuable equipment on the truck is, "the motor, good Detroit Diesel." The chief advantage of the truck is that a producer, once accustomed to the nuances of the console and other equipment idiosyncrasies, can use it anywhere in North America that his schedule, or the project, dictates. Most of his clients become regular users.

"For the latest Deep Purple record," says Charbonneau who also worked on their comeback album, "we started out in Texas,

and then, because the producer didn't like the place, we moved again, to Vermont. This way a producer can have a lot of different room sounds while still using the same console."

When not actually at the controls, Charbonneau's been called in as a consultant for other mobile studios, and as an engineer for various live recordings and broadcasts.

In 1982 he relocated to Los Angeles to be closer to the heart of the recording industry. Currently he's setting up a facility that will act as both a home base for Le Mobile, as well as providing a production office for his customers there. The truck is used primarily for music (split evenly between live radio and albums) but about 20 per cent of its time is spent on videos and film. Rental rates are comparable to conventional studios in the States (at about \$3000 US per day) but Charbonneau says one shouldn't be intimidated by the price, which is negotiable, or the

reputation. "I tell people to always call, even if it doesn't make sense. Your project might tie in well with another one, or it may be in the right place at the right time."

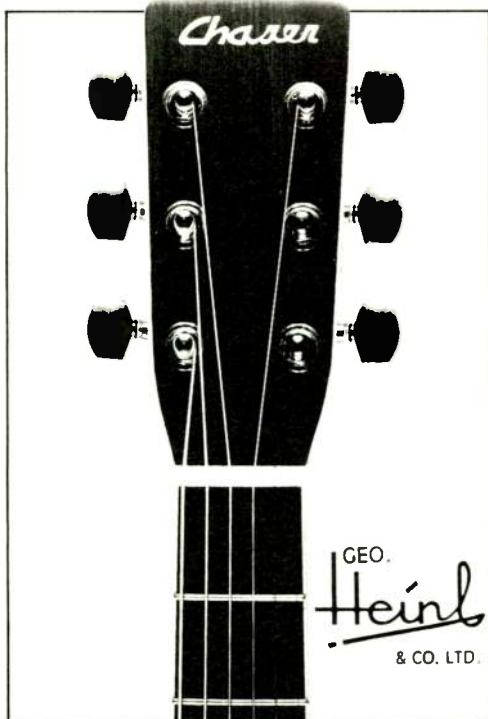
Guy Charbonneau and Le Mobile can be reached by calling (818) 506-8481, or by calling Abe Hoch at (914) 679-7322. There is also a toll-free number in the U.S.: 1-800-MOBILE-8.

PS



Guy Charbonneau

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Trebas Influence Growing In Recording Industry Education

With the addition of its fifth campus, the first outside of Canada, last fall, the Montreal-based Trebas Institute of Recording Arts, confirmed its reputation as the largest institution for music business and recording technology in the world. That Los Angeles, the accepted epicenter of the recording industry, had 'til then, lacked a school with a full program of courses in the music business was indicative of the attitude once held by industry insiders towards "book learnin'".

According to Trebas' founder and Executive Director Dave Leonard that attitude has changed at the highest levels of the industry. Leonard has noted a "major trend" to "hire graduates because of the wide range of studies" that his school, and others, have to offer. While Trebas is the undisputed leader in the field, Leonard is quick to acknowledge other establishments for their roles, and

successes in developing music business education.

The first North American school to offer courses in the business of music was the University of Miami which added Music Merchandising to its Faculty of Music curriculum in 1966. As other universities and colleges in the States did likewise, sometimes as Music courses, sometimes as part of the Business curriculum, a pattern developed that led to the founding of the Music Industry Educators Association (MIEA) in 1979.

The problem with entering a degree program with Music Business electives offered meant that each school might have courses with similar titles but approached from entirely different angles. MIEA, sought to redress the difficulties students had in transferring from one program or school to another. Leonard, who has been both President and Vice President of MIEA (which has since changed its name to the

Music and Entertainment Industry Educators Association), was at its inception establishing Trebas in Montreal.

While other schools might offer survey courses in Music Business in conjunction with a more traditional discipline, Trebas specializes in the practicalities of job training. "We cover not only the music theory," Leonard explains, "but the wholespectrum of the music industry." Courses include Ear Training, Environmental Acoustics, Problem Solving, Recorded Music Distribution and Retailing, and Managing the Studio Organization. Leonard adds that Trebas' two-year program is, "as complete if not more comprehensive than most college courses," at least partly because they don't have to dilute the curriculum with a wide-range or prerequisites and electives.

Because the program is job oriented, Trebas relies primarily on lecturers who are either experienced or are in fact still active

in the music industry. Guest lecturers have included Dr. Fritz Sippl (a developer of the first tape recorders in 1941) who spoke on "Psychoacoustics, Hearing and Recording". Current courses and instructors include "Songwriting and Composition" with award-winning composer Fred Mollin, "Publicity, Public Relations, and Promotions" by former Concert Productions International Publicity head, and *Toronto Sun* columnist Liz Braun, and "A&R Function and Administration" by WEA A&R chief Bob Roper. While Leonard acknowledges that his instructors' "war stories are more exotic in L.A. than Ottawa", there is little difference between campuses.

"Trebas is not reacting to, but anticipating the music industry," Leonard explains. As early as 1980 he initiated courses in Video and Digital Recording before either was widely accepted. The Montreal campus is currently experimenting with a course in

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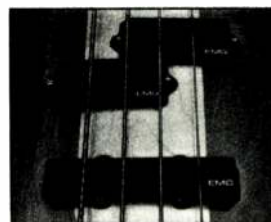
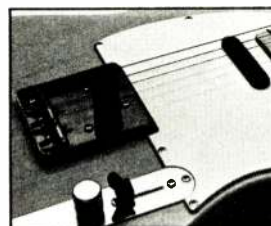
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The cost of attending Trebas (\$4300-5000, depending on campus) might seem steep compared to a year of University, but considering it offers a two - rather than four-year course and comparable training in the US costs \$10,000-11,000, it all evens out in the wash, says Leonard. The Institute is part of the Canadian Student Loan Program (except in Quebec) and qualifying applicants can obtain up to \$3300 a year (Albertans are also eligible for a provincial grant of up to \$2000).

Trebas Institute of Recording Arts is headquartered at 1435 Bleury, #301, Montreal, Quebec, H3A 2H7 (514)845-4141. Campus numbers are: Toronto (416) 966-3066, Ottawa (613)232-7104, Vancouver (604)872-2666, Los Angeles (213)467-6800. **PS**

Mona Coxson Still Taking Care Of Business

Mona Coxson, well-known on these pages for her column "Taking Care of Business" (which ran from 1979-84) and her book *Some Straight Talk About The Music Business*, is now offering a more personal service in her new role as a Music Career Consultant. Spurred on by an ever increasing number of invitations to speak at schools and seminars since her book was published, Mona realized, with her customary humour, that, "there was a market for someone who wasn't out to gouge anyone."

With close to 36 years experience in the music business, including stints as a booking agent, entertainment director for a hotel chain, music publicist, tax consultant for musicians and 6 years teaching at Humber College, Mona has proven an invaluable aid to innumerable people. "With all I've received after 36 years in the business," she offers as an explanation for her

latest career move, "I want to put some back."

Although her clientele ranges from novices to seasoned professionals she finds herself dealing mainly with "beginners and people whose career seems to be on hold." She's helped songwriters find publishers, acted as a sounding board for performers who, "don't know how to promote themselves and need some objective direction," and helped pros out of contractual quagmires by recommending lawyers, accountants and other music business specialists. "There may be people who might be able to offer better advice in certain areas," she explains and adds tenaciously, "but what or who I don't know, I'll find out."

Mona is also very interested in the variety of "alternative careers" in the music business. Noting that not everyone can be a performer or producer, she sees the industry as a "giant network" of opportunities for those willing

to broaden their horizons. It's an attitude born of necessity because, "there are a lot of people who have gone to school to be recording engineers who can't find work."

While fees for a consultation are currently at the self-described "bargain basement" price of \$25 an hour, Mona explains that once she's taken a client "under her wing" there's no amount of time or effort she won't spend helping them out. Consultations are by appointment only, and songwriters/performers should send tapes by mail prior to the first meeting.

Contact: Mona Coxson, 25 Mabelle Ave., Ste. 2615, Toronto, Ont., M9A 4Y1. (416) 233-4700. **PS**

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Billy Newton Davis

LOVE IS A CONTACT
SPORT

CBS Records
Producer: David Bendeth
Studio: Phase One

Though heralded in the press as Canada's Great Black Hope, Billy Newton Davis is quick to describe *Love is a Contact Sport*, as a Pop Album rather than an R&B or Soul Record. Producer David Bendeth, who is also a CBS A&R man, entered the project with what he describes as a "premeditated, relentless attitude to grab the people's ears and drag them with us." To this end, the 2

worked for over a year, mostly on their own or with various synth programmers, to create the bed tracks for what they think of as a "singer's record."

Speaking of himself in the third person, the vocalist explains that, "Billy Newton Davis the actor, or Billy Newton Davis the singer, at one time, had no voice of his own. He'd sing with Sam Cooke's voice, or Lou Rawls'. On this album," he says, lapsing back into the first person, "I come into my own."

Modeled on the lush production of the amazing, though unsuccessful Scritti Politti album, *Cupid and Psyche '85*, Bendeth and Davis worked assiduously on giving depth to the music, while

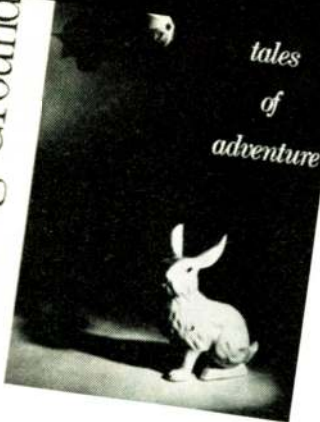
focusing intently on the vocals. In more than a year of pre-production they spent less than 4 weeks in the studio *in toto*. "I'd venture to say," says Bendeth with no small amount of pride, "that we made the cheapest major label record of the year. We could have gone the way of Scritti Politti and spent half a million dollars getting the best musicians and Arif Mardin to produce, but then we saw that they didn't sell. So we went the opposite way and spent no money." Without being specific, he claims the album cost "under \$40,000, mixed, including the 12 inches." That's less than they spent on the video for "Deeper."

"The plan," according to Bendeth, was, "to not let the in-

struments take up all the studio time. It's a singer's record, not a music record. Our idea was to get all the tracks perfect first, then go into the studio, run the tape, lay the track, and let (Billy) spend all the time singing. In fact, "Deeper" is one of 3 tracks we recorded in a single day. The vocal is the original vocal on a demo and the guitar is me showing the guitar player how to play the part. That's the kind of record we set out to make."

PS

Breeding Ground



Breeding Ground

TALES OF ADVENTURE

Fringe Records
Producer: Chris Wardman
Engineer: Paul LaChapelle
Studio: Quest Studios, Oshawa

Breeding Ground's *Tales of Adventure* offers a number of pleasant surprises to the listener, the first of which is the inclusion of their 12-inch single "Reunion," a hit on the college charts of 1983. Guitarist Hugh Gladish explains the interim between releases as the result of a futile effort to get signed by a major. "While they all thought that the new material was more commercial and had a brighter sound than what they'd expected, they still didn't pick us up." That was last summer. In January of this year Gladish and producer Chris Wardman polished up the final mix and the finished product was put into the capable hands of the people at Fringe.

The other "surprises" (unless you're surprised by the quality

and diversity of the record's 6 songs) are 2 outstanding guest performances. The first is in the way of the keyboard stylings of Jason Sniderman. "We gave him a tape of what we'd recorded," Gladish says, "and he came in one night for 2 or 3 hours, putting down parts for all 6 songs." There was a grand piano standing unused under a sheet where Sniderman did his bit, and, once they discovered it was in perfect tune, they miked it up and recorded the solo for "Epic."

The other "guest" performance on the album is by the incomparable Molly Johnson of Alta Moda - certainly one of Canada's untapped resources. She sings soaring back-up vocals on the slightly evangelical "Happy Now I Know." A former schoolmate of

Gladish and singer John Shirreff, Johnson was invited to sing on the original demo of the song, written, according to Gladish, as a lark one sodden evening. The song had been a staple of the band's live set, initially as an encore, but, Gladish says, "People caught on to the song and the reaction to it was stronger than anything else we'd written."

Gladish, a guitar aficionado, used only 3 of them in the recording: a Yamaha 12-string ("I put a Neumann mike in front of it and played through the songs using subtle flanging and chorusing and some longer delays."), a '61 Strat ("my baby"), and a '66 Telecaster. "I'm a real nut for old Fenders," he explains.

PS

Various Artists

BIRTHDAY PRESENT

Stony Plain Records

For the past 10 years, Stony Plain Records has been a beacon in the night among Western Canadian independent record labels.

It has survived, which is the main point, but, until Network's recent signing with Capitol, Stony Plain was the only indie with major distribution. Which is no small feat for a label that specializes in combing the fringes of country, blues, deep roots music and misfit songwriters - music that basical-

ly reflects the taste of Stony Plain's one man operator: Holger Petersen.

Petersen, then, is absolutely justified in tooting his own party favour with *Birthday Present*, subtitled the 10th Anniversary Stony Plain Sampler, which is being sold at a budget price as a gift to the consumer, and which naturally was compiled by Petersen himself.

Says Petersen of the 2 record set's 108 minutes presenting 35 artists who make up the label's 95 album catalogue, "I think the record is a combination of both what reflects Stony Plain and the artist best. We also chose special

tracks such as Roomful Of Blues' "The Last Time" because it has Kim Wilson of the Fabulous Thunderbirds singing lead and the Johnny Copeland track ("When The Rain Starts Falling") with Stevie Ray Vaughan on guitar.

"I hope by now that Stony Plain has an identity. That's part of the reason for the 10th Anniversary album - to reinforce that identity, that product identification.

"We have small pockets of support for our releases," Petersen continues, pointing out that the label's biggest seller, Ricky Skaggs' *Sweet Tempta-*

tion, has sales of 20,000. "They're mainly record stores that service the knowledgeable. Our records tend to be for people who are interested in music. I think there is a level of excellence to all our records that they recognize."

Birthday Present is graced by a self-effacing history and honest tribute by writer Richard Flohil, which traces Hoger's beginnings from radio show host (playing much the same type of music contained on the sampler) and novice producer to launching Stony Plain with country/folkie Paul Hann.

Tom Harrison

Michael Hart

TRUE

Red River

Produced by: Roy Salmond with Michael Hart

Engineer: Don Raymus

Studio: Profile

Michael Hart knows exactly what he would do for his second album, but it took 9 months gestation in the studio while recording his first to make that discovery.

In this respect, the Vancouver singer-writer is like many who experience the recording studio for the first time. His situation was complicated, however, by the fact that Michael is a Christian. Striking that balance between the sacred and secular - especially in an album aimed at a

mainstream market - proved difficult to resolve.

"We didn't know how to relieve that tension," says Hart. "Finally Mike (Mulder, owner of River Records which signed Michael as True neared completion in May 1985) and I reached a point where we were pleased with the material and accepted it as it was.

"I didn't intend it to be a gospel album. People have said to me, 'It certainly has inspirational content...' Well, I happen to be a Christian so my faith is going to spill over. But I don't think of it as Christian music, whatever that might be."

Recording began in October 1984 and proceeded to June '85 at Profile, a 24 track studio, with Roy Salmond (himself a Christian artist and formerly part of a duo with Mulder) producing.

Hart raised the money for the LP as he went along. Likewise, arranging and production ideas also went through changes as the months passed. Present on the LP is the Idle Eyes rhythm section of Miles Hill and Phil Robertson with prominent session players Dave Pickell, Brett Wade and Bill Runge. The album works best with such songs as "Beachcomber" or "Blackbeard's Gold" or "Pete Was A Fisherman", where the narrative style of lyricist Roger Koe places Hart firmly in a laid back South Seas West Coast environment similar to that of Jimmy Buffett, Christopher Cross or Pablo Cruise. These songs also provide the broadest possible metaphor for Hart's Christian beliefs.

Otherwise, as Michael Hart is first to admit, he is an artist still in

search of his ideal production style.

"Working over 9 months we did grow - Roy and myself and the engineer. The musicians' approaches changed as the songs were recorded and shifted during this time period from a folk to an electric base. I feel good about that album as a first shot but if I were to go back into the studio I would do something miles apart. There'd be a fatter sound, with a band, something more contemporary."

TH

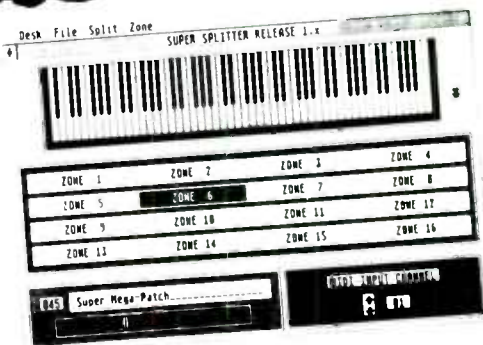
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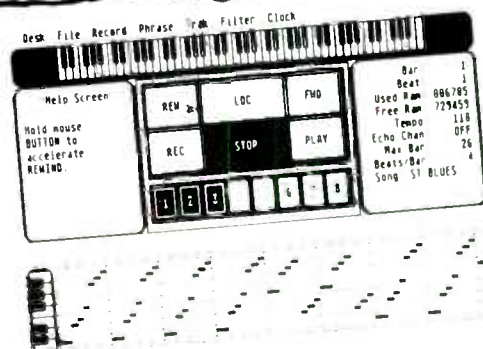


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Rhythm Mission

WILD MOOD SWINGS

Mo Da Mu
Produced by: Rhythm Mission
Engineer: Dave Ogilvie, Dale Penner, Johnny Q
Mixed by: Ron Obvious
Studio: Mushroom, Crevice
Tool Clean Sound

Although it was recorded a year ago, before several personnel changes that have made a difference in the instrumental emphasis of the band, *Wild Mood Swings* illustrates the Rhythm Mission motto.

"To get global, you have to think local," declares singer and sax-player Dennis Mills. It is the firm belief of Mills and co-founder Scott Harding that global awareness begins at home.

"Or, as Scott would say, 'Everybody is a local band somewhere,'" says Mills.

"Even King Sunny Ade," Scott Harding advises. "We're involved in the pan-continental, inter-global network."

Hmmm...Rock, afrobeat, swing, funk and occasional freeform brawling are married to Dennis Mills' life-affirming lyrics to make Rhythm Mission's *Wild Mood Swings* the 16th release for Vancouver's independent Mo Da Mu label.

The band was formed in 1981 with Mills, Harding and the bass-drums combination of the 2 Warrens: Hunter and Ash. Gigs, sidelines, a break-up and personnel upheavals eventually led to the present line-up, which has Niko (late of the Beverly Sisters) on keyboards. When the band went into the studio at the beginning of 1985, Andy Graffiti was percussionist and Lee

Kelsey (now in Toronto, the city) played keyboards.

The LP's basic tracks were recorded live off the floor in a single evening at Mushroom. Consequently what you hear is what the band was like in clubs in 1985. All but "Donkey Beret" and "Hip Alone" were wrapped in one take with "Hip Alone" being a second take while the band preferred "Donkey Beret's" first take of the 2 that were recorded.

To raise the \$4,200 it cost to produce and press this likable hipster metal-edged Afro-jazz-funk workout, the band sold advance orders, promising autographs and posters in the bargain.

There is little more to know about Rhythm Mission except that they are offering an invitation rather than throwing down a challenge.

"We want the band to have as



broad a musical base as possible and let people make up their own minds," says Harding.

"Like George Clinton says," Mills adds, volunteering the motto of the lord of funkadelia, "Free your ass and your mind will follow."

TH

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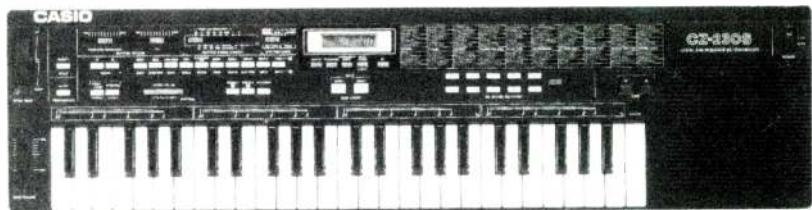
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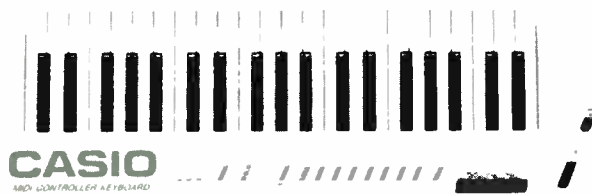
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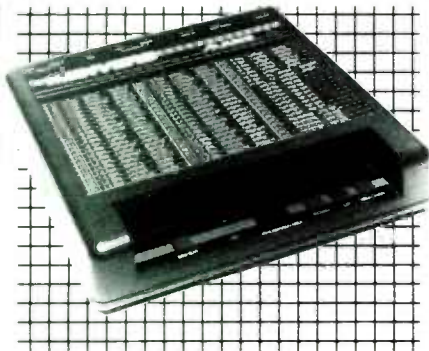
Product Report

Alesis MIDIVERB

BY BENJAMIN RUSSELL

Who would have believed it? MIDI control and 63 programs of stereo reverb including gates and reverse gates with a maximum reverb time of 20 seconds, all for under \$800. Incredible you say. Not so long ago, when the MIDIVERB was just a twinkle in the eye of the R&D department, we would have agreed, but now we're forced to believe the evidence of our eyes and ears.

Alesis is a company from the good ole US of A who have arisen to try and win back the flag of electronic domination, at least in the realm of affordable digital reverb. With the MIDIVERB, we'd have to say they have a good shot at it.



Disguised in a small black box only half the size of a regular rack unit, the MIDIVERB has a minimum of controls for you to fool with. As a matter of fact, you could play games with your friends by not telling them what's in the box - let them guess. The back panel has a socket to plug in the supplied power adaptor, MIDI in and through jacks, a mix control (reverb/direct), and stereo ins and outs (RCA jacks). In a sort of cutaway in the front, there are 4 buttons to select programs/MIDI channel, and to bypass the effect. Levels are monitored by 2 LEDs (green says you have enough juice to run the unit - red says too much) and a 2 digit LED for program/MIDI channel number.

Of course, there are limitations inherent in a device of this sort: you can't change the presets; input level must be

set before it gets to the unit; you might need a preamp to plug in your guitar or whatever. But these are far outweighed by the fact that you get pretty much everything you need in the way of reverb at a cost that would allow you to think of buying 2 units instead of 1 of its higher priced brethren. Specs are competitive: 20Hz - 10kHz frequency response; 80dB dynamic range. But how does it sound, you ask? In a word, good, and because the internal circuitry has fewer variables to deal with, it's very fast at changing presets on the fly so you need a minimum of time to get from "forward," to "reverse."

So there you have it. All those other guys had better watch out - Alesis is intent on stealing some of their thunder. Come to think of it, they already have!

Yamaha Digital Multi-Effects: Rev 7 and SPX90

BY BENJAMIN RUSSELL

Already well established in the music field, manufacturing excellent instruments ranging from classical guitars and grand pianos to the modern classic DX series of synthesizers, Yamaha has made inroads into the realm of effects processors. The REV 7 has been out for some time and may be seen on stages and in studios everywhere while the new kid on the block, the SPX90 promises to be the DX 7 of signal processors.

In some ways it's possible to compare the 2 devices: both offer a wide variety of reverb, gated reverb, delay and modulation effects; each have 30 presets and 60 user slots for your own programs; both have a frequency response of 20 Hz-12 kHz. MIDI control is common, and the units share an internal design principle utilising preset algorithms with certain user definable parameters. Generally, where the REV 7 and SPX90 cover the

same ground (e.g. reverb) the REV 7 could be seen as the heavyweight with more user controllable parameters, aimed more at the pro audio market. However, the SPX90 does some nifty things the REV 7 can't.

Let's look at the REV 7 first. It is 2 rack units high with a formidable looking front panel (not as complex as it appears). Left to right we have a power switch, a mono-stereo button (to select your operating mode), an input level pot, a 3 band semi parametric EQ section, above that we have an 8 segment input level LED bar graph meter, a 2 digit LED and a backlit 32 character liquid crystal display showing program numbers, names, and parameter values. Next there are 36 soft touch buttons used to select and modify programs/parameters, mute the effect, control MIDI, etc.

The back panel has balanced stereo ins and outs with a choice of XLR or phone jacks. Of course we find MIDI (in, thru, and there is an 8 pin DIN jack to connect the remote control unit which comes with the REV 7. While we're on the subject of MIDI, the REV 7 responds to patch changes on any of the 16 channels or it can operate in omni mode, receiving information coming in on any channel. A register may be set allowing internal patch numbers to be paired with external numbers so that, for instance, you could hit Program #12 on your synth, automatically changing the REV 7 patch to #86 - very useful for setting just the right effect for each sound. On the other hand, you could sync a sequencer to tape and automate the reverb part of your mix-down by having a big hall effect on the bridge and a flanged reverb on the chorus.

There are 4 ways to choose programs: the numeric keypad, the \pm keys, direct recall keys (used to access the 30 presets and the first 7 user programs), or remote control (the unit works exactly the same as the direct recall keys). Once you've chosen your patch you may want to modify it; choose a parameter (up to 7 per preset type) by means of the parameter keys, and use the \pm keys or

Product Report

the numeric keypad to change the value. To store your new program press the memory key, choose your slot with the numeric keys and hit the store button. Before long, you'll find it's a snap.

User modifiable parameters are different for the various presets. For example, with the reverb type you can alter the Reverb time (how long the Reverb lasts), Initial Delay (how long before the onset of reverb), 1st Reflection delay and level (a signal centered in the stereo spectrum used to give an impression of a hall or which can be used to "double track" an instrument), High and Low Reverb Times and Diffusion (allowing the simulation of different sorts of environment having more or less corners and sound absorbing surfaces). A Modulation preset has different parameters such as Modulation depth and frequency.

Turning to the SPX90 we find its smaller (1 rack unit high) and in its case the front panel is deceptively simple: a power switch, input level pot, 7 segment input level meter, similar LED and LCD display for program names, numbers and values, 11 buttons and 2 footswitch jacks: one to bypass the unit, the other to either step through a range of program memories or trigger certain effects.

You'll notice a difference on the back panel too: unbalanced phone jacks for input (mono) and output (stereo). In and out are separately switchable between -20 and +4dBm line levels. This unit is obviously aimed at a wider market of live and home studio applications. Here we find the same MIDI and remote control jacks as the REV 7 though we should point out that the remote control unit is optional with the SPX90.

Being newer, it's not surprising to find a couple of interface capabilities which aren't on the REV 7. The SPX90 can remember 4 different registers of internal/external MIDI program number pairings so you could have bank 1 for use with your DX 7, bank 2 for your second synth and so on. Via footswitch you can step through your programs and you can set the range to loop from, say Patch #5-#30 after which it will return to #5 again the next time you hit the switch.

The SPX90 has most of the same effects as the REV 7 although there is less flexibility in terms of the number of parameters you can control for these presets. However, this unit has quite a few surprises in store: it can function as a harmonizer, a sampler, a noise gate, a compressor (triggerable via MIDI), a real parametric EQ, and there are programs allowing you to automatically pan your signal in the mix from left to right or whatever. It's hard to believe that one little box can do so much!

Let's get to the nitty gritty. Both the REV 7 and SPX90 sound great, aren't hard to use, and they can help you get the contemporary sounds you need to compete in today's music world. While not capable of as many different types of effects, the REV 7 is definitely geared to the pro operating environment, while the SPX90 could find a home almost anywhere you need to take it.

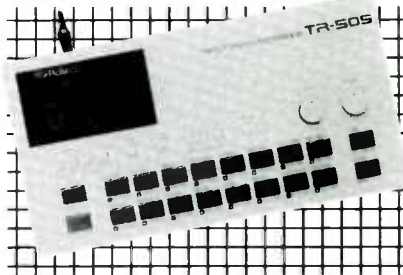
You know, it would be easy to become jaded with all the new gear becoming available. What's the big deal about a couple more new effects? The fact is that if you look at it in terms of what you can do with a small budget now compared to just a year ago, it's downright exciting! Keep it up, Yamaha.

Roland TR-505 Digital Drum Machine

BY BENJAMIN RUSSELL

Of late, the trend in the drum box market has been to introduce 2 machines - one with normal kit sounds, and the other with more exotic Latin percussion. Roland seems to have one-upped the competition with its new TR-505 which has both in one unit at less than the cost of 2. It was launched this spring along with about 600 other new Roland products (an exaggeration we know, but not by much - this company has a huge R&D department which just loves to inundate us with gear!).

The 505 is small (about 12"x 7"x 1 3/4"), wedge-shaped, with an LCD display in the upper left corner. Everyone we showed it to was favourably impressed by its layout: light beige with volume/tempo pots and 11 function keys in the same colour, and 20 keys of a darker shade which act as drum buttons, numeric keypad, and do various other jobs. Roland gets high marks for aesthetics on this one.



There are actually 16 sounds on board: kick, snare, 3 toms, rim shot, open and closed hi-hat, crash and ride cymbals, hand claps, high and low cowbells, high and low congas, and timbale (there's also an accent you can program for dynamics). The sounds are uniformly excellent, clear and punchy. If you are familiar with the 505's big brother, the TR-707, the sounds are very similar in quality. We particularly liked the congas - a little higher pitched than normal falling into a range somewhere between the usual conga and bongo.

If you've ever used the Roland system of rhythm programming, you won't lose any time getting accustomed to the 505. The display, while it doesn't show every beat of each instrument simultaneously (as does the 707), is very instructive and once you're familiar with it, you can really see what's going on. The machine comes with 48 one bar patterns onboard in ROM (i.e. you can't erase them) and there's room in memory for 48 more you can program yourself by altering the presets or starting from scratch. Programming may be done in step or real time. Patterns may be copied from one location to another and chained for longer sequences. "Track" mode allows you up to 6 songs in memory with a total of 423 bars between them.

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BY CANADIAN MUSICIAN

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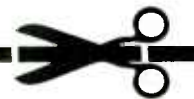
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to harness the runaway creativity the band is capable of.

"It was crazy sometimes - Luba would be on the other side of the glass in the studio doing the vocals and she would be changing the lyrics and re-writing them as the final take was going down on tape," recalls Pierre. "And there was no way we had time to get too technical when she was singing, like, she is so spontaneous, we would just put her in the room and set up the mic and let her go.

Sometimes we'd tell her, 'Don't move so much Luba,' because she's so into it and she'd be going like this around the mic (he mimics Luba singing) - you have to be fast to catch her!"

Listening to the album it's immediately evident that technology plays a big role in the sound - sampling is everywhere. We wondered how the high tech world affects the band's approach. "I stick to the creative side, writing the songs," Luba told us. "I leave the technical side to the guys - the Emulators, drum machines, computers, and God knows what else! Sometimes I miss doing a simple acoustic song but I think we keep everything in balance, keep everything

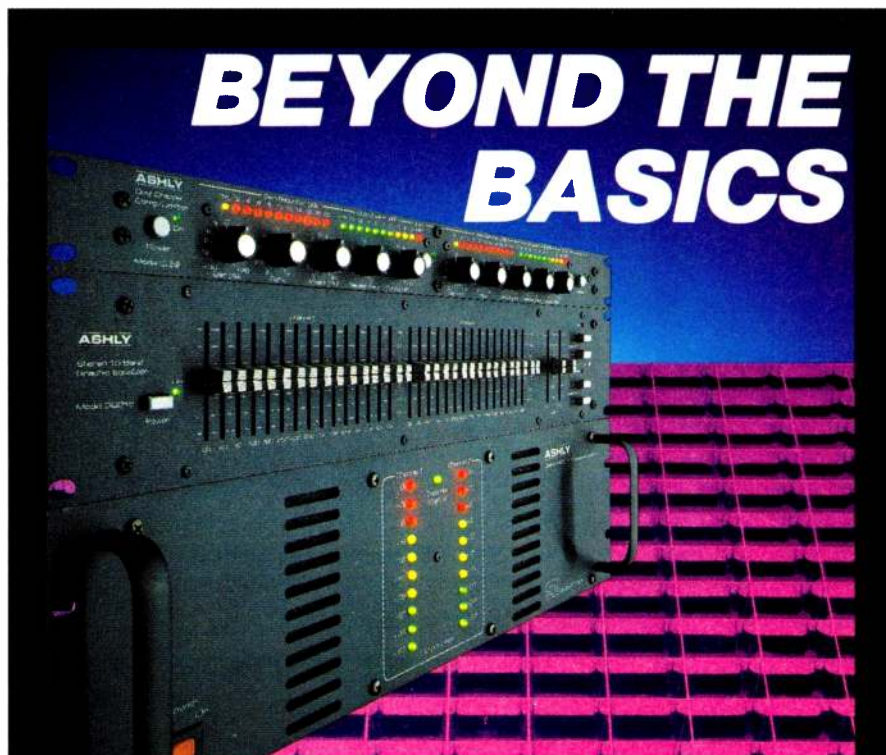
in its place." And it's not as though she knows nothing of the technology, "I sort of got to know the Emulator on 'Between the Earth and Sky'. We sampled my voice and I played it on the keyboard. It was fun. I'm not so intimidated by all that stuff as I used to be."

Pierre gave us more details. "While we were cutting the tracks, it was all live playing because it's so emotional. 'Between the Earth and Sky' was very technical but for the rest of the record we used drums and when we used a drum machine it was for a hypnotic beat or crazy stuff. Peter is a hell of a drummer - he can cut any track, anything he wants, there's no doubt. It was for special noises like in 'Take It Like A Woman', the bass drum in the intro is a soccer ball and the snare is a door slamming that we had put in the Emulator. The high hat is breaking glass and the open high hat is reverse breaking glass. We went crazy but those were tricks we were thinking of at the demo, you know. We sampled all those noises together with Peter. We were going nuts knocking pipes together and knocking them on wood. But there's a lot of subtle stuff too. Sampling can be used very artistically."

The excitement of the creative process in the studio is evident in his voice as Bazinet describes the use of a vocoder on "Strength In Numbers". "We used the DVP-1 - it's the vocoder from Korg, the new one - and Daniel Barbe (who played keyboards on the album) would do all the chording and Luba would just go for it when she felt like it. She was hiding in between the racks of processors in the studio, not to have too much leakage, you know. She was in the control room and that was all live, all those effects (he demonstrates "aah aah") and we were saying, 'Let loose, Luba, go for it, do it!' On this album we did a lot of work with her voice, using it as an instrument."

What about the songs themselves we asked, how did they come about? Luba answered, "When we first started, we used to collaborate on writing but it was kind of a pressure on the guys. Now it's up to me and I think they're happier that way. It's harder on me though! It's not something that comes naturally - like singing - I have to work very hard at it. There's no formula, I just lock myself away in my bedroom, pick up a guitar and see what I come up with. The best songs seem to come under extreme pressure, like when we're in the studio and I have to deliver. It's good and bad though, 'cause I end up ripping out hair, but it works."

According to Bazinet, it was a band effort to put everything together. "It would usually start with me and Luba and Peter working out the basic ideas, and then we'd give a rough mix on a little Fostex 4-track cassette, and while we were working on something else, Mark and Michael would go off and put down some ideas for



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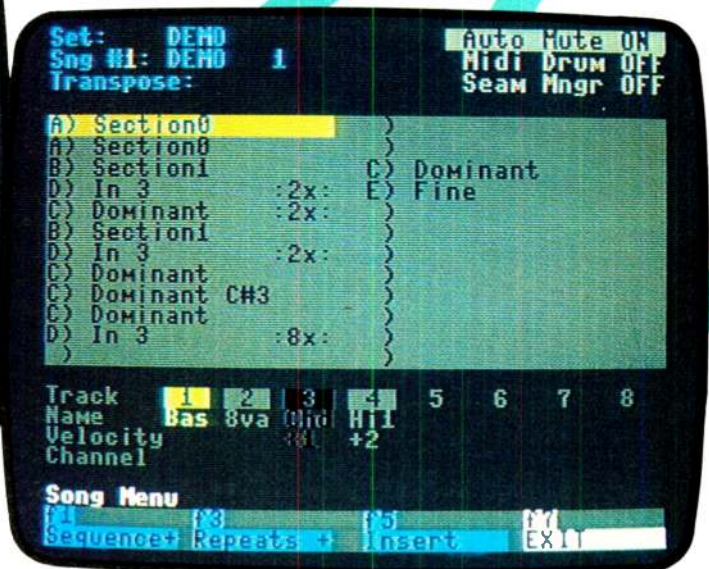
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LUBA

their parts. They would bring them back to me and I'd say, 'Yeah, that's great, go with that,' and they would go back and develop it farther and it was like a lot of little clinics in different rooms. It had to be that way to control the traffic because there were just so many ideas."

"Innocent" is an example of how the creative processes worked on the album. Luba was off writing on her own while the band and Pierre were in the trenches in the studio. She knew she had to come up

with a tune but it wasn't coming: "I kept at it all day - nothing. Then finally about 4 p.m. something clicked and I had it."

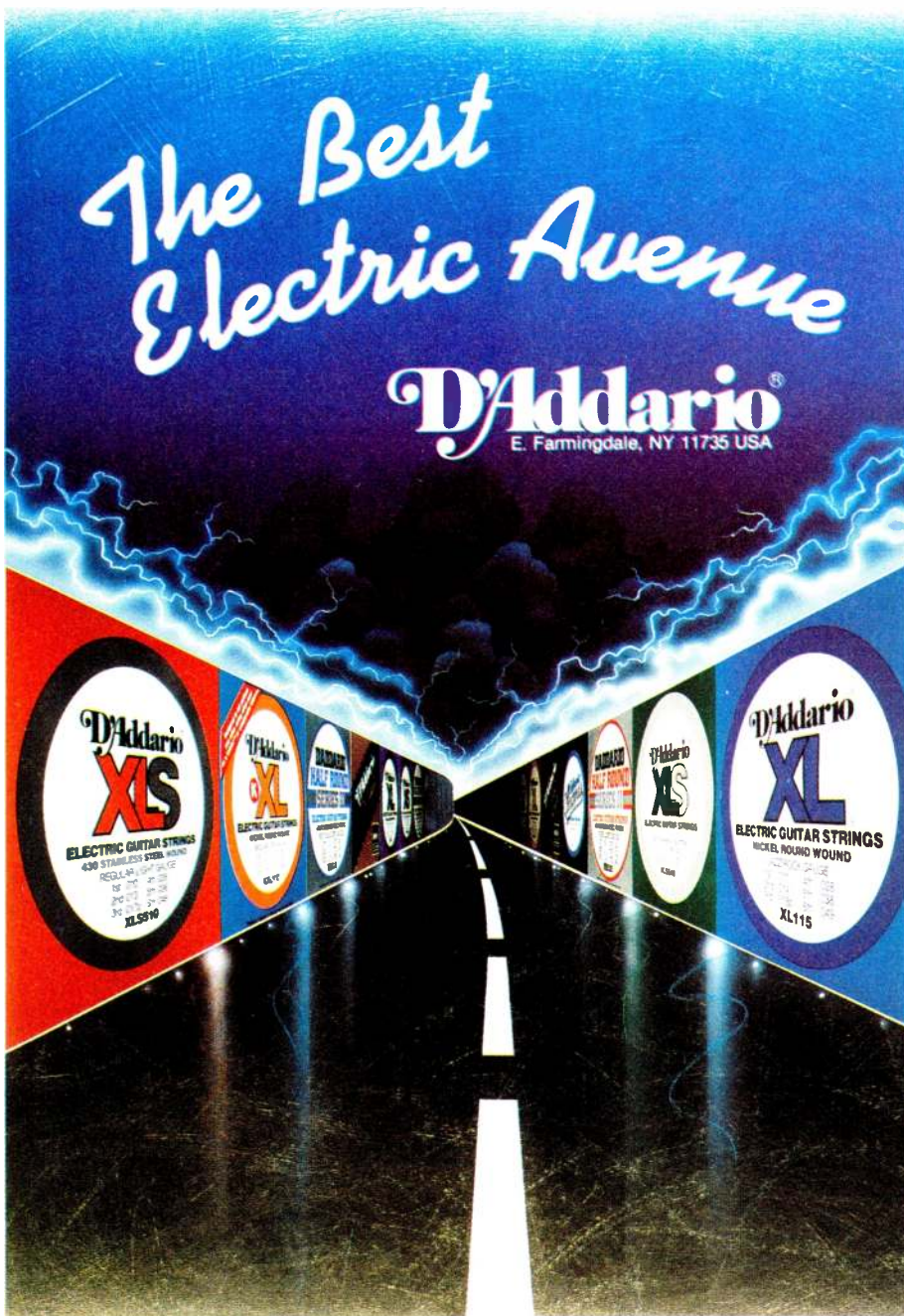
Bazinet picks up the story, "She came running into the studio with the song and we put down what we were working on, listened to her rough chording on the guitar. Then we all got involved, pitching ideas for guitar, drums, bass, keyboards. It was all so fast. The band cut the tracks and Luba got the vocals down first time. We had to punch her in at the bridge, but it was straight through to the end. It was magic. What you hear on the record is what we did that night. We mixed it later and did a couple of overdubs, but that was it."

This spontaneity could also cause problems sometimes. Bazinet: "Luba puts everything into it all the time, and sometimes, if she did a vocal on the demo, and it was great, she was very unhappy to redo it. I mean, to recapture her own vibe, it's not easy and it's not as creative. On "Even In The Darkest Moments" she just refused to do it again - we all agreed, the vocal on the demo was too good so we lifted the vocal from the demo and put it on the tracks we recorded at Morin Heights. It's not easy to do, but Paul Northfield is an amazing technician - we had to listen to the bass drum - luckily the two versions were the same tempo, but the demo was cut live and there were slight tempo variations. Paul had to listen to the track and keep punching to keep the vocals in time with the new track. We could never have done it if we weren't in Le Studio where we could lock the two 24-track machines together with SMPTE."

Morin Heights was an inspiration in more ways than one. "There's a lot of history there," Luba told us. "I was exploring and I found a little scoll in a vase, a kind of secret message. It said, 'If you find this, sign your name and put it back.' There were all these famous people's signatures, Sting and Bowie, and I figured, why not - I'm in good company, and I signed it too and put it back in the vase! The whole time we were there, I kept thinking about all the other people who'd been there before, walking in the same places, using the same mics, sleeping in the same beds. It was kind of like a dream."

We asked how this record would translate in the live performances. Would there be a lot of sequencing and so on? "You try to get the same feeling and sounds live, but you never can exactly. There won't be much sequencing except for 'Between the Earth and Sky' - our 'studio' song. We're starting the show with it, playing live with the tape. We've bought our own Emulator so we'll be able to use all those sounds from the record and we have a new keyboard player, Michel Corriveau who joined us in time to come to England for the 'How Many' video. The Sherwoods who sang backing vocals on the album are coming along, so it's going to be a lot of fun."

So what are the plans for world domination? Luba: "We don't have a specific strategy - we just want to make it on the strength of the music. We'll keep doing what we've been doing, making the best of our opportunities as they come up. We're going to keep on being true to ourselves. People see through you if you're not. It may take a little longer to get there, but we love to record and play together. We're kind of like a family. Sure, we get on each other's nerves sometimes, what family doesn't? But we're growing and learning all the time." □



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5440 WITHOUT A FIGHT

BY TOM HARRISON

The turning point in 54-40's ritual dance with Warner Brothers arrived when the label's 2 A&R men stepped up to the door of L.A.'s Club Lingerie to find that they were unable to get in.

On this November night, 54-40 was inside, performing its rich, sonorous guitar-rock for a capacity 400 persons, oblivious to the difficulties of Kevin Lafey and Felix Chamberlain, the 2 A&R men who now had resolved to catch a set by the group one way or another even if it meant flying to Vancouver, 54-40's hometown.

Which is exactly what they did in January.

"Their entire week afterwards was spent going around Warner's saying 'We want to sign these guys,'" says 54-40's Neil Osborne fondly.

By that time Neil and 54-40's managers, Keith Porteous and Allen Moy, had been invited in December to schlep around the Burbank HQ of Warner's where Neil stepped into the office of label president Lenny Waronker.

"Meeting him was more for my benefit than anything else, so that the label would know us and our music," Neil states. "Dave Jerden (re-mix engineer on the band's LP) was with us and Jerden had fallen in love with the band. We became really close and the label could see that, so that gave Kevin and Felix more courage.

"Ultimately we were satisfied that we had the company's attention, respect and interest. Policies were outlined and understandings were reached."

Despite this, 54-40 did not sign with Warner-Reprise until March 29 at the warehouse/office of Gangland Artists, the band's Vancouver management company.

It is a contract which calls for a guaranteed 2 albums and is a milestone in the course of a band that formed in 1981 and completed 3 prior recordings, 3 tours of Western Canada and 6 West

Coast tours to Los Angeles. But it is only a milestone.

"I wanted the contract solely to be able to have the security to make more records," is Neil's attitude. "A lot of bands think that the record contract is IT. But once they've got IT, what is IT? What do you have?"

When Neil Osborne and Brad Merritt got the original band together it immediately went into the studio to record 4 tracks for the local compilation, *Things Are Still Coming Ashore*. That project introduced the band to Moy and Porteous and the co-operative philosophy of the independent Mo Da Mu label, for which 54-40 became a cornerstone.

Selections became 54-40's first proper release, a 6 song EP produced, overdubbed and mixed by Brad and Neil in a marathon session. *Selections* was big on syncopated rhythm a la Gang Of Four, atmosphere and an apparently wilful obliqueness, which actually was the result of the group's inexperience in the studio.

As early as 1982, however, 54-40 had discerned what it had to do in order to continue developing.

"If you press 1,000 records you can only sell 1,000 records," Neil declares. "Our attitude was, damn it, we'll find those 1,000 people."

"Our motto," says Brad, "is, 'You live by the local scene, you die by the local scene.' We've always tended to flow within it and without it."

"Touring breathes new life into your purpose," adds Neil. "It makes you feel legitimate."

With Mo Da Mu's resources and experience with reaching the indie communities in Canada and the U.S., 54-40 launched itself at American college radio and booked itself into underground, alternative and showcase clubs on the West Coast. During those months it also recorded its first LP, *Set The Fire*, with a now solid line-up of Darryl Neudorf on drums and Phil Comparelli on second

guitar and trumpet.

Released in 1984, *Set The Fire* still accented rhythm arrangements but brought the group's vocals closer to the front of the mix and prominently featured the interweaving textures of the 2 guitarists. Its release co-incided with an awakening interest in guitar and roots rock and brought American A&R men out of the discos to check out 54-40.

"We were one of the first bands, believe it or not, which was not afraid to say, 'We're a rock band,'" Neil claims. "Because for a long time that was not cool."

"Not politically correct," Phil mutters.

On the fourth tour to Los Angeles, 54-40 prepared to tackle the U.S. music industry.

"We didn't know what was going to happen in L.A.," recalls Neil. "We went in there with 'our shields up' and armed not to be blown away. Instead, the attention was on us. We discovered that it doesn't take anything to get a record deal. First of all, it costs them (A&R men) nothing to listen to you.

"With us, our deal depended on one guy beating his head in and another guy literally putting his job at stake. Now they're glad they did."

Several labels made overtures to the band, but all eventually faded away as Warner-Reprise took the initiative. The 54-40 Felix and Kevin discovered already had recorded what would be its major label debut and were undergoing a personnel change and re-think.

"We were down in L.A.," Phil remembers. "*Set The Fire* was out and we had written some of the songs for the next album. The new songs had developed in a natural way, but we asked ourselves, 'What do we want to do here?' The answer was, 'Simplify.'"

The band's gradual change in direction to a coarsely spun but luxuriously melodic guitar-rock clashed with the aspirations of drummer Darryl Neudorf who eventually left the band only weeks



prior to the tour which took 54-40 to Club Lingerie. Darryl's last minute replacement was Matt Johnson, formerly of French Letters, whose hard, uncomplicated style perfectly suits the group's new material.

"That was potentially the worst time for the band," says Neil recalling Darryl's departure. "We hadn't had a record out in some time, there were no gigs, no money, and people were beginning to write us off. Then Matt joined us and we went down to the States on a shoestring. That was our lowest point, but I guess we had to get to that to find the light at the end."

Matt came to 54-40 in time to record one song on the LP, whose 10 tracks the band had been working on at Mushroom Studios with engineer Dave Ogilvie since March 1985.

Dave "Rave" Ogilvie is a young engineer who has made his reputation quickly through his impressive work with 54-40, Skinny Puppy and other bands arising from the Vancouver underground. He engineered *Set The Fire* and did live sound for the band in the intervening months before it decided to go back into Mushroom. He and Neil share co-production credits on the self-titled Warner Reprise LP.

"Originally we had a basic idea and tried to follow that plan," explains Neil. 54-40 did its pre-production at Bedrock, the 8 track demo studio operated by M.T. Vessels, a Vancouver group in which Neil's brother Dave plays keyboards.

"We wanted good feels, good vocals and million dollar guitar sounds. Dave finished the original LP as engineer, co-

producer and mixer of the finished product according to our budget. But Felix told us that it was not adequate for a major label release. I disagreed and said, 'I'm not waiting another fucking year to make another record! We reached a compromise and agreed to re-mix it.'"

Through Felix Chamberlain, Neil and the band were introduced to re-mix specialist Dave Jerden. Jerden's credentials include work with Eno, Talking Heads, Tom Verlaine and the latest Rolling Stones LP, *Dirty Work*. A self-proclaimed defender of music against record companies, when Jerden finished with the Stones he found himself swamped in demo tapes and offers of work. It was the freshness of 54-40's lying-in-state LP that perked him up.

"He said he liked what he'd heard of Dave's recording - it had good sounds, good ideas and was well laid out," Neil says. Mixing one song a day at Post Logic, a post production film studio at the RCA Building in Hollywood, Jerden and Osborne forged a close friendship.

"I was astonished to see and hear how he would place things like drums. He knew where to place something that made it new and he knew just where to put accents."

"You said he was a wild man with digital delay," Phil interrupts.

"You've got to understand that 're-mix' is a non-word," Neil continues. "He simply takes a mix and just does another mix. But he is a real master of the DDLs though. He got that from Eno. Jerden says that Eno can hear delay to the millisecond, so to work with Eno he had to get his shit together. DDL was used mainly

for layering and overlaying of sounds."

When the re-mix was presented to Waronker, the Warner-Reprise prez thought the band had re-recorded the LP. If anything, what Jerden had done was to enhance 54-40's range of moods and emotions in songs such as "Baby Ran," "I Go Blind" or "Take My Hand" while underlining that characteristic which always has been essential to the band: Feel.

"That was one thing I noticed immediately with this band," says Matt. "Feel is so important. There is always a certain groove, a certain feel."

"Basically Matt fits in because of a natural thing between him and what we're trying to do as a band," Neil explains further. "We're reaching new levels, together, of consciousness of the music, which helps us project what we're trying to do live."

"When was it we played the Anti Club in L.A.?" Phil asks. "October, '85? Well, at the Anti-Club each song felt like a new experience. It was wild. I'd never felt anything like it and I began to understand what it was we were doing."

"We have that Canadian rock band sound," Neil adds, sounding puzzled. "It's there. I don't know what it is, but it's there."

It is there, a Canadian sound by a Canadian band that couldn't get a deal in Canada. And now a U.S. label has 54-40 and got it without a fight. □

CANADIAN MUSICIANS

“Canada pays the bills and the rest of the world is gravy.”



BY JONATHAN GROSS

Billie Idol once said that the question he heard most from journalists was, “Well, what are you going to do with all the money?” This was true even in the earliest days of Generation X when Idol could barely afford peroxide for his hair.

“People were always shocked when I told them there wasn’t any money,” recalls Idol who didn’t start to see dividends until he had been in the business almost 10 years.

Similarly, the rock world was ‘shocked’ when it heard of the bankruptcies of Mick Fleetwood and Meatloaf, each of whom had their names on records which sold millions. C’mon how can those kind of royalties disappear? Can’t you get bulk prices on coke? Isn’t there no-fault palimony insurance?

The truth is that the only expensive habit is the business itself, that precious few artists ever make any real money and fewer than that manage to hang on to it. And when they buy something, they pay cash. Credit is only as good as your last record.

The Nylons - ‘Born To Run’

Wayne Thompson happily grabbed the breakfast bill. Too quick for any protests. And why not? He was in Los Angeles and the sun was shining on his charges, The Nylons.

The previous night Canada’s quartet of a capella ambassadors had left a sold out Roxy begging for a third encore. A scout from the *Tonight Show* booked them for 2 spots right on the spot. The *L.A. Times* loved them and Levis wanted to negotiate for the group’s vocals for a series of 501 jeans spots.

For Thompson, this was the big turn, a long way from the dark days of 1984 when The Nylons teetered on the edge of bankruptcy. Debts were up to \$450,000 owed to a variety of sources, from in-



The Nylons



Saga

vestors to American Express. Thompson, who had managed the Nylons since 1981, put Nylons Inc. into receivership.

"Nobody really understands what it costs to break an act worldwide with only a Canadian base," says Thompson. "Even at home we lose money. In 1982 we did a Canadian tour that lost \$140,000. This was not just us and a few microphones. We had our own semi and a crew of 14. Were we smart? I don't know. But we did learn. Our staging for The Roxy was great and fit into 2 suitcases.

"Even here we only made \$50 after expenses. Imagine what it costs to introduce the group to Japan and Australia. When the group is in the studio I still have to maintain their salaries and those of my office staff. That runs into \$6,000 a week for a few months."

Although Thompson is not angry with Attic Records he says the group has not seen a nickel in royalties even though both *Seamless* and *One Size Fits All* sold upwards of 300,000 copies each.

"I spent the first half of 1985 refinancing the group which meant turning over old investors and raising new money," adds Thompson, 39, who has nearly 20 years of experience in the business going back to his days as an agent for the likes of Edward Bear, Lighthouse and McKenna Mendelson Mainline. "I mortgaged my house for this group. American Express settled for \$25,000 on a \$31,000 debt."

Of course Thompson now leaves home without that card but, as he says, "When the Nylons are huge American Express will want to be involved." He expects 1986 to be a pivotal and profitable year. American dates are now paying upwards of \$85,000 to the band. Individually, however, the 4 principals live on salaries of \$800 per week.

"I don't care if it's just \$5,000 each, the guys are going to see dividends this year," promises Thompson who recently added the tempestuous Tanya Tucker to his roster that also includes The Canadian Brass. The Canadian Brass?

"Now there's a group that makes a lot of money," winks Thompson. No, it was not The Nylons picking up this check.

A Never Ending Saga

The word in the industry was that Saga made a lot of money. At least the principals looked like they made a lot of money. Three or four years ago, when the band was at their peak, it was not uncommon for manager Clive Corcoran to take a few of his London friends on one-night rants to Cannes at the Carlton Hotel. Ne cheap pas, that place. And there were other excesses, the stories of which are well known in the industry.

But the band could afford it. Or could they? Saga was making enough money to prompt a move offshore, to Nassau where Corcoran formed a Dutch Antilles company that would exempt the band from



Rush



Mike Levine of Triumph

tax status in Canada. The downside was that Saga had to become legal residents in Nassau and were allowed in Canada only three months of the year.

"The philosophy was to go offshore before we made it big but these kind of things are very expensive to set up," says a former employee of Corcoran. "Had the success of *World's Apart* kept up, then it might have worked, but moving the guys out of Canada really screwed up their creativity and it went downhill from there."

To backtrack a tad, *World's Apart* was Saga's biggest album and by 1982 it had sold over a million copies worldwide. On the brink of international megastardom, Corcoran and his then partner Zoran Basic had been advanced a huge sum in deutschmarks by Polygram in Hamburg. But the follow-up didn't live up to expectations and everything since has, well, stiffed. The band survives on a solid German following. Having dissolved their

Club Dead arrangement, the band is now split between Toronto and London. Corcoran and Basic split up a few years ago and Basic's investment partner, Moishe Lerman of the Thrifty's empire, was paid off. Lerman remains Basic's partner in Maze Records, still Saga's Canadian label. Nobody really knows, however, if there's going to be another Saga album.

"The last German tour did really well but this is an expensive band to put on the road," says Basic. "We had to gear up for three different productions based on our varying popularity in Europe, the U.S. and Canada.

"The band made some money but we also spent a lot of it. I don't really know what happened after *World's Apart*. Looking back I don't think the band could deal with the changes in radio and the new music that was getting played on MTV.

"The bottom line is that there really isn't one right now."



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CANADIAN MUSICIANS and their money **\$\$**

Platinum Blondes - Rhinestone Cowboys

A musician might be the first to get laid but he's the last to get paid. If Saga made any money, most of it came from roadwork and merchandising, revenues from which they have more control.

Platinum Blonde, Canada's number one hair band had tallied sales of over 750,000 units on its first 2 albums putting their ledger at CBS Records firmly in their favour. They are owed money.

How much they see, given the recoupable budgets of videos, a 20 per cent reserve clause and terms 90 days after each 6-month period, is another matter. By the time the cheques are written the Blondes will be back in the studio incurring more recoupable costs.

"Canada pays the bills and you hope the rest of the world is gravy," says Bruce Barrow who, along with partner Tony Tsavdaris manage the group out of their TBA office in downtown Toronto. They've had the Blondes since 1982, financing the operation from Tsavdaris' earnings at his Tony's rock bars and Barrow's commissions as an agent at Platinum Artists. "Everything we've made has gone back into the band and their future in the U.S."

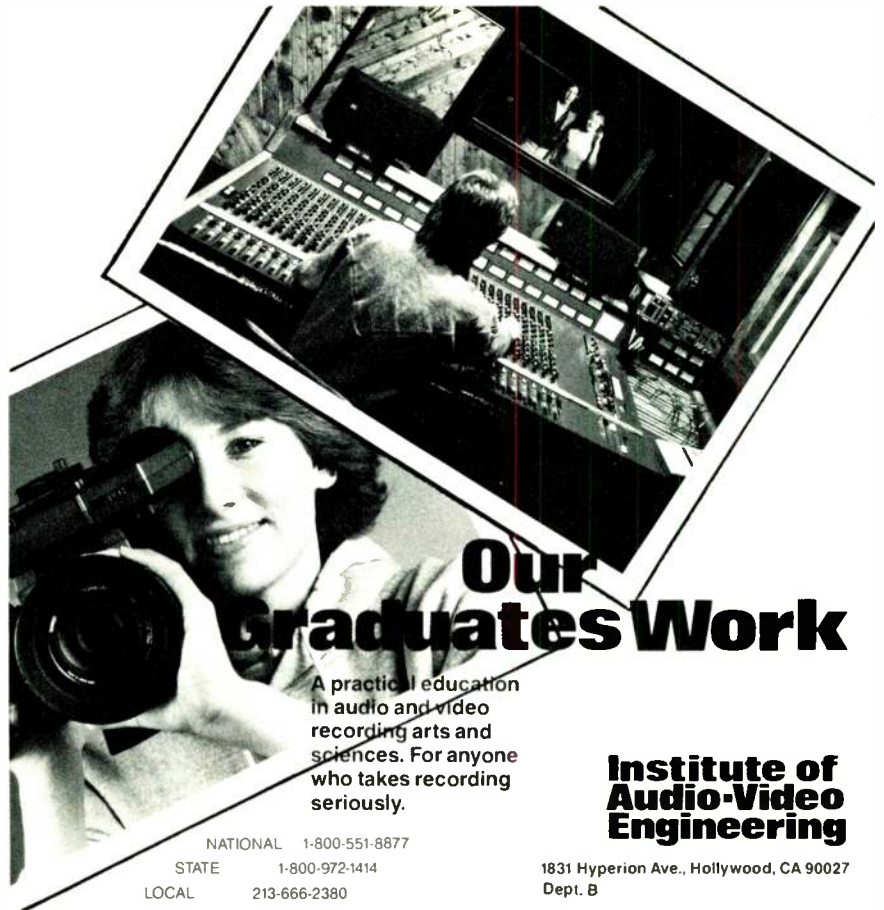
It is widely known that Epic Records in New York didn't share the Canadian office's enthusiasm for the Blondes. TBA has spent over \$100,000 on radio and tour support creating a groundswell in the U.S. they hope will inspire Epic to get involved. This kind of campaign doesn't leave much money for the musicians who live on salaries in the \$600 range.

"After last summer's tour we were able to give each guy a cheque for over \$20,000 but that was only because we did about \$5 a head on merchandising over the 40 dates," explains Barrow. "A couple of the guys are thinking about buying cars but that's about it. And we're not planning on going out on the road in a big way until next year.

"Nobody's about to get too frivolous."

The Rush Stuff

Just a few blocks away from TBA but really light years apart is the Anthem/SRO shrine on Carlton Street where the walls are paved with gold and platinum, most of it belonging to Canada's most successful rock group.



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CANADIAN MUSICIANS and their money \$\$

Not the Stampeders but Rush, a corporation managed by Ray Danniels. This particular day, Danniels is looking for space for the band's latest plateau, gold certification for the Exit Stage Left concert video which has sold 25,000 units stateside for over \$1,000,000 in retail value. It's a significant milestone for any band but for Rush it's just more hardware.

"The band has been making serious money since 1977 or 1978 but as many years as it's been it was just as long in coming," recalls Danniels. "Those first cheques were big but not enough to buy houses. Up until then they had had enough to pay the bills. As their manager I told Geddy, Alex and Neil to go out and buy cars for themselves.

"Not Fords or Camaros but Mercedes Benz, Porsches or Jaguars. I had my reasons. First you have to show a guy who has been living on deli trays for years that he's reached some light at the end of the tunnel. Tangible, material success. Second, the vehicle would be their responsibility, something of real value they couldn't just trash like an instrument or drum skin. And they paid cash for cars that retained their value. If worse came to worst they could sell them at very little expense. The Mercedes I bought at the same time has just been appraised for 4 grand more than what I paid."

A short time later the band bought houses in Toronto in the \$100,000 plus range. All have since moved and all profited on the sale of that property. Geddy Lee lives on a huge spread on Lake Simcoe, Neil Peart lives in north Toronto and Alex Lifeson lives downtown.

"I had the same attitude when it came to buying houses," adds Danniels. "We paid cash for property that they could maintain for years if things ever got tight. It was also a way of rewarding the wives and girlfriends that had stuck it out. I'm just lucky that I was working a group of guys who were raised with solid working class values. They didn't have to blow their money on parties to feel good about themselves."

Rush has sold over 25 million records during their career. The trio remains one of the top grossing acts on the road even though touring is limited to 65 or 70 dates a year. Pollstar recently placed them second only to ZZ Top with average box office revenues of over \$200,000. Danniels admits that new acts are not privileged with the kinds of deals groups could cut with labels and promoters in the boom days of the mid-'70s. That Rush owns and administers all its publishing out of the Anthem/SRO office is a rarity in the business these days.

The bottom line puts the band in the small percentile of rockers who have earned enough not to have to worry about working ever again. The same might be true for their children. Today bandmember's investment portfolios are handled by counselors who place funds very conservatively according to Danniels. Nothing too flashy.

"Right now I'm experiencing something of a flashback with Larry Gowan," says Danniels who, in a rare situation, manages Gowan even though he records for CBS. "Larry right now has enough money to afford a house in a working class Scarborough neighbourhood. I'm advising him against it. First the kids in the block will find out soon enough and in three months drive him out. The nice thing about living in Rosedale or Forest Hill is that most neighbours aren't going to really care about your last video.

"Also, Gowan is just 25 and I don't want him thinking about mowing the lawn or fixing the plumbing. He doesn't need that responsibility. The kid's a rock star and he should have the freedom to do that. He's not Rush."

Like Barrow, Danniels is none too happy with the reception Gowan received from Columbia Records in the U.S. "I want Larry to have enough money in the bank to tide him over if he has to spend 18 months in court trying to get out of his contract."

Triumph And The Will

"If Rush are the Armani suits, then we're the torn jeans and radio station T-shirts," says Joe Owens who just left Triumph's Musicon office. "This is still a working band."

Owens came on board a few years ago, long after the power trio had established themselves as profitable rockers.

"To some people Triumph would appear to be a tad corporate," says Owens. "That reputation has grown out of the years before I was around when they managed themselves. Since I joined, however, sales are better and things are more organized.

"But the guys have established lifestyles that have carried them for years. They all drive nice cars except maybe for Mike (Levine) who has some weird machines. Rik Emmett lives in a big house because he is a private guy and has converted part of it into a studio.

"Remember that a lot of money was invested in their Metalworks studio which is where Triumph records its records. It's a successful place but with the rapid changes in technology, the place needs constant upgrading. No, Triumph does not have enough money to last the rest of their lives. But remember that they have no intention of retiring as long as there's a radio station out there ready to give them the shirt off their back." □

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Breaking in and Breaking out with

COVER BANDS

“Bar owners want an extension of what’s on the juke box.”

BY TERRY BURMAN

Every working musician dreams of being a star, it’s safe to say, but even stardom springs from mostly humble beginnings. Aspiring talents have to start somewhere. And for the majority of players in the pop/rock field, that start is most often in a Top 40 band.

Now, before you turn up your nose, remember that playing cover material keeps the bulk of musicians employed and making a living. Exactly how good a living one can make depends on talent, timing, connections and a host of other factors. But more importantly, you have to know what to do and what *not* to do to be a success playing covers. For tips and suggestions, CM talked to experienced musicians, agents and club owners involved in the Top 40 scene.

Breaking In

Putting together a Top 40 act is not as easy as it may seem. Choosing the right material and musicians is imperative. Brian Pombiere, the head of Montreal’s Brian Pombiere Productions Inc., looks for “well-rounded bands...good players and people who have *fun* playing Top 40.” Lighter chart material is preferred, agree Jerry Blais of The Agency in Toronto and musician Roy Kenner, co-owner of Solitaire’s, a Toronto club. Kenner stresses songs that are “now, hip and danceable,” and an accent on presentation, energy and personality. Agents further agree that 30-35 tunes minimum are needed for an evening’s work.

“They should be as close to the record as possible,” adds Kenner. “The public wants to hear what’s familiar.” This doesn’t mean that originals are strictly out, but they should be limited to 2 or 3 a night. Says Kenner, “Original bands aren’t a going concern from a club owner’s standpoint.” So what does a cover band do with its originals? More on this later.

Agents prefer to see prospective bands in live performance at a venue and they urge new acts to get independent bookings at high schools, dances and smaller clubs before sending out invitations. And in order to get an agent out, you’ll need a picture, song list, a list of places played and, if possible, a cassette. These will save agents (and bands) a lot of extra work. But have your act together first in terms of sound, lights, production, etc., warns Pombiere. “If you get an agent out too soon, it’s hard to get him out again.”

Dress and image are important, agents agree, and should be tailored to the type of act you have. “I always tell bands to read the fashion magazines, not the rock magazines,” says Pombiere.

Bands must be prepared to travel, as there aren’t enough venues in most towns to keep an act working solidly, in many cases. Success on the road is largely a matter of diplomacy, feels Pombiere. “A big 40-50 per cent of it is knowing how to handle people.”

To avoid problems on the road with accommodations, Jerry Blais urges musicians to call ahead. Musician Paul Gallop advises talking to other acts on the same circuit and checking with the destination’s local musicians’ union. Blais adds that arrangements can be made for outside accommodations if necessary.

Of course, while on the road, bands should be updating their material constantly, phasing out old songs in favour of new ones. “As soon as something new that’s hip comes out, you should get it down,” advises Kenner. And just how long a tune is good for depends on the song itself and how well it’s played.

A Few Words From Top 40 Musicians

For every Top 40 band making a success of itself, there are many others that fail. The Device, a Toronto-based high-tech duo, is doing very well. Montreal’s Pin-



Prakash John on stage with the Lincolns.

ups, however, found success turned to defeat. Both offer their viewpoints on Top 40.

The Device is Paul Gallop (bass, vocals) and Doug Horner (guitar, vocals), both 26. Together the past 10 years in various bands, the two have turned to computers MIDIed to drum machines, synthesizers, lights, P.A. and effects for

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Inquiry No. 40



Motley Crue tribute band Shock Army.

their Top 40 production. But why play covers with all this behind them?" It's the best way to earn a living playing music," claims Gallop. "Ninety per cent of the public wants to hear Top 40."

Like many cover bands, The Device uses Top 40 as a way of funding original material, working in bars at night and working on recording during the day. The aim is ultimately a record deal. Gallop and Horner have extensive recording experience already, having done 5 homegrown albums in a previous band out of Rochester called Buxx.

While public acceptance of the duo has been good, Gallop admits to feeling more pressure to perform visually, but prefers the duo because he says it keeps the music open and free.

Top 40 duos such as The Device are growing in popularity but Jerry Blais says they are not the future of Top 40. "People still prefer a 4-to-5-piece band with more energy and excitement than just a duo," he stresses. Despite this, Gallop isn't swayed. "This keeps us in the music business and we're definitely making a better living doing it."

The Pin-ups, together from 1979-82, were also making a very good living before things went sour for them. However, founding member and guitarist/vocalist David McNally, now 26,

CM 52

prestigious management companies. This spelled the beginning of the end.

Skyrocketing costs were incurred doing out-of-town showcases, tours and demos, and soon McNally found the band wanting out of the contract. Further costs resulted from the hiring of a lawyer to free them. McNally warns musicians when signing contracts: "Every single penny the management company puts in, they can take back. So if you ever get out, you're owing money." In the case of the Pin-ups, the figure was quite substantial.

Starting over with new management, the Pin-ups went from new wave to hard rock and were soon working the U.S. and making good money. McNally, though, was discouraged that the group had moved so far from the original idea and soon broke up the band.

He moved into video and maintains, "If you want a career as a musician, you can't make it in bars." Gallop agrees, adding that smokey bars are a poor environment for writing and trying to be a success. He says it's not the number of



Platinum Blonde - Post Police-Clone Stage

isn't bitter. He chocks up the band's failure to the young ages of the members (then 18-23), their idealism and inflexibility.

The original concept was to get in on the British new wave craze happening at the time, and to play originals in that style with covers that complemented them. The Pin-ups found a huge and hungry market for this music and could pick the choicest of gigs at high schools, colleges and clubs in Montreal. The band was even voted #4 in the CHOM FM poll of the Top Ten Canadian Bands, making it the only non-recording act in the Top Ten. Shortly thereafter, the Pin-ups signed with one of the city's most

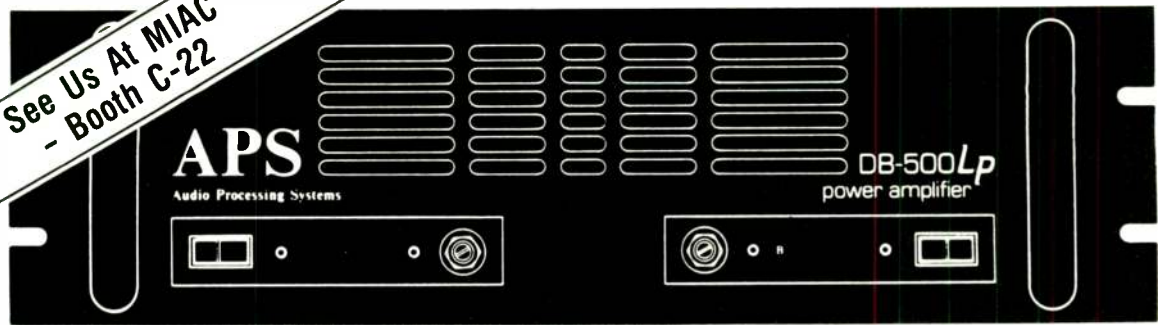
years you play in bars that gets you noticed but the number of good songs you've written.

Send in the Clones

The type of band that *is* making it big on the club scene is the clone band or tribute band. These days, there are clones from A-Z — Alice Cooper to ZZ Top, that is — and these acts have grown more popular than straight Top 40 bands, says Brian Pombiere.

Why? "People go to see a clone to see how close the band is to the original," says Jerry Blais. Pombiere adds that clones fill the gap between Top 40 and the stars who don't play bars anymore. "If the material fits into what's happening today," says Blais, "clones will have the ad-

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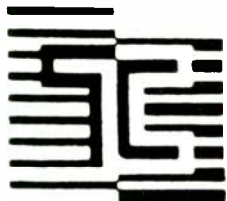
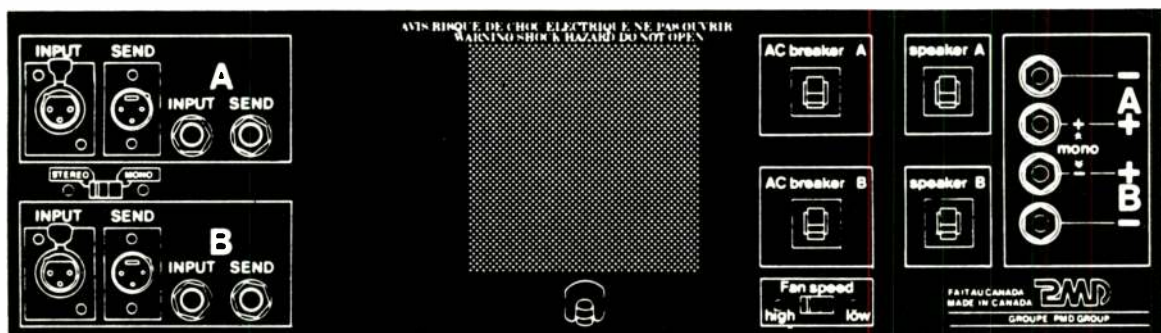
Although the APS DB-500LP appears to be a stereo amplifier, it is actually hiding two powerful monophonic amplifiers. The two "500 V.A." power supplies allow the DB-500LP to deliver an impressive 450 watts per channel (rated 400 watts per channel) into 4 ohms.

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Breaking in and Breaking out with

COVER BANDS

vantage because they can do one-nighters and make more money."

Toronto's Shock Army, together just a year, does a Motley Crue tribute including 15 Crue tunes. With so many clones of older bands, it's surprising to find a tribute to such a new one...but there is a game plan.

Bassist Tommy Gunn explains: "It's hard to present original material, especially for a young band. This tribute gives us a good vehicle to do our originals. We also plan to keep our own identity and to record under the name Shock Army." This is something Gunn feels the band couldn't have done if it had named itself after some element or song pertaining to Motley Crue.

Clones not only have to have the sound but the look. "If you don't look the part, people will say you're just another Top 40 band," says Blais. Gunn knows the importance of the look, and Shock Army sports similar hair, make-up, tattoos, and clothing to that of Motley Crue. "Bar

owners want an extension of what's on the jukebox," he says. "You're presenting a reasonable facsimile."

The closer the better, according to Blais. He mentions ZZ Top clone Tres Hombres, who have the beards, hats and coats of those good ol' boys from Texas; Kids Wanna Rock, a Bryan Adams clone from the West Coast featuring an Adams look/sound-alike; and 1964, an American Beatles clone that has the look and the sound down to an art. The ersatz-Fab Four use wigs, costumes, the same amps and instruments, even perfected British accents. And says Blais, the McCartney clone even has the same eyes! "A lot of people have never seen the Beatles," he says, "and this is as close as they'll ever get."



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Breaking Out

Of those who never give up their dream of stardom and work hard towards it, a lucky few eventually make it. The road is not an easy one but the goal can be reached, as Platinum Blonde and Honeymoon Suite have proven.

"If you don't look the part, people will say you're just another Top 40 Band."

Platinum Blonde was once known for its tribute to the Police, a time singer Mark Holmes looks back on as a "nightmare." The group's big break came when a demo of original material was sent to producer David Tickle. Honeymoon Suite came to prominence by winning the Homegrown Contest staged by Toronto radio station Q-107 a couple of years ago. When WEA A&R man Bob Roper signed them, he says they were playing 75 per cent cover material.

Paul Gallop mentioned earlier the thing that will help get that break and Roper confirms it. "Great songs are what I look for," he notes, "also good stage presence, a sharp business sense and acts with a following. A prerequisite for a band to be signed to WEA is it has to be a touring act." Most of all, Roper looks for star talent and star commitment. "I want people who are serious, not just there to pose," he maintains. And if your band fits the bill, Bob Roper and others like him will be looking out for you. □



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THE COMPUTER MUSIC REVOLUTION

Choosing Your Gear The Hard and Soft of It

Commodore 64

If you've got a limited budget to work with, start right here. Literally thousands of different software programs have been developed for this computer. It's had a good long life by computer standards and there's a huge base of existing C64 owners.

Music software developers caught on to the potential of the C64 quite a while ago; actually the very first commercial MIDI software was developed for this machine. Now there's a veritable feast of high quality music software available for the C64 from a variety of developers.

Consider, for example, the Steinberg line of C64 software. This up and coming West German software manufacturer has a good selection of professional quality MIDI software for a variety of applications. Their excellent **Pro 16** sequencer is quick and easy to operate and offers some very flexible editing capabilities. The product is also capable of recognizing and responding to MIDI Song Position Pointer, that magic part of the MIDI spec that permits sequencers and drum machines to chase a master clock source. With this capability (not usually available on most other C64 sequencing programs) a SMPTE based tape sync device such as the Roland SBX80 can be used to start playback and record functions from any point on the tape. This overcomes the need to rewind to the beginning of the tape every time you need to hear something that might not happen until near the end of the track.

Steinberg's companion program to the Pro 16 is the **TNS** (The Note System) scorewriter, capable of producing surprisingly high resolution scores from Pro 16 sequencer files. Up to 24 staves may be resident within any music file. As an extra bonus, the TNS system offers some impressive built-in editing features for the basic Pro 16 system.

Both of the Steinberg packages are available in EPROM form, which relieves the frustration of dealing with the C64's notoriously slow disk drive. One or both programs is automatically and almost instantly loaded from the EPROM when the computer is turned on.

If you've got a DX7, a TX product, or a Casio CZ synth you'll probably want to have a look at Steinberg's **Editor** software

for those instruments, featuring complete graphic editing of sound parameters from the C64. Ensoniq users will be happy to know that Steinberg also offers a **Mirage Terminal Editor** for advanced editing of sound samples and the Mirage's own sound parameters and multisample setups.

Doctor T software has been on the MIDI scene for quite some time now, with a complete range of C64 software products. The **Keyboard Controlled Sequencer** has a unique and original approach to making music; rather than being styled to emulate the functions of a regular tape machine, this program has been designed to take full advantage of the computer's organizational abilities. Up to 35 sequences may be used within each composition. Unlike traditional pattern-oriented sequencers and drum machines, sequences can be set up to play back overlapping each other. Sub-sequences can be started (or "called") at any point during the playback of other sequences by either pre-programming the sequence call or manually trying out different combinations of sequences by cuing them from the C64 keyboard.

Remember to choose the software not the computer hardware first

The truly adventurous won't be satisfied until they've tried the Doctor's **Algorithmic Composer** program, which is an artificial intelligence-type music program designed to generate original musical phrases and patterns working from parameters defined by the user. It uses a file format that's compatible with the Keyboard Controlled Sequencer, so if you actually do come up with a great phrase or melody you can edit it and store it as part of a standard sequence.

Echo Plus by Doctor T is a software-based delay processor designed to create a wide range of echo and delay effects entirely within the MIDI domain. Using a straightforward approach of processing incoming MIDI data in real time, the program is capable of generating keyboard splitting effects, doubling, echoing (possibly on a different synth), infinite

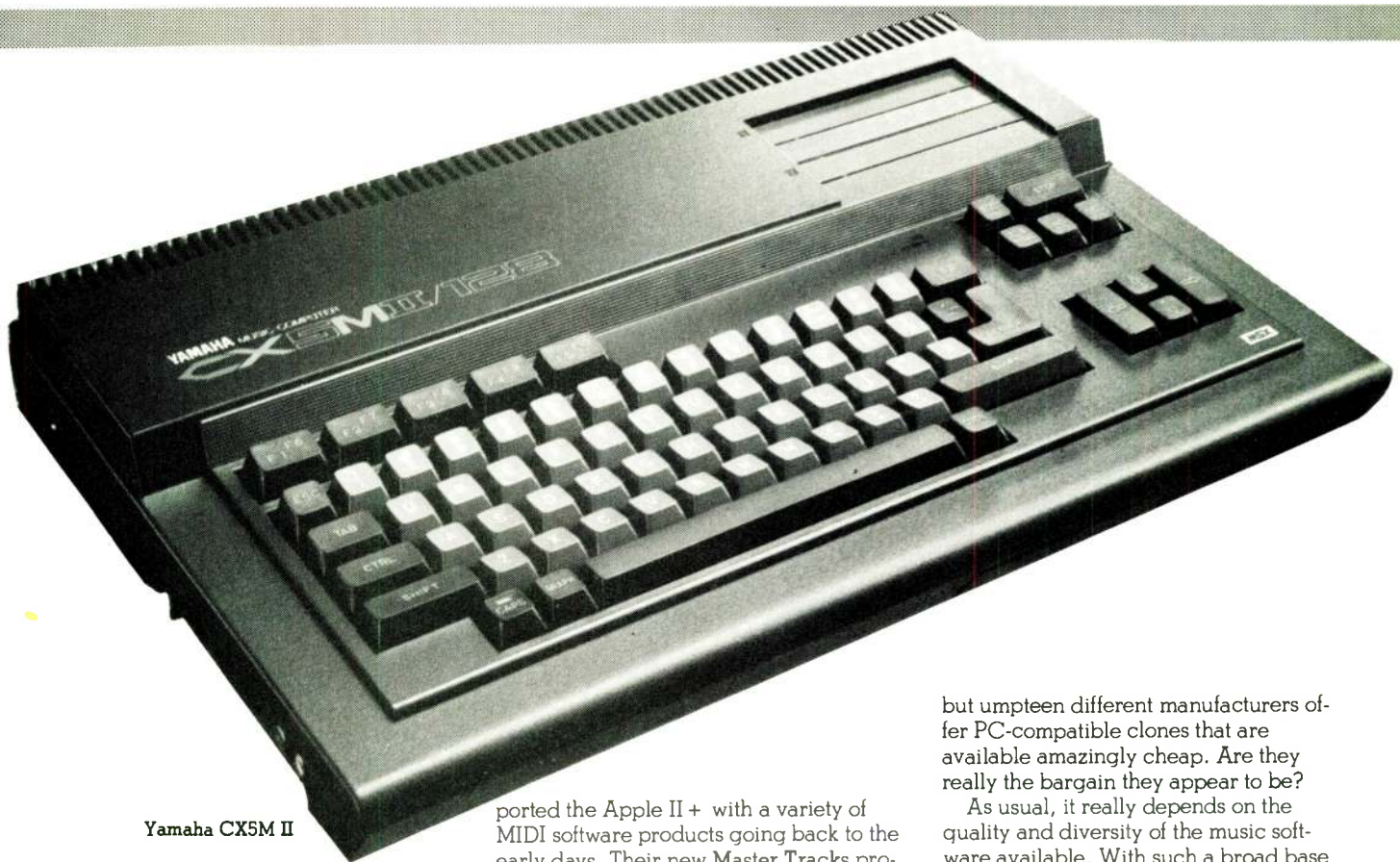
loops and one-finger or arpeggiated chords. Just about any type of delay effect can be set up quickly and stored to disk, with each program permitting the user to define a separate time delay and pitch for each individual echo. A velocity shift function is included to imitate the response of a conventional audio delay, with each echo getting progressively quieter by a controllable amount. The program actually is a fairly advanced keyboard controller as well, with its ability to define overlapping zones on the master keyboard that can be assigned to different MIDI channels.

Not satisfied with just these products, the company has gone on to develop a wide range of editing and librarian products. The **DX and CZ Patch Librarians** are full featured programs designed to "get inside" of those instruments and make programming sounds an easier task. The company also plans to release a **PCM70 Editor** to take advantage of the incredible but somewhat hidden potential of that sophisticated new product.

Yamaha CX5

This may be the only general-purpose computer product that has been marketed directly to the music industry. Yamaha's initiation into the regular computer market has met some success despite the dismal failure of the Japanese MSX operating system in North American markets. This success is at least partly due to Yamaha's foresight to include some FM sound generating circuitry built right in to the CX5 itself.

MSX was to be the next great thing in home computers, and with at least a dozen major Japanese manufacturers releasing their own MSX computers only just over a year ago, it seemed to be a hopeful idea. It seems, however, that consumers on this continent were less than enthusiastic about embracing yet another type of operating system. The net result for musicians is that none of the North American music software developers have gone ahead and written their own MSX-compatible music programs. Yamaha themselves are the only company I'm aware of that has released music software for the CX5. It's not that their programs aren't worth considering; they have at least a dozen useful music programs for the CX5 including a real-time sequencer and a DX7 editor. I just can't help feeling that quite a bit more software is going to have to be developed by third-party North American companies to make the CX5 truly attractive to musicians in today's fast-moving market.



Yamaha CX5M II

Atari 130XE

This relatively under-rated computer may never have been associated with music if not for the determination of the people at **Hybrid Arts** who have supported it with their **MIDITrack** package. This sequencer offers a real-time approach with some fairly complete editing capabilities. Beware, however – this computer is on its way out and it's reasonable to assume that there won't be too much more in the way of music software development taking place.

Apple II + and Clones

The Apple II + is an old stand-by that's had a long life in the computer world. The original hacker's machine has probably been put to more unusual uses than almost any other computer.

It's not that the II + is particularly well suited to music applications; there's just a ton of II +s out there, enough to justify the development of music software from a number of companies.

Passport, for example, have long sup-

ported the Apple II + with a variety of MIDI software products going back to the early days. Their new **Master Tracks** program seems to be full of promise, with complete real time and step time recording capabilities and a song mode for chaining sequences into finished compositions. **Steinberg's Pro 16** package is also available for the II + in a nearly identical version to the original C64 version, as is the **Doctor T Keyboard Controlled Sequencer**. In addition you'll find a variety of **DX** and **Casio Editors/Librarians** from both of these companies.

Although the Apple II + or the associated clones would probably not be a great choice if you have to buy the computer itself, if you've already got one chances are that you can put it to constructive use.

IBM PC and PC Clones

What other company could enter the personal computer market one year and dominate it the next? The long-awaited move by the Big Blue into the field of personal computers seemed to be just what big business was waiting for, judging by the overwhelming acceptance of the PC by corporate clients over the last 4 years. Inevitably this huge demand spawned new companies and the clone PC was born. Nowadays buying a real IBM PC is still out of the price range of most musicians,

but umpteen different manufacturers offer PC-compatible clones that are available amazingly cheap. Are they really the bargain they appear to be?

As usual, it really depends on the quality and diversity of the music software available. With such a broad base of PC users out there, a fairly large number of software companies have developed software that they hope musicians will love. To help matters even more, the PC is the only computer with a more-or-less standard, universally accepted interface: the Roland MPU-401.

Few music programs have been longer in the making than **MIDI Ensemble** from **Sight and Sound**. I saw a demonstration for this program at the Winter NAMM show in California about a year and a half ago and it's only fairly recently that it's finally become available. Many will feel it's been worth the wait.

MIDI Ensemble works in a modular software format. The operation of the program is broken down into 5 separate pages or modules, each of which have a specific function. The Record Module is modelled after a conventional multitrack tape recorder, with great use of colour graphics to help keep things clear. **Ensemble** is capable of supporting a whopping 255 tracks of MIDI data, each of which can be individually named. The Event Editor and Phrase Editor Modules permit the accurate editing of MIDI notes and most types of MIDI data with a comprehensive set of options. Of special note is the program's exceptional use of the PC's less-than-incredible colour graphics. Note events are displayed as graphic bars whose vertical position represents pitch while the horizontal length shows duration. This makes editing individual MIDI notes painless.

THE COMPUTER MUSIC REVOLUTION

The Directory Page handles disk functions while the Text Page permits the composer to enter text (such as lyrics or technical descriptions) and graphics (perhaps mapping the MIDI system and the instruments used) for each sequence file, making keeping track of it all a little easier. The program also offers a Step Time facility for direct entry of musical information into the sequencer.

Atari 520ST

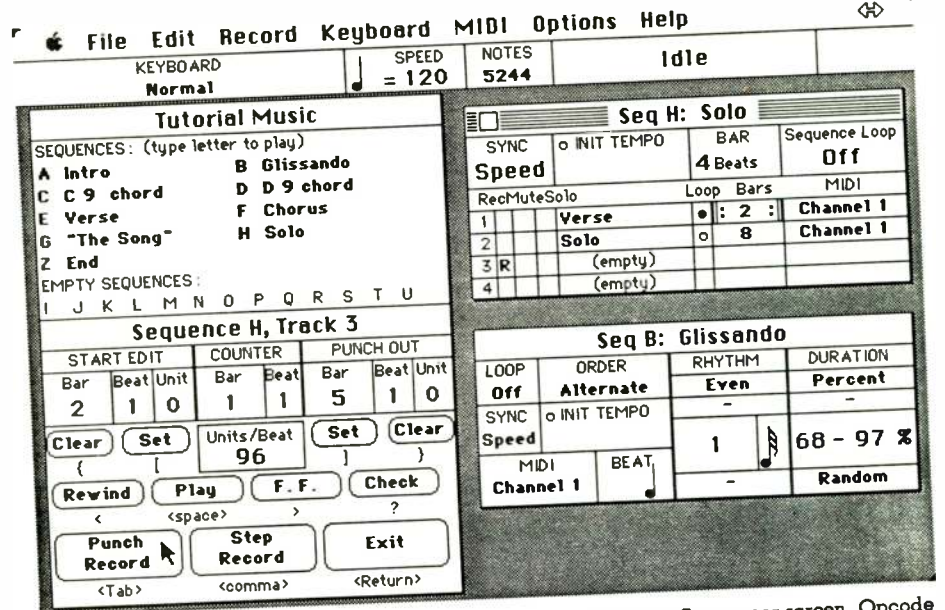
The aggressively marketed Atari 520ST has been the subject of much scrutiny by those watching the MIDI industry. After all, it's a full featured, high power computer with capabilities comparable to the more expensive Macintosh, and is the only computer on the market that comes complete with its own built-in MIDI interface.

The problem is the music software. It's just not widely available yet, despite Atari's impressive sales in Europe. Although we've been treated to advertisements since last winter about music software for the 520ST, little of it has materialized so far. All of this may have changed by the time you read this. But even so, there's not going to be a lot of music software available for this machine for a little while.

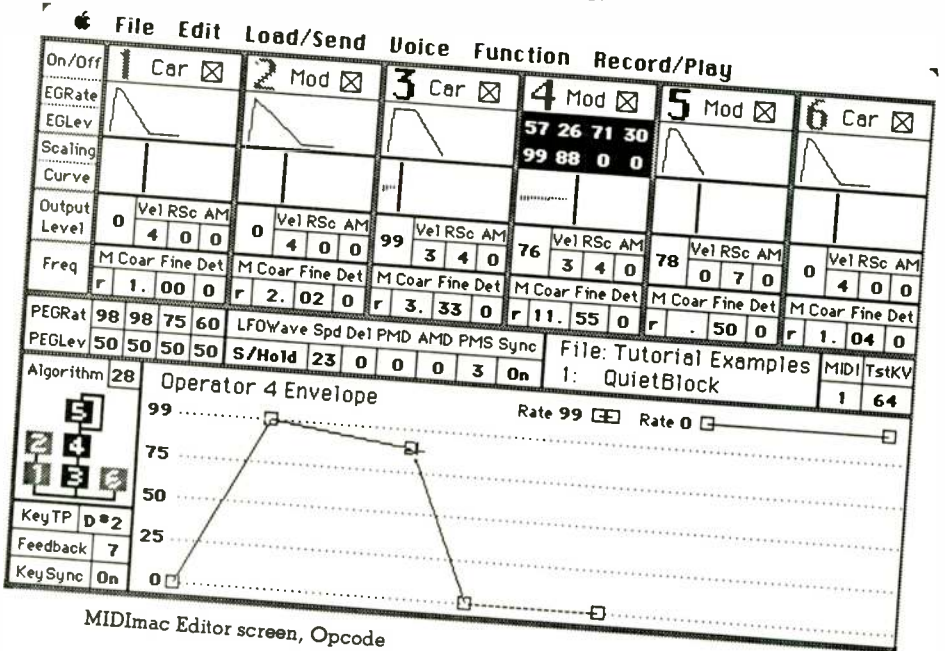
The first commercially available software is coming from the West German Steinberg Research, the people who make the fine C64 music software. Their promising **Twenty-Four 520ST MIDI Recorder** should be in my hands shortly and I'll be reviewing it in CM. Initially, this much I know: it uses a mouse-driven tape recorder type approach to record up to 80,000 MIDI events on any combination of 24 tracks. Tracks may be named and each track can be altered with a wide variety of powerful global and event editing features. An attractive graphic display is used to edit individual MIDI events accurately.

Steinberg also plans a DX/TX sound creation program known as **Sound Voodoo (!)** which is reportedly capable of generating FM sounds automatically following user specified parameters, perfect for those of us who don't have fun programming our own DX7 sounds.

In the "nearly-there" category is the **Hybrid Arts MIDITrack III** sequencer, which appears to be a full featured sequencer package. Hybrid Arts is also promoting **DX-Droid**, their version of a DX sound generating program (seems to be a popular idea for this machine). Also, the company's **Oasis** package should be dear to the hearts of Mirage users, with its sampled sound editing capabilities



MIDI Mac Sequencer screen, Opcode



MIDI Mac Editor screen, Opcode

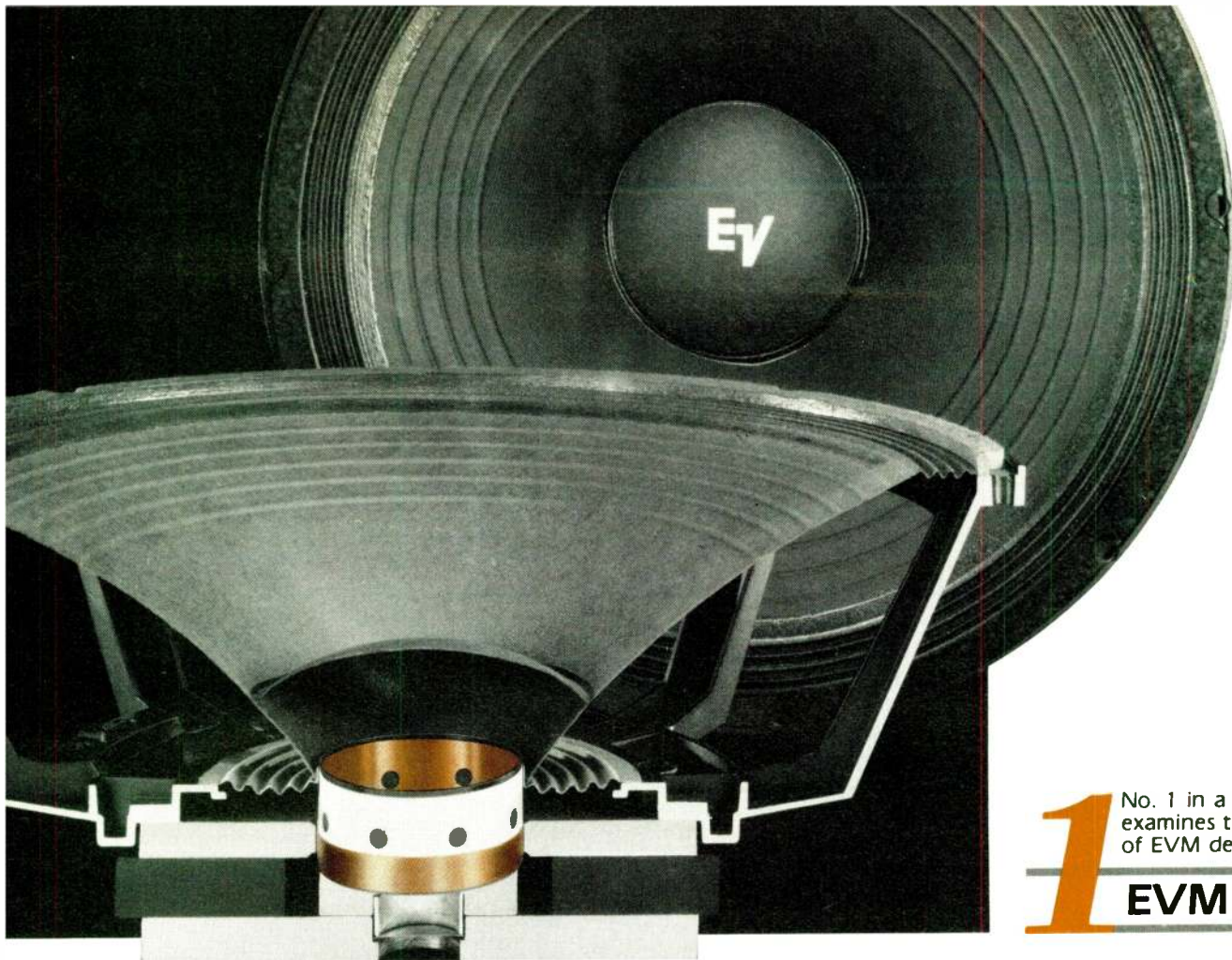
and Mirage programming features. Will all of these programs be great? It's just a little too early to say.

Commodore Amiga

Not wanting to sound repetitive, I'll simply say that the Amiga falls into much the same category. This highly advanced new computer has some features such as multi-tasking (the ability to run several programs at the same time), high resolution colour graphics and built-in sound sample playback capability that make it ideally suited to

just about any type of music application. Its powerful features are crying out to be exploited by music developers.

Like the Atari, however, it's not quite happening yet. A number of companies are rumoured to be developing Amiga music software, but so far the one that was supposed to be there first, **Cherry Lane Technologies**, has gone out of business. The fate of their almost-ready music software is still unclear. **Mimetics** appears to be committed to developing some music software for the Amiga, but again the product is still not available. Hopefully, all this will change and we'll see some truly exciting software for the Amiga, which may really turn out to be the ultimate music computer in the long run. Only time will tell...



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THE COMPUTER MUSIC REVOLUTION

Apple Macintosh Plus

When nothing else is good enough you'll probably end up buying a Mac Plus. The Mac has reigned as the most powerful computer for music for some time now and is generally regarded as a no-compromise approach to making music with computers.

When the Apple design team headed by founder Steve Jobs set out to create the Mac they took radical and far reaching steps in the name of the all-important human interface. The Mac was built from the ground up to be easy to use. Creative use of mouse technology (a sliding input device), interactive graphics, pull-down menus and common program utilities make learning to use the Mac a breeze for just about anybody.

Music programmers saw the Mac's potential for musicians early on, although the really great programs have only

become available in the last 10 months or so (the Mac has been available for over 3 years). The incredible graphics and the ease of use makes the machine perfect for music and sound design applications, and when somebody eventually got a MIDI interface for the Mac on the market, the software started to trickle forward.

Performer by Mark of the Unicorn was reviewed in depth in the last issue of *Canadian Musician*. It's an incredibly advanced MIDI sequencer and compositional tool that utilizes various graphic windows to operate its many functions. Its multitrack tape recorder approach is extremely quick and easy to use, whether you're operating the mouse or the regular numeric keypad which operates like a remote transport controller. Recording just about any type of MIDI data is accomplished in a straight ahead way. But the real power of Performer is in its super-flexible editing capabilities. Editing individual MIDI events is accomplished easily, as is modifying entire

sections of a composition (with multiple tracks being affected at the same time if desired).

Professional Composer, also by Mark of the Unicorn, is the companion program to Performer designed for those of us that need scores and lead sheets. The program takes full advantage of the Mac's high resolution graphics and user interface to assemble music scores directly with the mouse or the Mac keyboard. Once the score is assembled, the file may be loaded into Performer and further edited or used to play any of the instruments in your MIDI system. Best of all, you can create a sequence on Performer in the usual way and convert it into a complete score on Composer in a single operation, providing professional quality scores for all of your music.

The tape recorder type sequencing approach isn't for everybody, however. Some electronic composers prefer to build up individual patterns that are later assembled into a complete song. If this sounds like you, check out the **MIDIMac Sequencer (V2.0)** from Opcode. It's a great pattern-oriented sequencer with the ability to play multiple sequences simultaneously.

Opcode is perhaps mostly known for their excellent Editor and Librarian programs for many of the most popular synthesizers. The **DX/TX Editor** package is a powerful FM programming tool that displays all FM parameters at once on the Mac screen. Efficient use of graphics throughout the program permits envelope shapes and keyboard scaling parameters to be instantly edited with the mouse. A built-in mini sequencer can be set up to automatically play back a simple melody line on the DX or TX every time a sound parameter is changed so that the operator can work from the Mac without having to use a keyboard to play the instrument.

Opcode offers the most complete range of this type of program available anywhere with their inexpensive **Librarian Series**. Groups of sounds may be copied from one bank to another to quickly assemble a working set of sounds for a particular project. In addition, libraries can be created to store large collections of sounds in an efficient, alphabetized manner.

It's not that I want to go on about Mac programs forever, but at least one more unique program must be mentioned. **Sound Designer** from Digidesign is an ultra-powerful editing package for processing sound samples. It is currently available for the Emulator II, the Prophet 2000/2002 and the Ensoniq Mirage (keyboard and rack-mount versions). The list will get longer with some of the newer samplers becoming available.

The Macintosh



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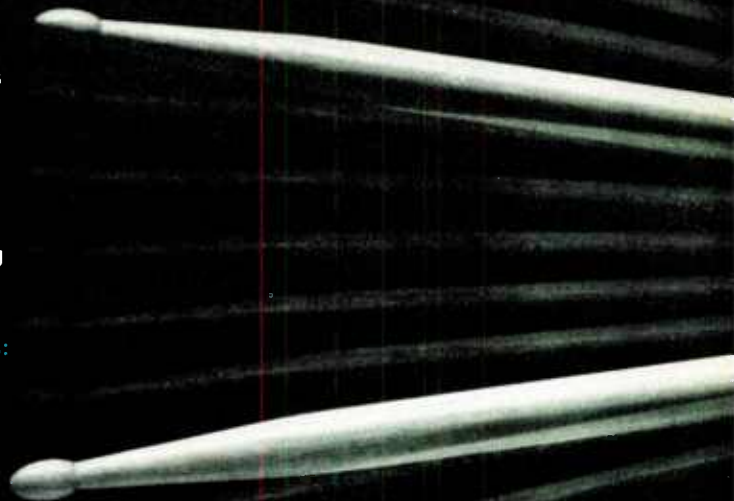
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THE COMPUTER MUSIC REVOLUTION

Computing With The Pros

Any look at computer music technology would be incomplete without speaking to some of the people who use it every day. A great many professionals in the music industry are now using MIDI technology as an integral working tool. I talked to 4 Toronto-area professional musicians who make their living using MIDI and computer technology. I think you'll find their views interesting and informative.

Tim Tickner/Robert Armes

The extensive use of MIDI in the production of music for TV or radio commercials may be obvious to you if you've done much listening to some of the more recent ads flying around the air waves. Next time you turn on the TV, try counting the number of commercials sporting electronic soundtracks and compare it to the total number of acoustic soundtracks. Chances are you'll find synthesizer-based tracks dominating every time.

There's some good reasons why. Computer music technology is economical, fast and flexible: 3 very important factors in the advertising industry.

One of the larger commercial music production companies in Toronto, The Air Company, has been using synthesizers and computers on their projects for a number of years. Tim Tickner and Robert Armes are an on-staff writing team whose credits include commercial soundtracks for Thrifty's, Black's, Air Canada, Maxwell House and Shell. I spoke to Tim Tickner about the role that MIDI technology plays in the commercial production work that the Air Company is involved in.

In what ways has MIDI technology changed the way you work?

"Well, since the advent of MIDI about 80 percent of the work that we do now is all-electronic. It's not that we don't like using musicians; MIDI sequencing just seems to be quicker in most situations, and speed is a major consideration in everything we do.

"The drawback, of course, is that Robert or I might not come up with the kind of bass part (for example) that would flow naturally from a great bass player. The human interaction that happens amongst musicians is something you can't replace with technology. Fortunately now more players can interface into the MIDI system with guitars, drums, woodwinds or even vocals. The main advantage of using MIDI, for us, is the control and flexibility that it offers in the composing



PHOTO: DAVE LEE

Tim Tickner and Robert Armes

and recording process.

"Now we compose directly on the computer and work out our arrangement at the same time. We rarely "demo" a track now, because our initial programming ends up being the final track. We use the computer to try different arrangements and sound combinations all the time. If the client has a suggestion or any type of change has to be made, we can do it on the spot. For example, we did a session today where we had to deliver 2 versions of essentially the same track for both a 30 and a 60 second commercial. We just cut out some sections from the longer one and transposed one section to a different key on the spot.

"We usually spend about four hours of programming and about 2 or 3 actually in the studio for each of the jingles we do. We're fortunate to have some great engineers to work with here, which can really make a difference. These days there's more pressure than ever for engineers to be up to date on MIDI and sampling technology."

Tim Tickner/Robert Armes Equipment:

Yamaha DX7
Yamaha TX7 s (3)
Emulator II Sampling Keyboard
Akai S612 Sampler
Casio CZ101 s (2)
Roland JX10P
Oberheim OBXa (w/MIDI)
Emu SP-12 Sampling Drum Machine
LinnDrums (2) (w/JL Cooper MIDI retrofits)
Yamaha RX11
Roland TR707
Roland TR606

Roland Octapad MIDI Drum Controller
Roland SBX80 SMPTE/MIDI Sync Box
Macintosh computer (1 Meg) w/Opcodes MIDI interface
Performer/Professional Composer sequencing and notation software
Opcode DX/TX Editor/Librarian FM sound editing software

Paul Hoffert

Paul Hoffert has enjoyed a long and varied career in the music business, starting out many years ago as a member of the group Lighthouse and going on to become a successful composer for film and television soundtracks. He was one of the first in Toronto to get involved with MIDI in a big way and he continues to operate a state of the art MIDI production studio out of his home where he produces finished soundtracks for a variety of different projects. One of his current projects involves writing and performing a full scale opera with computers and electronic instruments.

How has MIDI technology changed the way you produce film music?

"There's 2 major ways that MIDI has affected my work. First of all, I use MIDI to preview or demo musical cues in sync with visual images. There's no better way to describe a musical idea for a film or television project to someone who lacks a complete musical vocabulary. For example, most directors, producers, editors and other production people wouldn't understand a score, as I use MIDI to paint a musical picture of my compositions. This is a technique I would use even if the project I was working on was an all-acoustic track, which is rare these days. I

can't imagine doing any project now without using MIDI to some degree.

"The editing capabilities of a good MIDI sequencer make it easy to accommodate changes from the client or director, which are inevitable on most projects.

"Computer sequencers are ideal for film and TV music because it's possible to extract elements of a single theme, edit them in a variety of ways, and use it to create other cues which will be musically related to the original theme.

"The other major difference MIDI has brought about is that now, all of the equipment in my studio can be connected together and function as one powerful system. This allows me to create complex synthetic scores without use of tape, using the computer to play all of the instruments live while I develop the composition. I rarely use a multitrack recorder now; instead I just mix to a PCM digital recorder which is capable of preserving the original dynamics and fidelity of my music. The only time I end up using the multitrack is if I have to record vocals or acoustic instruments.

What area of the computer music field would you like to see developing faster

than it is?

"Up to now, synthesizers have lacked most of all in one area: real time performance control. Up until now, the synthesizer player has not had enough control over his instrument as he's playing it. Certainly this has improved recently with advancements such as velocity and pressure sensitive keyboards and breath controllers. We're on the threshold of a new age in synthesis and I feel that controllers are lagging behind the technology of the synthesizers themselves.

"For example, I'd like to see input controllers that would allow physical performance gestures and movements to be translated into MIDI data.

This area hasn't moved forward enough. We're still stuck on the same type of keyboard controller that pipe organ designers have been using for centuries."

Paul Hoffert's Equipment:

Yamaha KX88 Master Keyboard Controller
Yamaha TX816s (2)
Emulator II Sampling Keyboard

Roland MKS20 Digital Piano
Roland MKS80 Super Jupiters (2)
Super Jupiter Programmer MPG-80
Roland TR727
Linn 9000
Roland Octapad MIDI Drum Controllers (2) (driven by Simmons pads)
Roland SBX80 SMPTE/MIDI Sync Box
Macintosh computer (1Meg) w/Hyperdrive 20 Meg Hard Disk
Performer/Professional Composer sequencing and notation software
Opcode DX/TX Editor/Librarian FM sound editing software
Sound Designer sample editing software (Emulator II version)
Yamaha D1500 Digital Delay
Roland SRV-2000 MIDI Reverb
Roland SDE-2500 MIDI Digital Delay
Roland MKS900 Visual Indicator
Roland MPU104 and 105 MIDI Input/Output switchers

Barry Keane

Few session drummers have a history in the record business similar to Barry Keane's. Barry started out in the record business as an A&R director for Quality

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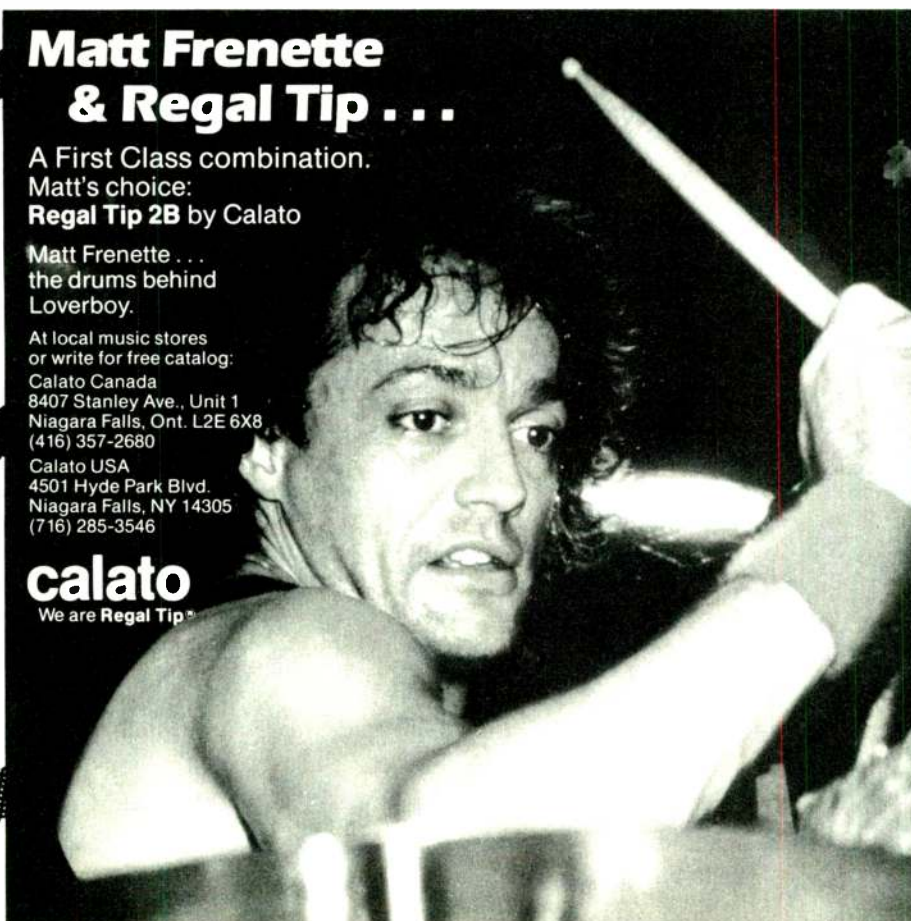
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THE COMPUTER MUSIC REVOLUTION

Records, moved on to RCA as pop A&R director, went on to become manager of studio operations and president of RCA's publishing operations, then left it all behind to play the drums. Since then he has stacked up major album credits with everyone from Anne Murray to The Nylons. Barry got involved with electronic drum technology early on and has kept at the forefront of the sampling revolution.

What positive (and negative) effects has getting involved with electronics had on your career?

"Electronic drum machines, samplers and sequencers have made me more versatile as a session player because I am able to offer both live acoustic playing and drum programming to my clients. As a session player that versatility is very important.

"The unfortunate aspect of the electronic percussion revolution is that not only drummers can program drum parts. The natural result is that many regular drummers have been losing work to drum parts programmed by other musicians."

In what ways are you using sampling

and sequencing?

"I had wanted to get into sampling for a long time. After checking out the Simmons SDS7, I decided to opt for an Emulator II instead because I felt it offered the most versatility amongst the samplers available at the time. The only major limitation was the Emulator's sequencer. In many ways it was inferior to the type or programming flexibility I was used to with the LinnDrum. It wasn't immediate enough in use and I was missing some of the editing capabilities I needed.

"Around that time I saw the Macintosh with Performer sequencing software and I decided to use that system. It's definitely the most together sequencer I've seen. It's a pleasure to use and has some great editing features.

"The other program I've been using is Sound Designer for the Emulator II, which also runs on the Mac. It's mainly used for looping sounds and laying out keyboard assignments to create different presets. It really expands the capabilities of the Emulator in a lot of ways.

Why do you think more drummers are now getting involved in this technology?

Is it strictly from fear of replacement, or are more drummers becoming genuinely interested in this area?

"I think it's a combination of those factors that differs with each individual. Here's the point: if you ignore new technology you're limiting your capabilities as a musician. It would be like a drummer ignoring tom toms when they were invented. Personally, I get as much enjoyment out of programming as I do playing."

Barry Keane's Equipment:

Emulator II Sampling Keyboard
LinnDrum
Simmons SDS5, SDS7
Roland TR808
Roland SBX80 SMPTE/MIDI Sync Box
Macintosh computer w/Opcodes MIDI interface
Apple HD20 20 Meg Hard Disk
Performer sequencing software
Opcode DX/TX Editor/Librarian FM
sound editing software
Sound Designer sample editing software (Emulator II version)
Dr. Click/MiniDoc synchronizers
Keane Machine Interface



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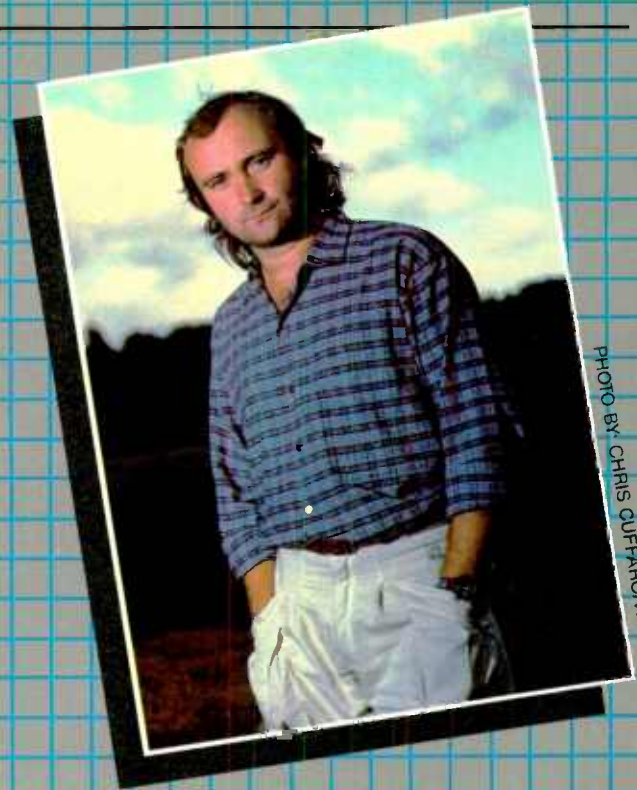


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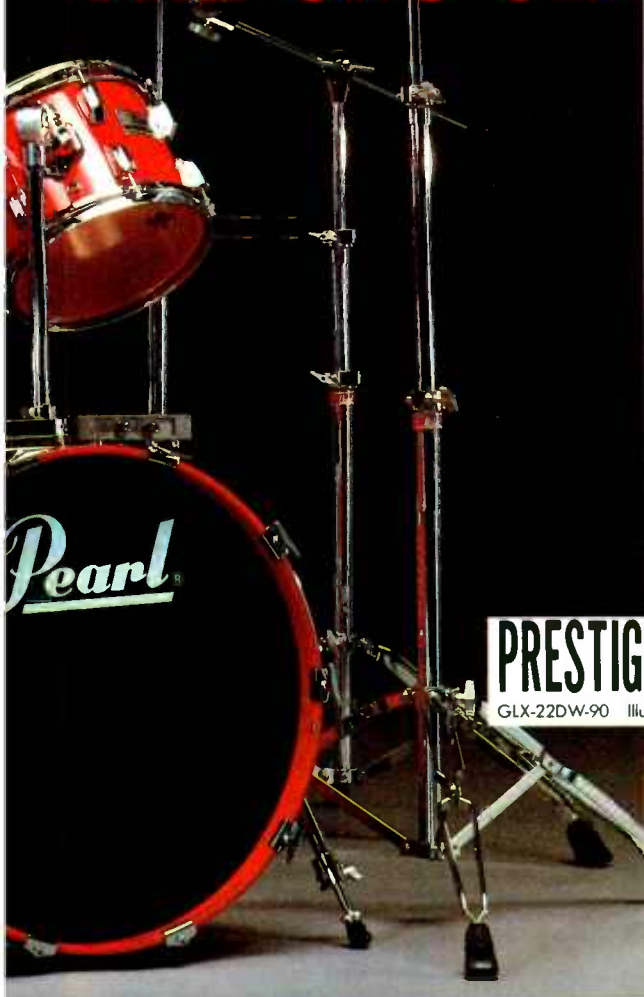
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THE COMPUTER MUSIC REVOLUTION

Evan Brooks - Software Designer

The black art of programming music software is one of the more intriguing (and somewhat mysterious) aspects of the computer music revolution. Great music software can be a true pleasure to use and is the single most important factor in establishing the power, flexibility and speed of a computer music production system. On the other hand, poorly designed software is usually frustrating, unreliable and time consuming to use.

It's easy to see why the field is growing so quickly. After all, a single person can conceptualize and produce a finished product with an investment no greater than the time spent to write it. If the program is good, somewhat unique and works reliably, chances are fairly good that it will have some success with proper marketing.

Although there are hundreds of music software programs available, some clearly stand out from the rest. Most often what

makes the difference between a great program and a mediocre one are the simplest things: unique features/-capabilities, ease or speed of use, and the program's reliability (is it crash-proof?)

Who's writing this software and what are some of the things music software developers have in common with each other?

Evan Brooks/Digidesign Inc.

Now that low cost sampling devices are widely available, the major complaint of many of the musicians using them is the difficulty of editing and looping sounds without some sort of visual display. The early sampling instruments such as the Fairlight or PPG systems offered built-in CRT displays as part of the package to enable full visual editing capabilities. The new sampling instruments attempt to keep the cost realistic for the average musician and in doing so are generally unable to offer the visual sample display and editing features that their predecessors did.

Enter Digidesign with their revolutionary Sound Designer program, unquestionably the most advanced

software-based sample editing package available.

Sound Designer has been a major success since its introduction on the market. Users of the program that I know swear by it; no other similar software product seems to be able to deliver the wide range of advanced features that Digidesign offer with this package. I spoke to Evan Brooks who wrote the program for his insight on software development.

Evan is actually a native of Winnipeg, although he has lived in California for a number of years. I asked him how he got involved with writing software:

"I had been playing piano as a kid, and I developed an interest in electronics at about the same time. Back in the early 1970s I got my first synthesizer, a Moog, and I also had access to a computer. I started by writing some simple sequencing programs to control the synthesizer and immediately got hooked on the incredible possibilities that computer technology offered."

Evan went on to elaborate on the formation of Digidesign with partner Peter Gotcher:

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THE COMPUTER MUSIC REVOLUTION

a long time before we formed Digidesign. We had played in various bands together, and we both went to the same school.

"One day a couple of years ago Peter bought a Drumulator and a week later he was bored with the stock factory drum sounds that came with it. He asked me if I could figure out a way to replace the existing sounds, and that's how we got started in the business of making custom drum chips. We formed a company called DigiDrums. Making custom drum chips became a full time job about 2 1/2 half years ago. Eventually the company was incorporated under the name DigiDesign.

How did the company get involved in software design?

"We had been interested in getting into software development for some time, and when we finally got a Mac we decided to try and do something that was completely different from other music software companies. We knew that a lot of people were working on sequencers and scoring products and we wanted our program to be more original and unique.

"Actually, Sound Designer started out as a simple, small program that was intended for our own use. We wanted a way of displaying sound samples for editing the drum sounds we were burning onto chips. One of the engineers from EMU saw what we were doing and got really excited about the program. He convinced us to design it for use with the Emulator II and market it commercially.

"Developing the first version of Sound Designer took about 10 months of solid work. During this time we had the support of Emu and also some user feedback from showing early versions of the program at various trade shows like NAMM."

What's in the future for Digidesign?

"We've been working hard on a brand new product called Softsynth which was officially released at the NAMM show. Essentially, Softsynth is a software-based digital synthesis package that is compatible with almost every sampler on the market. It generates sounds based on additive synthesis techniques, making full use of the Mac's great graphics for tools like harmonic faders and complex envelope shaping.

"We're also releasing a special E-prom burner that's driven by Sound Designer so that anyone using a drum machine or electronic drum kit that stores samples on chips can create their own complex sounds.

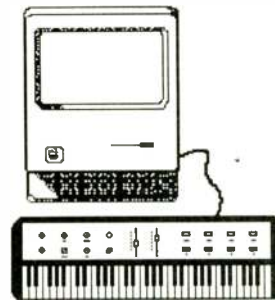
Where do you think the music software industry will be 5 years from now?

"Naturally the advancement of the software industry in general is largely deter-

mined by the hardware technology currently available. As new hardware becomes available, each generation of computers will be faster, smarter and more flexible. Computer memory will continue to become less expensive and more compact. The development of new software will obviously follow slightly behind these hardware advances.

"Artificial intelligence technology is a relatively new area that holds a lot of promise for the computer music field. The

application of AI to music software should help to let the computer take over some of the mundane chores in music production and thereby maximize the use of the composer's creative talents. The area of music notation and scoring in particular should develop considerably with this coming technology." □



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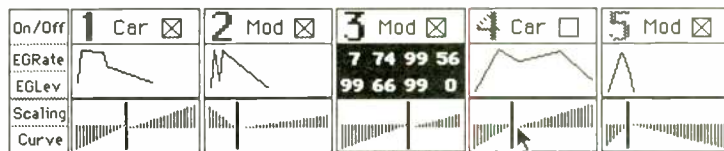
A Hit Single	B Bluezz
C Macys Man	D MIDIMAC
E OPCODE Opera	F Dave's a Genius
G Funk	H Generated Fuge

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RecMuteSolo	Loop	Bars	MIDI
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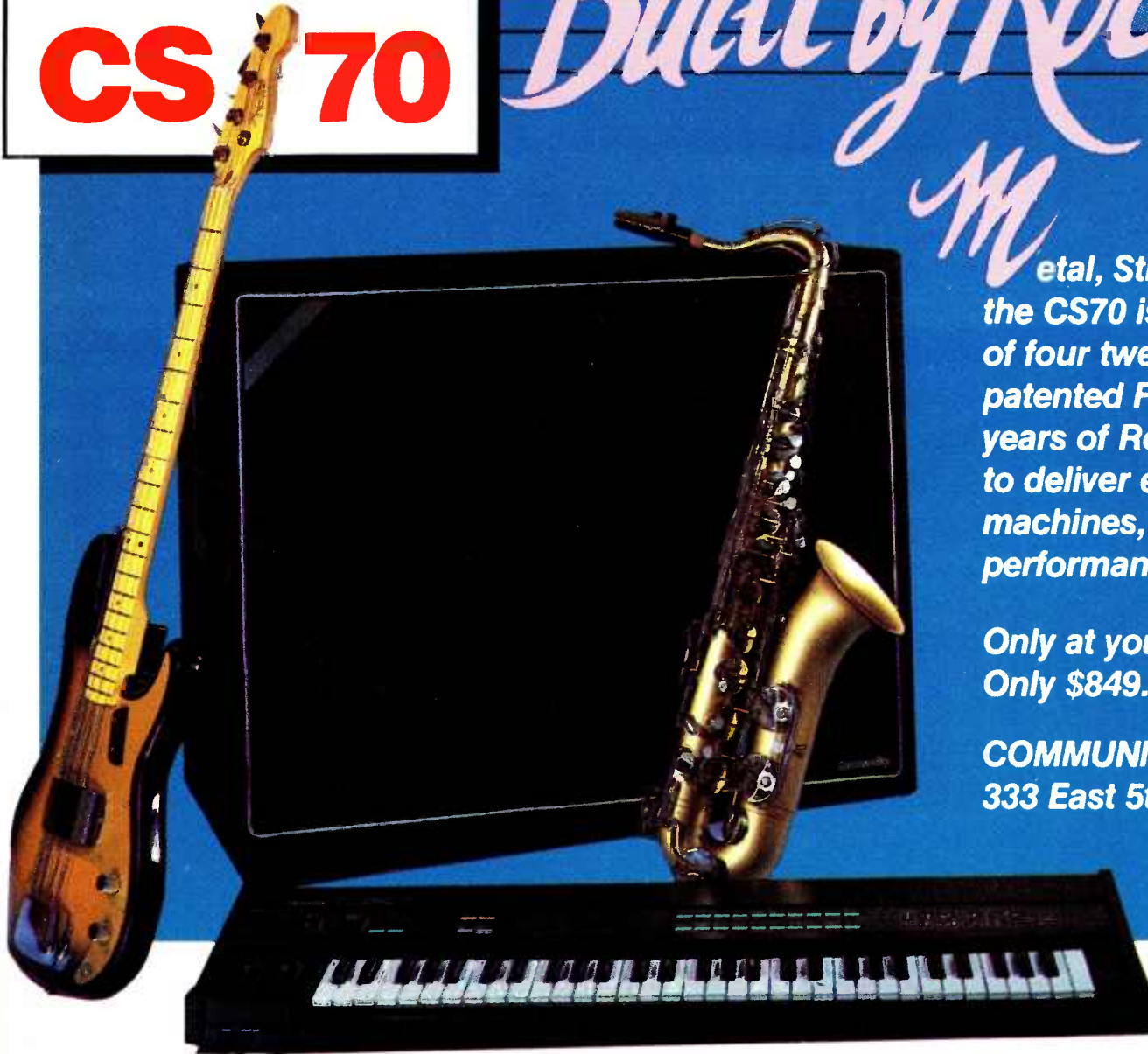
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Tips

FROM THE PROS

GUITAR

KEEPING IN TUNE WITH HELIX'S HEAVY METAL BALLET

BY BRENT DOERNER



Rarely is there a lock tuning guitar of any make acceptable for use fresh from the music store. Being a 2 guitar band, both Paul and I have learned some tricks for staying in tune, and things to look out for before hitting the stage or studio.

Lock Tuning

Sometimes on the Kahler style locking nuts, the string or strings slip. What happens is that inside the nut there are 3 steel plates that clamp up on the strings. They clamp so tight that the strings (after awhile) leave indentations in the steel which allows them to slip. So remove the nut, take the plates out and check to make sure they're smooth. If not, file them smooth and reassemble the locking nut. It's easy and it works! When you put the nut back on the headstock, check for stripped holes in the wood. You can use a toothpick in the hole to tighten any loose-fitting screws. I've seen brand new guitars that came with the locking nut mounted on top of the truss rod adjustment plate and because it didn't sit flush with the headstock, it wasn't solid and tight, and therefore didn't keep tune. Make sure the locking nut is snug against the plastic nut as well.

The Floyd Rose locking nut is made of cast white metal which is much harder than regular steel (such as the plates in a Kahler). So there's no problem with string indentations. However, sometimes, the chrome plating comes off and sits beside the string causing it to slip. Try to keep the nut clean inside, between string changes.

Bridges

Trouble areas with the Kahler bridge include the fine tuners and the rolling string saddles. If the fine tuners turn too easily when string tension is released, the tuner can turn by itself from your movements or jarring. You can remove the loose fine tuner(s) (if any) and gnarl the thread slightly. Having done this, the rougher thread will bind in the hole keeping the fine tuner snug. Be careful not to gnarl the starting threads. String saddles must roll freely so keep them lubed with light oil, or you'll have tuning problems. The Floyd Rose bridge can be fickle. The fine tuners move the string saddles slightly, so if you have one "fine tuner" turned all the way out, and the one right next to it turned all the way in; it could put your intonation out. So don't let intonation fool you regarding your lock tuning system. Try to keep the fine tuners in the middle because that is where they were when the intonation was set up. Again, use fine oil (WD40) to keep parts moving freely.

Neck & Body

On our guitars with screw-on necks, I'll listen to the neck to see if it "creaks" from time to time. If it "creaks," it is moving slightly and you'll have problems staying in tune. Our show is very demanding and the aggressive, physical movements sometimes loosen the neck, as does the whammy bar. The bar releases all the tension on the neck, and then replaces it causing the neck to bow and bend, loosening the screws. Keep 'em tight. If they're tight and the neck still moves, try putting a piece of ordinary window screen between the neck and body. The screen will bite into both smooth surfaces, giving them a good strong grip.

My Kramer guitars came stocked with Floyd Rose bridges on them, tight against the body so you couldn't push back on the bar. I like to have the bridge on my guitars set up to "float," meaning the bridge does not rest on the body. I want lots of extra travel when I pull back on the bar, so I've had all my Kramers routed out under the bridge. This created a new problem. When I rested my hand on the bridge, I was jarring it from its resting position, changing the pitch. To correct this, I've had a small piece of plexiglass installed on the body to keep my right hand off the bridge. This can be helpful to any guitar player with a floating bridge.

Changing Strings

Before your next string change, here's a few

tips I've learned to avoid any problems. When using a locking system that utilizes string balls such as the Kahler system, solder the string ball before installation so you're guaranteed it won't slip. This works well for guitars without whammy bars as well. One tip that applies to both Kahler and Floyd Rose style systems is to tighten your locking nut before snipping the excess string off. The Starzo string people were helpful on our *Long Way to Heaven* tour when they told us wound strings have a seal that binds the winding to the string core on the last 2 inches of the string. When you snip your strings, you cut the seal off and the winding slowly starts to come loose, shortening string life.

On the Floyd Rose systems, the string ball has to be cut off before the string is installed. Save this step for last. On wound strings, snip just the core of the string off at the opposite end of the string ball. Insert this through the machine head, locking nut and down into the string saddle and lock it. This way the seal on the string remains intact. (It makes no difference on plain strings). Tune the guitar up and lock the nut. Then cut the excess off.

Temperature Changes

While on our third tour of Europe, we experienced extreme temperature and humidity differences between the dressing rooms and the stage. So if possible, climatize the guitar to the venue temperature to avoid tuning problems.

KEYBOARDS

SUBTLETY, NECESSITY AND INTEGRATION ARE THE KEYS TO GREAT KEYBOARD PLAYING

BY JASON SNIDERMAN



Some people have recently told me that my keyboard playing was firmly rooted in a style that was particular to the early '80s. I was mildly in-

sulted but also flattered at the same time. (I didn't know whether I was coming or going.) Here I am, standing dead in the mid '80s, an arsenal of modern technology at my side, still actively recording and progressing, while a jury of my peers accuses me of stagnation. Well! I'm taking my Polymoog and going home!! However on the other hand I also consider myself ahead of current trends and could go about actively pursuing Mellotrons, B-3s and Edsels. Ahead of current trends you ask. Sure, let me explain.

I've always practiced a keyboard style which I like to call the art of insinuation. That is to say playing a lot which doesn't sound like much. The pioneers in this field are Sakamoto (YMO), Barbieri (Japan), Eno and to a certain extent Mick McNeil (Simple Minds).

It was during my initiation into a rite of passage called "Blue Peter" that I finally realized a home for my no-style style. When I was first rehearsing with the band Chris Wardman would walk me through the chord changes. He requested that I follow the chord changes closely but avoid playing the roots, thirds, or fifths of any of the chords in the song. Hey, no problem Chris. I can easily forget 15 years of harmony, arranging, counterpoint, and serial composition in 5 minutes. Ultimately I understood that what Chris wanted was the ambiance, mood and romance he heard on English import 12"s. My no-style style was given life.

"Don't Walk Past", released in 1983 bears little resemblance to the original demo of the same song recorded in 1982, except for two specific items. One of these items was the wobbly keyboard hook that is used throughout the song. This was no stroke of genius on my part but was due to the fact that our producer, Steve Nye (XTC, Japan, David Sylvian, etc.), liked that particular patch. Unfortunately, I being the slacker I was, had forgotten what exact patch it was. After too many hours of expensive studio time, we decided to analyse the master 24 of the demo tape piece by piece, channel by channel, keyboard track by keyboard track until we finally reprogrammed the original patch.

"Don't Walk Past" also manages to incorporate the Blue Peter "Avant Garde" element in its bridge. I think I did everything to that Yamaha grand except blow it up. For example the keyboard hook was played in various forms by plucking the strings of the Grand with a guitar pick. We also treated the strings by dampening them with newspapers and then either plucking them or running the length of one with a guitar pick (similar to when a guitarist runs the length of the guitar's neck with a pick. I also dropped a lot of stuff on the piano, books, my watch, slamming the lid, etc., and ran everything through a Lexicon prime time. Not all these attempts at art were used in the final mix but what was used was incorporated into the video as sound effects, therefore making certain images in the video that much more poignant. (However various different effects do show up on any of the five mixes of the song that were pressed.)

The song, "Newsreels" was definitely the most complicated and time consuming song for me to record on the *Falling* Album. By the time it was finished I think there was 13 tracks of keyboards recorded. The final track list comprised 2 tracks of grand piano, 1 track of JP-8

drone retriggered by a TR-808 which was in turn keyed by the track, 2 tracks of JP-8 strings, 1 track of OB-X slide patch, 1 track of wobbly modulated Polymoog, 1 track of OB-X wooden blocks, 1 track of Minimoog bass, 1 track of OB-X cellos, 1 track of wobbly Polymoog strings, and 2 tracks of stuff I can't even remember and probably don't matter. Fortunately this was the only song I didn't bother to help mix. (Chris Wardman actually remixed a keyboard only version which is available as a "B" side to "Unchained Heart.")

The song "Head Over Heels" was an attempt at some harmonic experimentation. After setting up a "boinkistry" patch on the JP-8, which incorporated some subtle harmonics, I attempted to match the harmonic pattern on the descending string line (which was to be played on the Polymoog). To achieve this, we ran the Polymoog thru 90 per cent of the outboard gear in the studio and then thru a Roland cube amp, miked at close range. Not only did we get a near match to the harmonic pattern but also a supremely distorted string line that seemed to suit the track perfectly. The world's first heavy metal Polymoog strings. The intentional distortion of keyboards, is also heard frequently on Ymo records and I have to credit Sakamoto, thru Steve Nye, for the initial inspiration.

The Breeding Ground recording sessions were a completely different experience as compared to Blue Peter sessions. The concept and placement of the parts had to be approached differently since the record was essentially finished when the keyboard tracks were laid down. Basically a certain amount of texturing was required to help colour the tracks. I wanted to add some subtle layering effects without infringing on the basic tracks or arrangements which were in the most already exceptional. There was only one song which really could accommodate a wobbly keyboard hook ("This Time Tomorrow") and for this I used a vocal/clarinet patch off the PPG coupled with a brass/flute patch off the JP-8.

The rest of tracks got very subtle basic washes where I avoided playing any thirds and for sounds used breathy orchestral type patches. By not using thirds, you create an ambiguous and slightly ethereal type wash which keeps the intrusion of keyboards to a bare minimum. The most prominent display of this is on the tracks "Turn to Dust" and "Tales of Adventure." On the "Turn to Dust" track I also used a Sitar/Feedback patch similar to the one used on "Newsreels." This was used as a pad and seems to mesh well with the guitar parts, even at times sounding like a by-product of the guitar part. Another example of the interaction between different instruments can be seen on the track "Epic" where the bass guitar is doubled with octave bass parts on the grand piano. This seemed to add punch to the entire end section without distracting from the actual bass guitar part.

In my mind the whole concept of playing keyboards comes down to a question of subtlety, necessity and integration. The more subtle unobtrusion you can apply to a part, and the conscious integration of the part into a piece of music, is your prime responsibility as a keyboard player. If you want to make a statement and feel the need to exercise some wild style, make sure it's crafted and make sure it counts.

As a player you must ask yourself if the part is necessary to the track or just an extension of your ego. In a world of overkill, subtlety sometimes speaks the loudest.

BASS

BUILD YOUR TALENT

BY STEVE WEBSTER



According to my friend Neil Chapman (Pukka Orchestra), we've all got about five years left on this planet, that is, by his calculations,

2 years to acquire a vast fortune and 3 years in which to spend it. Gee whiz, where does that leave us bass players? I'm not going to try to answer that question but it does provoke some thoughts about your future.

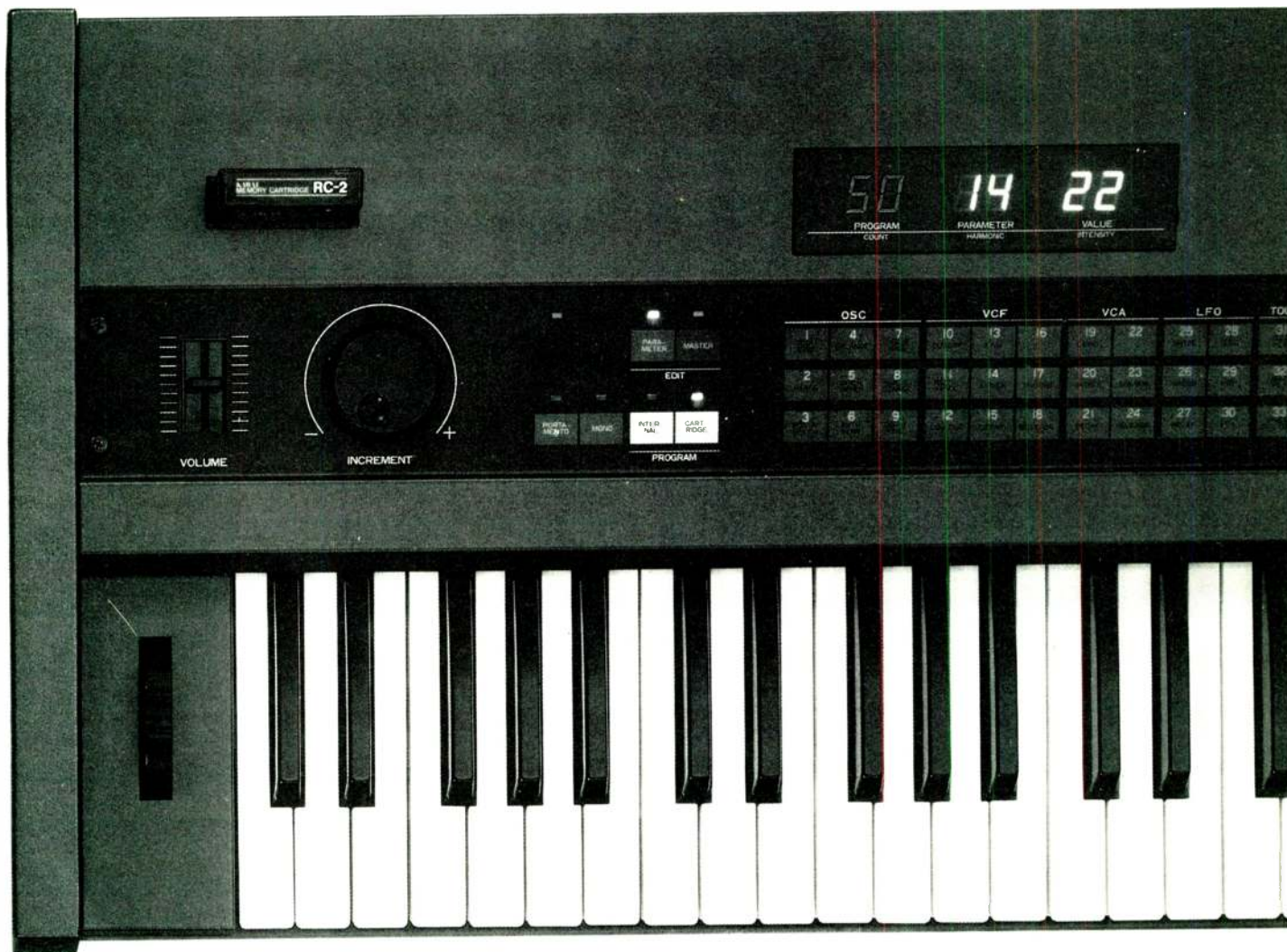
Thinking about the future is something that one doesn't often do during one's formative years. I, however, feel that consideration of what the future might hold for you and what you might want for your future is very important.

Since this is the "Tips from the Pros" column my "tip" for this issue will be summed up by these few words: Build your talent, work your ass off, make short and long term goals such as "play with as many bands as possible in the next year, play in a world class band in the next 3 years, play on x number of records in x number of years etc. etc....."

That's enough philosophy for now. The remainder of my column will be a description of some recent playing experiences and hopefully you can glean some morals from these stories.

Recently I've done some playing on the upcoming Pukka Orchestra record tentatively titled "STOATS, STOATS AND MORE STOATS." We recorded in a couple of different ways, the first of which was just your basic bed track session that is drums, bass and rhythm guitar. Unfortunately only a few of the tracks done in this way survived. This was because these tracks were done while singer Graham Williamson was still in Scotland. The Pukkas (being a very democratic outfit) just don't sound like the Pukkas without the input of all three. Anyhow some of the tracks were recut. This time a different approach was taken. A drum computer was used to complete as much of a track as possible and then the rhythm section members were recorded one at a time rather than together. I actually prefer the latter method in that it's just more fun playing in the control room with keeper vocal, guitar, keyboard and drum tracks. Working with the Pukka Orchestra has been a source of great amusement and satisfaction ever since I first met them shortly before their first record on which I played several cuts. One of the challenges of recording with the Pukkas has always been trying to accommodate the diverse personalities within the group. It's not always easy but it usually creates exciting and well rounded music. I did

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a blues shuffle where drummer Jorn Anderson played a straight shuffle and I played a second line rhythm bass part which is kind of like trying to play straight 8th and triplets and drink heavily simultaneously, weird but fun. Also I played a heavy funk number which utilized a low D tuning. I used my new Jackson bass on that tune. The Jackson is a very interesting instrument – it has piezo pick-ups under the saddles of each bridge i.e., the best description of the sound I can think of is that it is a tuned roaring. I also played a tune on which I doubled the bass part. That was a lot of fun – it had a lot of time changes and spacy sections in which I played a sort of mandolin type part droning on the G-string and playing melodic lines on the D-string above the twelfth fret.

Recording with the Pukkas has always been a riot – three guys with open ears and minds and great songs in which the only limits are that of the imagination.

Dalbello has done some pre-production demos recently and I've had the pleasure of playing some low tones on them. Dalbello works in a totally different way than the Pukkas. She is relatively self-contained and does a lot of advance work at home with her array of sequencers and synthesizers. In most cases she will have a bass line in mind and on one of these most recent songs I was required to play note for note with a sequenced bass line. Since I do that frequently myself I found it quite comfortable. The best thing is the sound one can achieve, the possibilities are endless. Also you can influence the feel of a sequence part by pushing or pulling the groove. On the other track I played live with Kevan McKenzie. We played to sequenced synth parts and a Linn 900 part. It was more of a rock kind of a thing and a little more open than the previous track. Dalbello is the kind of artist who knows exactly what she wants and doesn't want but still demands creative input from her players and the right to choose between ideas.

PERCUSSION

KIT SPIKING

BY BARRY KEANE



improper alignment of your kit can affect your feel for playing and today we'll examine more closely, ways of avoiding that most uncomfortable situation. Martin Deller of FM, who helped to add some insight into "slump avoidance" in PART I, is back again with some practical tips on kit setup.

"So you feel your chops are warmed up and you're dressed comfortably but when you sit down things still don't feel right? The bass drum pedal isn't quite right; you keep running into that cymbal and the hi-hat just isn't right? These, and many others, can be little or big problems depending on how you attack them. Spiking a drum set once you've found an optimum position can really help, if you're playing the same kit each night. This way, if you think something isn't right, you can check to see that the instrument is where it was last and that it's just you. Memory locks and a riser, wooden platform with routed recesses to hold the legs etc., exactly in the same place everytime, is the optimum. But, this isn't always possible. Because I play in many different situations, I have found a system that works for me and again this is the sort of thing that you must find for yourself by trial and error. Whether I'm setting up for a concert or a recording session or just practicing, the first thing I check is the height of the seat and the relative height of the snare drum. If I can play it without catching a drumstick on clothing 'not too low' or missing a rim shot 'too high', then I move on.

"This seat height and relative snare drum height are different for different music. They are close but they are not always the same. The next two things are the bass drum and hi-hat which fit in comfortably under my feet. Here again, over the years, I've found that there is a relative position of the snare drum to both these items. Then everything else is checked i.e.: toms, cymbals, electronics, extra pedals, etc., for rotational ease and body perspective and balance when extending to cymbals etc. This is often hard to do when just practicing because I play harder and reach further during shows and find that full rehearsals are necessary to get close and that with the first few shows, I hone the positions and make them final.

"Still, after all these preparations, I can find that things still don't feel right. Now, I have to make a judgement call. Move what seems to be out of place and possibly upset other subtle relationships or leave it and do some muscle re-programming on the spot. Sometimes it's not possible or opportune to move a piece of equipment and you have to override a learned movement, with some quick re-programming of muscle memory to compensate for the irregularity. This is especially true of jingles and pick-up dates where you don't always have time to get positions right. At these times, it's necessary to play heads up drumming to keep yourself from running into things.

"The final analysis is your ears and if you don't feel perfect (but your ears tell you it's O.K.) then try to forget about the physical problems and get on with the music. If your time is suffering because of a badly placed bass drum etc., and you can't pull it together, then move it. If no position feels good and allows you to play well, then the only answer is more practice so that in any situation, on any kit, at any time, you can overcome these problems. It's important that these physical problems don't get you upset and it's necessary in all adversity to keep a cool head. Nothing ruins my playing quicker than allowing myself to get upset over any of these items. So regardless of the problems that I experience with my drum set or clothing, or whatever, the show must go on."

Martin Deller

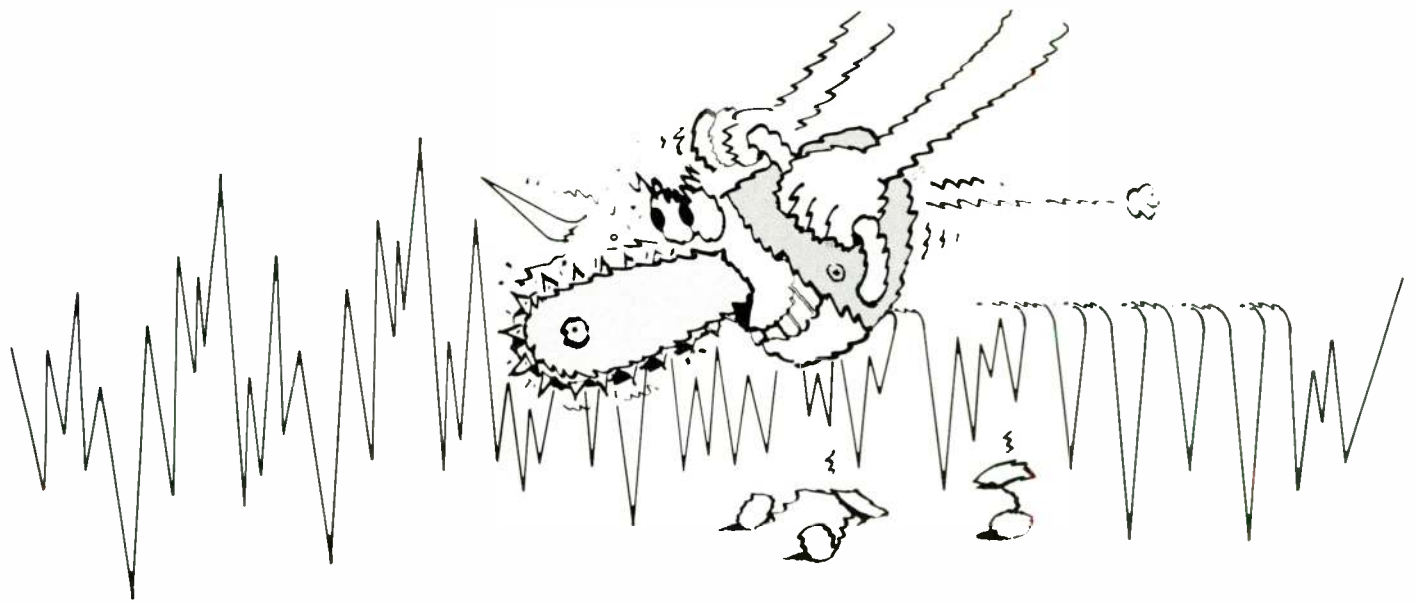
There is an alternative system which I more or less stumbled onto in the pre-memory-lock days. For those of you who still carry your own equipment and others who are interested in saving a few extra dollars, this system is cheap, easy and adds very little extra weight to your kit.

The first step is to buy one roll of tape, such as masking, electrical, hockey, duct, etc. The next step is to find a constant moveable surface upon which you can always set your drums. For instance, if you work with a band who travels with a drum riser, then you already have a constant surface. However, if you rehearse in a basement, or if you do jobbing dates, or if you work in several different musical environments, then you'll need to create your own constant surface. Measure the perimeter of your kit when setting up. Usually a seven or eight foot square will suffice. Then, beg, borrow or buy an appropriately sized surface such as carpet, plastic, rubber, etc. Be sure that it is both light and flexible enough to roll up for cartage purposes. The only caution with carpet is that the thicker the pile the more it will affect your sound. A few years ago, the guys in the *Lightfoot* crew tried carpeting our drum riser and I found that it added a little warmth to the overall sound of the kit. If, however, you are looking for more punch and top-end whack out of the kit, then carpet will work against you.

The next step is to use your surface a few times before "spiking." You can leave your tape at home for at least a half dozen gigs because in that time you will be testing your new surface for sound, feel and durability. When you've deemed your new surface a 'keeper', start bringing your tape and wait for one of those nights when everything feels exactly right. At the end of the night, set aside a good half an hour for some serious "spiking." This process is carried out in two parts. The first involves marking your hardware i.e.: snare, tom, cymbals, electronic and effect stands for height. Simply wrap one piece of tape around the bottom of each height adjustable piece. Be sure that your placements are right the first time. Removing the tape can sometimes be difficult and/or messy and if you want to lower the height of a stand after it's been "spiked," it requires tape removal. Also, if you are accustomed to telescoping your cymbal stands down into one piece for tear down, you'll now have to get used to taking them apart.

Tape color coding can help you to easily identify stands for set-up and it will also allow others to set up your kit perfectly for you everytime. What a concept!

The second step involves marking the floor positions of your stands and pedals. Simply outline on your surface, each pedal and the feet of each stand, including your stool. With the two-step process complete, you can now be sure of having the exact same set-up night after night. No matter which system of spiking that you use, the results will be less second guessing of yourself and a greater confidence in playing.



DOES YOUR LIMITER MASSACRE YOUR SOUND?

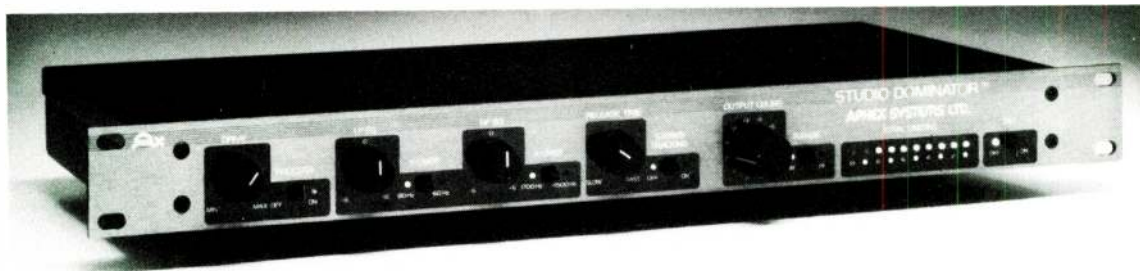
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BRASS

COMPETING IN THE WORLD OF AMPLIFIED SOUND

BY TONY CARLUCCI



Since the introduction of amplified instruments and massive P.A. systems, the music field, except classical, has been experiencing an

escalating effect in sound volume. This increase in sound volume can create a number of embouchure problems for the brass player, not to mention having a pernicious effect on the ears.

I have spent most of my life playing in loud cover bands that never seemed to have an efficient enough, if any, monitoring system. Ever since I can remember, I have been competing with loud rhythm sections who needed just to turn a knob to increase their volume. To be on what I thought was on a competitive level, volume wise, I started blowing very hard in hopes that I could be heard and more impor-

tantly, to hear myself. What I eventually discovered was, I was overblowing a lot of the time and using a lot of brute force to attain volume and good range. The only positive thing that came from starting out like this was that I developed a very strong embouchure.

A strong embouchure though, didn't make up for all the problems that developed because there weren't any monitors. First and above all, my chops were in a constant state of stiffness, sometimes to the point of no buzzing response and I couldn't get a sound out of the horn. For the longest time I thought this was normal. I was only 14-15 years old and had no formal training and many times I would have to take a couple of days off to recuperate. I also found it virtually impossible to play music that required dynamics and subtlety. This would frustrate me to no end and I turned to changing mouthpieces for an answer. Of course as soon as I started college and began my formal education with Don Johnson I quickly realized the importance of playing soft and practising a daily routine. This new approach allowed me to discover my vibrating points and their significance to playing the trumpet in all styles. In order to keep the vibrating points at a high level of efficiency in your playing, over-blowing must be kept in check.

So when playing with a loud band you have to hear yourself properly to escape the tendency to overblow. This is where good monitors come in. Another obstacle that I kept battling with was cut lips. My brute force approach to playing high as a result of loud bands always

resulted in my lips being in a constant state of healing. Again, I had to turn to taking time off and to lip ointments for relief. Other problems associated with loud sound volume are, ringing in the ears and even partial hearing loss. If you find yourself playing in loud bands, I strongly urge you to get good quality ear plugs. They can be obtained at any drugstore or from ear, nose and throat specialists. Another good idea would be to get your hearing checked at least once a year.

Certain microphones seem to get better sounds than others. I have found that the Sennheiser 421, for the money, is the best mic to use live. The 421 gets great responses in all frequencies and even comes with a frequency response control. If you are in the market for a mic, check this one out first before you buy one. The next aspect of attaining a good monitor sound, really depends on whether the band's budget is large enough. It's a separate monitor mix and if you can get it count your blessings because it is a luxury. Having more than one monitor send simply means the monitor man has the capability to give you or not give you any instrument in the band in your monitor you desire without affecting the rest of the band's monitors. You can also mix the volume levels to your own specifications which in turn allows you the freedom to put yourself up above the rest of the band as much as you desire. Without a separate monitor send, you're at the mercy of the rest of the band and you'll have to settle for a general mix which is still better than nothing. The last factor in this

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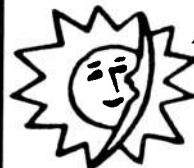
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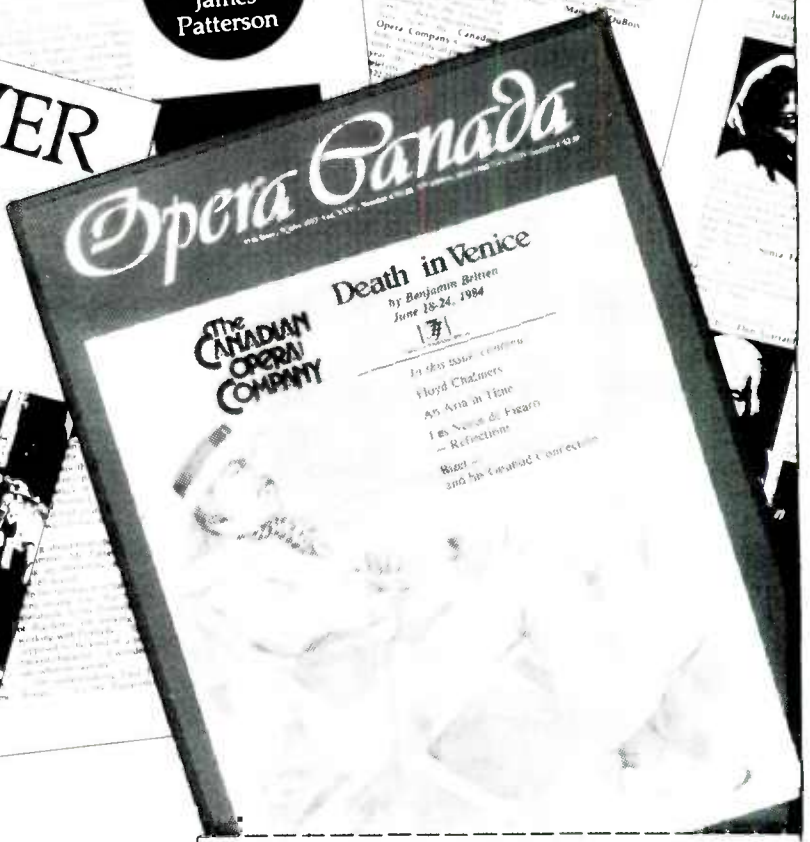
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equation will be the e.q.ing of your monitor. Without the proper e.q., your horn could sound like everything between a toy trumpet to a muted tuba. Many horn players prefer no monitors to bad sounding monitors. After spending years developing a good natural sound on your horn, there's nothing more depressing than hearing yourself sound artificial or just plain stuffy. In terms of bass, mid, and high frequencies, I prefer the bass and the highs boosted and the mids rolled back a little. Of course the proper E.Q.ing for you will be governed by your own taste. Getting familiar with the terminology will also help you to get a good sound in your monitor. Communicating with the monitor man on his level will win his respect and he will go that much farther to please you.

I'm sure the question you are all asking yourself now is, what use is all this information when most bands I play with don't have any monitors or monitor sound men? Well the answer is putting your own system together. I myself have my own monitoring system because unfortunately most bands either don't have sufficient monitors or enough monitors to go around. Having your own system gives you the advantage of having full control of your volume and sound. I started putting my system together by obtaining a Traynor 100 Block K keyboard amplifier first. This amp has a built-in three channel mixer, a compressor limiter, 100 watts of power and because it's a keyboard amp, covers all frequencies really well. In terms of mics, I use the Sennheiser 421. I plan to modify this by moving up to the Countryman bell clip mic. Going wireless with this mic will also give me more freedom to move about on stage. I also use the Boss DDL 2 foot pedal delay. This delay unit is sufficient enough to fatten and juice up the sound to my satisfaction. I must admit the latest rack mount delay units are becoming much more affordable and are capable of unbelievable sounds and are definitely worth checking into.

If your career path is taking you towards playing with louder, amplified bands and you are having trouble with your chops, try to concentrate on not overblowing.

WOODWINDS

NEW ROLE OF THE HORNS IN THE NEW SPOONS

BY PHIL POPPA



I'm here to talk about some changes the Spoons have undergone in the last year and how the role of the horns has modified in relation to these changes.

I should first remind the readers that the Spoons is basically and primarily a pop band in the truest sense of the word. An emphasis is placed on writing and performing songs for AM radio format in terms of conveying a simple and concise message in an appealing musical

package. We aim to do this, hopefully, without compromising musical integrity or sacrificing lyrical content. In other words, we're trying to write songs that will appeal to the general public (i.e. Hits!) and still maintain a certain standard of quality.

The format of the Spoons has undergone a somewhat radical change in that we've eliminated the use of drum machine and sequencing which were a big part of the old Spoons' sound. With the addition of Steve Kendrick on drums and Scott MacDonald on keyboard, the band has opted for a more rock-oriented and live approach to their sound. Whereas the former Spoons sound was an interesting hybrid of electronic and acoustic instruments, with much use of sequencing and Linn drum computer, the new direction is much more acoustic in nature. Consequently there is more space in the music and a stronger bottom to the band as a whole.

The role of the horns has shifted noticeably from a "supporting cast" role in terms of providing punctuation (i.e. shots), to a more prominent role of playing meatier parts and counter melodies in relation to the guitar and keyboards. We aren't necessarily playing more songs as much as the parts that we do play have more substance and are more integral to some of the songs. With my colleague and fellow CM columnist Tony Carlucci on trumpet, I try to approach the playing of the horn lines with a prominent and aggressive stance. With Gord's songwriting and Sandy's playing getting away from the lighter feel of the old sound, the new songs tend to be more rock and roll in nature; so the context of the horns

has shifted from a pop/r'n'b format to a fuller, tougher rock approach of playing.

With the newfound space and clarity, comes new responsibility to play more meaningful and melodic parts. It was hard sometimes to integrate horn parts under the old band format due to having sequenced keyboard lines running throughout certain songs. Also using a live drummer with the Linn drum computer tended to fill up space awful fast, so the horns had to exercise maximum taste in order to add something relevant to a song.

The renewed challenge is to not overplay in the new songs because there is so much space. Sometimes we have to walk a fine line between a part that is tasteful yet still manages to kick some ass! (After all we're trying to entertain, not to run a tea party.) There is even greater emphasis placed on unison playing because of our trumpet/sax format. Tony and I have found that when we tried playing an octave apart in the low to middle register, the sound was nowhere near as punchy as when we played unison or tight interval harmonies.

To correct the impression that the Spoons have gone heavy metal, I must say that there are still occasional forays into funk and Latin stylings and there's even a neo-classical horn break in one of the new songs. So the horn section is called upon to exercise a number of playing styles and sound textures though there is a discernable style that's apparent in the latest material.

The direction of some of the new material has a definite European feel to it in that there is always a strong melody (with jazz and classical overtones) over a solid danceable groove. Us-

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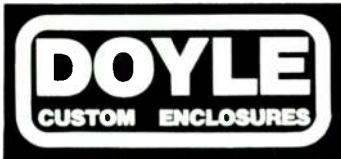
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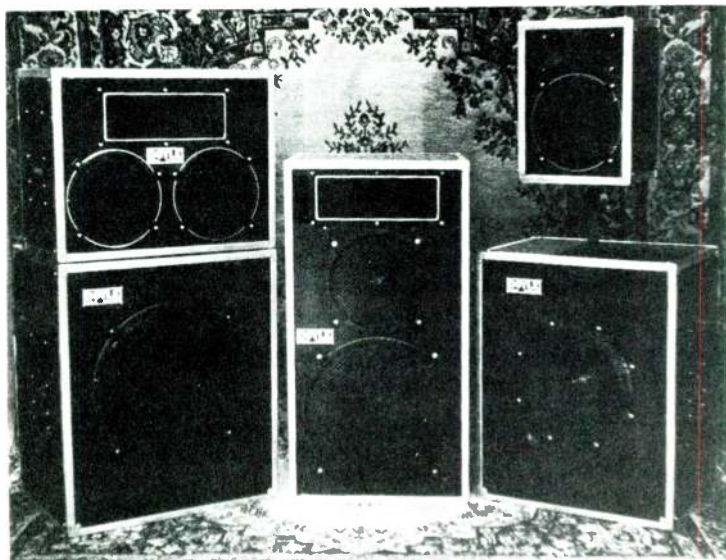
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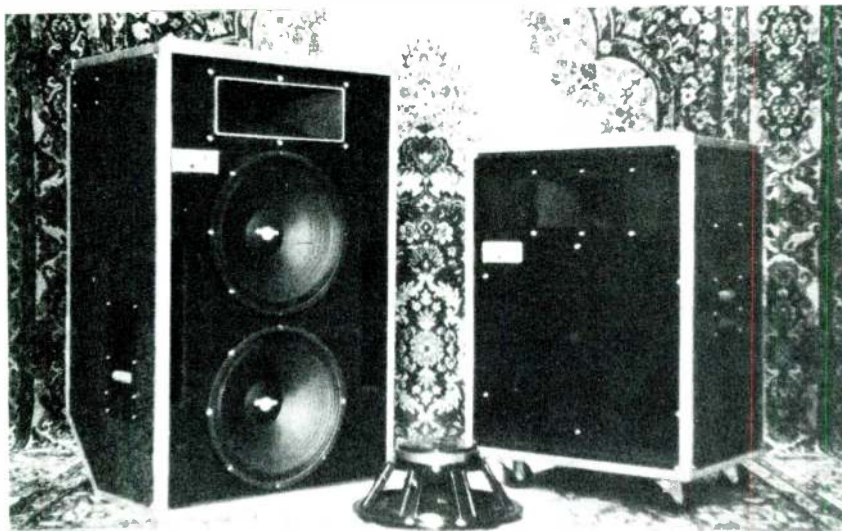
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ing horn textures in relation and counter to guitar lines also is suggestive of European songs, which to my point of view tend to be more sophisticated in character than their American counterparts. As always, the challenge lies in coming up with parts that comfortably nestle between the ridiculous and the sublime. (Honest!) Only time and audience response to a given single will answer whether we've met those needs.

In conclusion, I must say that playing in a pop band has been and continues to be an educational experience, especially being in a band like the Spoons which is trying to break new ground in terms of offering a unique sound. The important points for the horn section continue to be a) to play in context, b) being flexible enough to adapt and go wherever the music takes us and c) have our tubes of hair gel close at hand 'cuz these days your hair can make you or break you! (Thanks E.S., I saw the light.)

Epilogue: By the time this article comes out, the Spoons will be in the studio recording our next album. Our current goals are to release an album and single by late summer and subsequently start touring in the fall of '86.

COMPUTERS AND MUSIC

MUSIC SOFTWARE FOR THE
COMMODORE 64

BY BENJAMIN RUSSELL



Let's come

down to earth for a bit. Sure we're living in the middle of something like the Industrial Revolution, except this time it's with computers,

but it doesn't necessarily follow that we're all electronic wizards. I mean, amid all the hype about how music is being turned upside down by microprocessors, how many of us really know that much about the subject, and do we really care? Music isn't machines, it's people. Right? Hmm...

The reality is that we're all going to have to come to grips with computers sooner or later in music as in everything else. In this column I'll try to ease you into the idea of working with the Commodore 64, focusing on products from Passport, Syntech, and Dr. T's. These companies all offer MIDI sequencers and voice editor/librarians for the C-64. Including the cost of the computer, you can be up and running for well under \$1000. You won't have to fork over a mint to get your feet wet!

If you're a keyboardist, one of the best reasons to get a computer is to help you to program your synth sounds. Changing one parameter at a time can sure kill your creative drive - a computer based voice editor can make a huge difference. You have to try one to see what I mean, but once you've programmed

your DX7 or CZ101 like this, you won't have the heart to go back to the old way, so be forewarned.

All the companies make editors for the Yamaha DX series and the Casio CZ series of synths. Syntech also makes one for the Roland JX8P as well as a generic drum dump program for use with many types of rhythm boxes. On the computer screen you can see all the values for the various envelopes' rates and levels, throwing a light on your programming efforts which had previously been made in the dark. Banks (or cartridges) of sounds may be manipulated so you can rearrange the order of your sounds, store them in different sets for various applications, and so on. For instance, you could have a set of percussion sounds, a set of bass sounds, piano sounds, etc., or for gigging, you could put together your current favourites. All of this takes place in seconds, once the program has been booted up. Before the invention of refrigeration, people got by fine with ice boxes and didn't know the difference, but can you imagine going back? I swear you'll feel exactly like that about voice editors - trust me! It's worth it to get a computer if only for this application.

Now let's look at some sequencers, namely the MIDI 4/plus by Passport, STUDIO 1 by Syntech and the KEYBOARD CONTROLLED SEQUENCER by Dr. T's. I'd say these are fairly representative of the types of programs you can use on the C-64; at one end of the spectrum you have the Passport which is extremely easy to learn and use but which has not much control, at the other is Dr. T's which is quite a mouthful to digest but which has amazing control over nearly everything, with Syntech covering the middleground. We'll start with the easy stuff and work our way up.

Upon booting the program, you can immediately see how the MIDI 4/plus works - even without reading the manual, you could get by, although I'd recommend a quick read through - why make it hard on yourself? There are 4 tracks on which you can record in real time. It's possible to sync up your drum machine and if you have a suitable interface you could sync to tape as well. You can autocorrect what you've recorded to fix timing mistakes and looping of your sequences is possible although all 4 will loop according to the length of track 1. On playback, tracks may be assigned to any MIDI channel. Transposing your piece into a key better suited to your vocal range is only a couple of keystrokes away. You may merge tracks for infinite overdubs and you can link tracks together to make one long sequence. Punch in/out is possible and sequences may be moved to the exact clock location to facilitate tight punches or to allow you to make your tracks end at just the right place. You have a 12 character slot to name your tracks. As I said, it's a piece of cake to operate, but you have to remember it's limited. If you want a kind of pseudo tape recorder with fast forward/reverse, pause, punches, etc., it's fine but if you want to do anything exotic to your sequences you'll have to look farther.

STUDIO 1 by Syntech is a little harder to learn - you'll need the manual to get the most out of this one - but it has some mouth-watering features to seduce you into giving it a try. Also acting as a pseudo tape recorder, this sequencer has several levels of operation. First, there is the sequence which is comprised

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of 8 separate tracks, each of which may be given a 3 character name and assigned to any MIDI channel. Tracks may be muted while the sequence is running, which can be handy. Once a track is recorded you can raise or lower its volume using a feature which scales the velocity values up or down. The screen shows you at all times the status of each track in a given sequence. Once your sequences are recorded (you have 16 in all), they may be arranged in any order on the song screen. This screen has 24 slots for you to fill with your sequences and you can try different arrangements using the 4 song setups available. The whole thing can be saved in a "song set." Song sets and sequences may be given 8 character names to help you know what you're dealing with. (To take the sequencer one step farther, you can buy another Syntech program called, Song Player which loads series of songs automatically for use in live situations.)

Where Studio 1 starts to show its colours is in the editing mode. You can do all the regular stuff such as auto correcting, transposing, and so on but you can also have fun moving your tracks forward and backward relative to the main beats, allowing you to give your sequences a chance to sit in the groove where you want them instead of where the machine automatically puts them. This feature also allows you to do things like bouncing a track to another location, shifting the new track backwards, lowering its volume and you have an instant digital delay. It's easy to do and it can really sound nice.

Space doesn't allow me to go into every detail, but you should know the sequencer records in step time so you can program what you can't physically play. There is an automated punch in/out which can be essential if you work alone. All in all, it's easy to see why this program is popular with critics as well as musicians. The extra time spent learning will easily be rewarded with flexibility.

Now we come to the sequencer for those who are hard to please in their music programming needs. Be warned, it's not easy to get the hang of, but once you're over the hump, Dr. T's Keyboard Controlled Sequencer will amaze you with the amount of control you have over MIDI data. It will do everything we've already discussed and more. Just about every MIDI parameter can be accessed, allowing you to program your sequence to turn your Casio from a polyphonic string machine into 4 mono synths, each with a different sound setting at the 18th bar (or wherever). Each note may be edited to change its MIDI channel, velocity, pitch, duration, timing, etc. Sequences may be given an 8 character name and be set to loop independently of each other. Real time interaction is possible allowing you to transpose pitch, velocity, and so on while your sequences are running. Not everybody needs this kind of control or wants to spend the time to master it but if you're a nitpicker for detail (as I am) or love a challenge, check it out.

Dr. T's doesn't try to imitate a tape recorder - its operation is based on recording bits and pieces and putting them together like a word processor. In case you've never used one of those either, what it means is that you can manipulate the 35 sequences in just about any way you can think of: sequence 1 can be a 4 bar drum pattern programmed to repeat 3 times, sequence 2 could be an 8 bar bass pat-

tern which will play until it's finished and then call up sequence 3 which is a 2 bar riff which will repeat twice. All of this can be controlled by sequence X which transposes the pitch when it loops the other sequences and can lower the volume of one or the other, etc. If you're getting a bit lost, don't worry, it's normal when getting to know the KEYBOARD CONTROLLED SEQUENCER but once you grasp it, operation becomes a pleasure. Personally, I love the feeling of power!

I think we should wrap it up by saying there's lots more where this comes from. The C-64 has tons of software, music and otherwise. The great thing is that it's useful for so much besides music - arcade style games, doing your taxes, keeping track of your expenses, and if you're a band, it can keep your fan club list in order. And it's cheap. You won't find a more painless way to lose your computer virginity. Come on in, the water's fine!

VOCAL

SOME COMMON VOCAL ASSIGNMENTS IN JINGLE WORK

BY SHEREE JEACOCKE



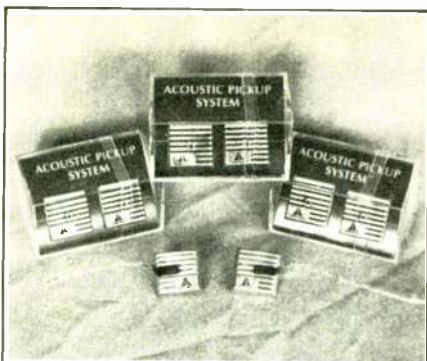
When I got the call to do a solo sing on Moison Canadians' "Dancin' In The Streets" David Fleury said he wanted an exact vocal cop

of the Martha Reeves version. Having grown up singing in gospel groups and later in rhythm & blues bands, this style was familiar to me. On the actual session the clients seemed a bit nervous when a very pregnant, blue-eyed blonde showed up to sing an old R&B tune. David assured them I was right for the track and I would deliver (not the baby, ha ha.). This spot has been on the air for almost three years. I guess they liked it.

I was one of three singers to audition for the Diet 7UP "Gettin' Into Shape" spot. Although I had quite a bit of creative freedom, the basic concept was along the lines of Olivia Newton-John. This spot helped to familiarize a lot of producers with a sound most did not yet associate with me.

Covergirl's "Body Mist Cologne" was different from the above commercials because I was told to sing it however I wanted to. Jack Lenz gave me no creative restrictions at all. First I laid down a lead vocal then doubled certain sections. We all agreed the track could use some harmony so I completed the spot by doing this.

I recently sang a Coors beer commercial for a U.S. production house. They needed a Canadian singer to do a Sade cop on an existing track for Canadian play. After being recommended by John Rutlege they listened to my demo reel, liked it, but didn't hear anything that was specifically Sade. We ended up doing a demo on which I tried to duplicate the U.S.



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Tips

singer's performance because I knew this had already gone to air in the States. On the final, the producer said I could loosen up and do my own interpretation. Being asked to duplicate a U.S. singer's efforts for Canadian release is a common occurrence.

I suppose I should talk about what I do most, that's group work. When deciding on a vocal group the musical director (ex. Robert Armes) draws from his experience and chooses a combination of singers who will give the track the particular sound required. I would say the busiest group singers have the flexibility as individuals to shift the body of sound in any given direction. For example, when different sounds occur within a spot or if there's a change in approach during the session the singers should be able to adapt instantly.

There are basically two methods of recording background vocals. One is layering, where all the singers stack each part in unison. This produces a large but generally more homogenized sound. The other is live harmony where each singer sings a different part and each subsequent dub is done in the same manner. When doing vocals this way you can change the overall sound by singers switching parts. This effect is even more dramatic if the group is mixed (male and female).

As to the importance of sightreading, I usually answer by saying it is not a prerequisite but can be a very useful tool on certain jobs. I personally have always placed more emphasis on feel and ears. Most of the time you are hired as a group singer not to be heard but to blend. Sometimes you'll hear the track and it becomes obvious what is required from your particular voice within the group. For example, the timbre of your voice in a specific range or your strength of style. Your own experience along with the producer will help you to assess the situation.

The writers and producers at the Jingle House have generally worked on the spot from conception so it's reasonable to assume they know exactly what they want from you. As a general rule I don't blurt out suggestions. However if you pick the right moment constructive ideas are usually greatly appreciated. Again, assess the situation. What I always try to remember is that I am one small part of the process and it's my job to fit in and deliver what I am being paid to deliver.

To get started in sessions you need a tape which showcases your vocal ability. If you have the goods, chances are your first job will be a solo. Building a solid reputation as a group singer generally takes time. There are exceptions to this but it doesn't happen often. Take your tape around to the houses and occasionally make follow-up calls. Pestering producers does not create work. Meanwhile you should be developing your skills in clubs and grab any opportunity in the studio.

In summary: be reliable, positive, available, directable and deliver as much feeling and vocal accuracy as efficiently as possible. If all this fails try a new hairdo, some groovy clothes and start schmoozin'!

(Sheree Jeacocke is one of the busiest studio singers in the country as well as an active recording artist.)

SONGWRITING

THE THREE MOST COMMON QUESTIONS PEOPLE ASK ME

BY EDDIE SCHWARTZ



The three most common questions I get asked as a songwriter are: 1) What comes first, the music or the lyrics? 2) How did Pat Benatar hear

"Hit Me"? and 3) Why didn't you change your name? To answer the last question first, I did. Whoopi Goldberg isn't her real name either. To answer the second question, apparently Pat and/or her manager heard the song through a wall during a meeting at Chrysalis Records in New York. My then publisher, Marv Goodman (of ATV), was playing my demo of the song in the next office. For the answer to the first question, read on.

The short answer is: usually the music. It's the mood or tone the music sets which hopefully inspires the lyric. Basically I jam lyrics just like a player would jam along with a piece of music or set of changes. Now as one might expect, often there is a lot of jibberish in these jammed lyrics. But often a lot of usable ideas emerge. Sometimes just a line here, a rhyme there, or just nonsense sounds that fit the music well, and suggest certain words or types of words. There are a lot of potential problems writing lyrics to a musical idea. They can sound laboured and continued or stiff and imposed upon the melody. I believe that lyrics evolved out of this jamming approach have a better chance of avoiding those problems and sounding more integral, more in keeping with the mood, feel and tone of the music.

"Special Girl" is a good example of this approach. The whole song came out of a jam, my foremost writing partner, Dave Tyson, and I were having one afternoon. We were playing a simple progression of the major chords C G F G C when I made a little mistake. I played a D major chord instead of the F. It was a silly mistake but a fortunate one. (An important point: mistakes are serious business to a good songwriter. Listen to your mistakes very carefully, there may be gold in them.) I just felt a little foolish about the mistake, but Dave, on the ball as always, saw a glimmer of things to come. He incorporated the D into the jam and I was moved by our new discovery to sing; jibberish that is. Somewhere along the line (certainly within an hour) I was singing, "She was a special girl/She meant the world to me/And I gave her everything" and we were on our merry way.

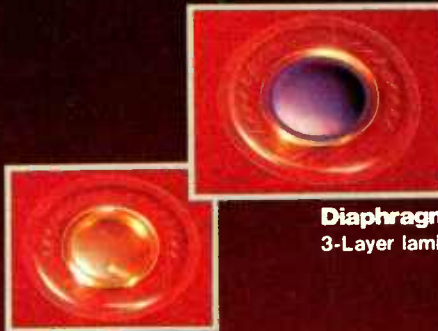
Generally we keep a tape recorder of some kind going at all times while jamming. Often it's not until we play back our musical meanderings that we know what we have or don't have. The tremendous value of taping jams is that it separates the act of creativity from the act of being critical. Being critical, self-critical in a positive way, is what takes a spontaneous act

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such as jamming music or lyrics and sets that music and its creator(s) on the road to development, evolution, improvement and, last but not least, royalties.

This act of being self-critical is a crucial one for writers because it leads to the development of craftsmanship. Often writers feel that their first draft of a song is holy, above the influence of mere mortals and perfect just the way it is. And they may be right. More likely, unfortunately, they've come up with a good idea that could be a great song. As you read these words, there are a million cassettes on A&R people's desks that contain great but unrealized ideas.

There isn't space in this column for the fundamentals of craftsmanship in regard to songwriting. Suffice to say this: before a writer decides a song is finished, he or she should ask himself one hard question: Is this as good as I can make it? Is it all I can make it? Every writer owes it to himself to ask that question, and they owe it to their art.

ARRANGING

GETTING INTO JINGLES
BY RON BURROWS



It's the classic Catch-22 situation - you can't get the job without experience, and you can't get experience without the job. I think this is the main problem that you face when you decide that you want to apply your musical knowledge to advertising - namely the writing, arranging, and recording of jingles for radio and television commercials.

Generally, the advertiser (if it's a direct account), or the advertising agency aren't interested by the fact that you've recorded some songs, or that you've just come off the road after being out there for 5 or 6 years.

What the advertiser or his agency is looking for is someone who can best translate the result of their concept, research, strategy, and marketing plan into a musical vehicle that will sell their product.

Telling an agency writer or art director that over the past 5 years you've played Ramadas in 8 provinces and 37 states won't cut it with them. They may be impressed that you survived, but they want to hear examples of what you're capable of conceptually, and how you can express that concept musically.

So what do you do to get in the door?

The very first thing you need in order to succeed in the jingle business is commitment. As in every other aspect of endeavour, the success you achieve is in direct ratio to your amount of commitment.

And commitment to an endeavour isn't born by a couple of guys sitting around the living room wondering where next month's rent money is coming from. It's born from an interest in the advertising business, and the feel-

ing that you can contribute your knowledge and expertise to provide the vehicle that will best serve your client's needs.

Enough of philosophy, and on to a game plan.

You already know that playing Canada and the States doesn't qualify you as a jingle person. You also know that just because you've recorded some cuts doesn't make you a jingle person. What do you do?

There are a few avenues you can explore. Now remember, we're just assuming that you have no solid examples of your talent on tape.

The only remedy is obvious. Get something on tape that relates to the job.

When my partner and I decided that this was the line of work we wanted, we had nothing on tape. So we chose several fictitious clients, decided on the target groups, decided on what style of music would appeal to that target group, wrote 30 and 60 second spots in that style, booked an inexpensive recording studio, booked musicians and singers and a voice-over person, and (at last) recorded jingles for our fictitious clients.

There were only 6 spots altogether, but we had covered the various styles - from ballads, to rock, to easy listening. At the very least, we now had in our hands something tangible to take around to potential clients.

Since we had decided to start our own company, the doors we needed to open were on agency hinges. We set up appointments with various agencies, and represented the music on the tape exactly as what it was - a demo presentation reel with examples of the way we would have written for those clients had we been given the job.

Eventually, someone saw some potential in what we were doing, and gave us a job.

And on that first job, we won a Clio. And some credibility. (The Clios are an advertising awards show held in New York annually).

Another avenue to consider in order to get your career going in jingles is to bang on jingle production house doors (tape in hand), and start out as a writer-arranger for an established company.

If running your own company is the way you want it to be down the road, hooking up with the established jingle house first gives you distinct advantages: you gain writing and arranging experience; you gain recorded examples of your work; you can gain credibility based on your track record, and you learn the positive connotation of the word 'compromise' as it relates to the end musical product.

Now that you've decided this is the route you want to follow, you have to find out who to call. There are several good sources, but the one with the most complete listing of jingle houses is an industry publication called "Frame by Frame." You can order a copy by writing to them at 19 Wascana Ave., Toronto, M5A 1V6, or calling them at (416) 862-7766. There are 60 or 70 jingle houses listed (as well as advertising agencies), and you can usually get through to someone who will consider listening to your tape (and pleas for employment).

Now you've decided to take a course of action, you've got the demo tape in your hands, you've got the list of prospective clients, you're ready to go.

The main thing now is *don't get discouraged*. There will be many times when phone calls will go unanswered, and appointments will be

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changed, postponed and cancelled at the last minute. But *don't get discouraged*.

Sooner or later, someone will see your potential, and give you a shot at a project. Remember, the first one is the toughest to get. But the going gets easier the more you do, as your understanding of the business of writing and arranging for commercials grows.

A word of advice: keep cassette or reel-to-reel copy of your 'fictitious clients' recording. After you've been in the business for a few years, go back to it, and listen to how far you've progressed. You'll likely have a good laugh, and you'll appreciate even more the first person who took a chance on you, in spite of hav-

ing heard your tape.

There are other ways of breaking into the jingle business - I've only outlined 2 of them in their simplest terms.

In a future column I'll discuss solutions to the various arranging problems you can encounter when faced with a strict criteria from your client; from what angle to approach certain arranging projects; ways to write and arrange to suit your client's needs without endangering your integrity, or the integrity of the tracks; and hints in general to make things go as smoothly as possible, from the initial phone call from your client, to the point where you hand your client the finished music tracks.

SOUND & LIGHTING

SOLVING CLUB SOUND PROBLEMS

BY MIKE VAN STIPHOUT



In this article we are going to discuss the problems which live sound engineers may encounter in clubs. Since most recording acts

started out in clubs and there are also thousands of bands in Canada playing clubs, it is a concern of any aspiring act. Even the best of bands can fall victim to bad sound. Because of improvements in home stereos and modern recordings, audiences are more demanding and critical of live sound. More than a few bands have had their careers impeded by bad sound. This article is not written for technically advanced soundmen, however it is useful for most soundmen to clearly understand the following points. It would be quite useful for most musicians to take heed as well.

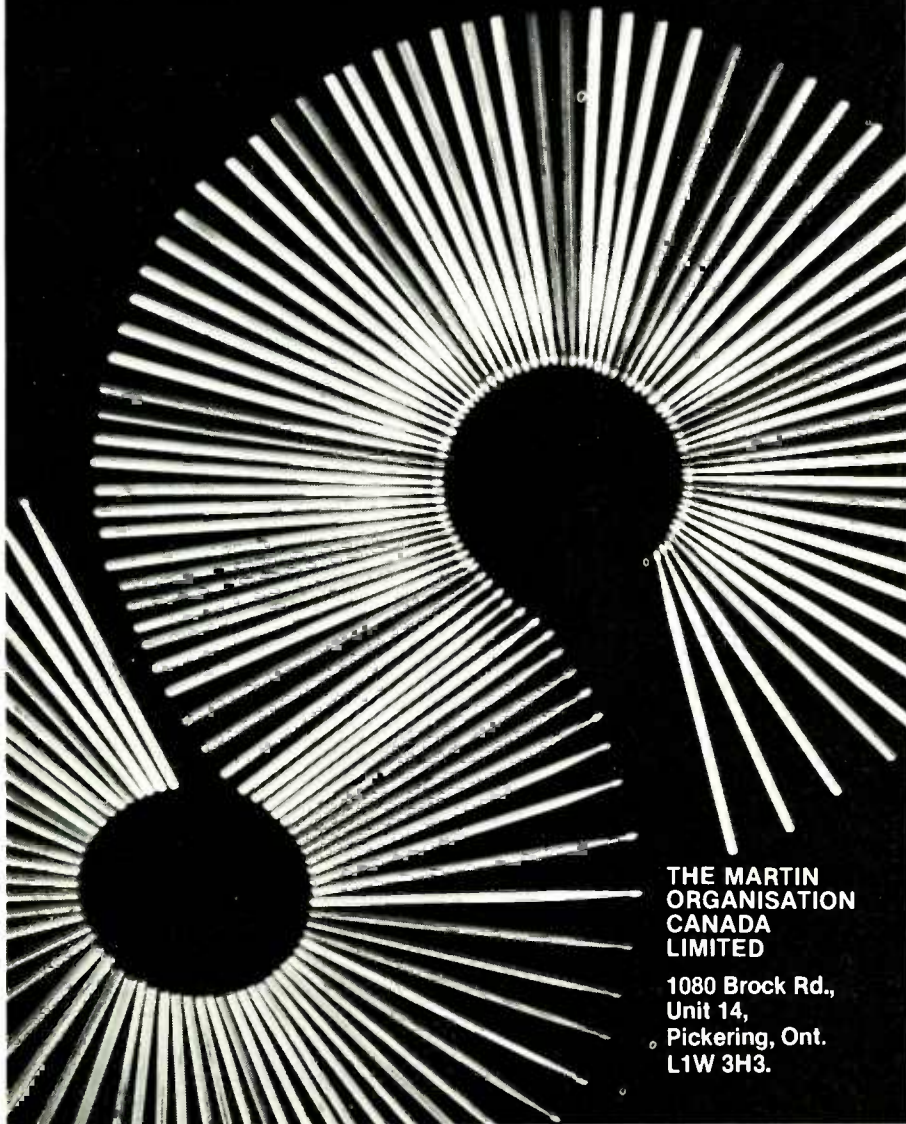
Many things can affect how a band sounds; stage, physical layout of the venue, acoustics, and population density of the venue are some of them. In this column we will look at the various aspects of the stage.

The stage is where all the sound originates from and can make a noticeable impact on the sound the audience will hear. Three things will affect the stage sound; size and shape, acoustics, and the people on the stage.

Probably the first factor is the size and shape of the stage. Basically a bigger stage will allow greater separation in the out front house mix. Instruments which are picked up with a direct box, of course, will not be affected by this phenomenon. However anything with a mic will sound different from stage to stage. The effect this has is that, say a vocal mic, will pick up proportionately less background noise (every other sound on stage). This effect of picking up unwanted sound is called bleed. When the sound engineer wants to put the vocals up front in the mix he does not want everything else to come up as he slides that fader up. Naturally the idea of mixing is to control and equalize all the sound sources at the sound engineer's discretion. So what this means is that small stages are harder to get a good mix from because of this bleeding effect. The solution is for a band to play at a lower volume in this situation. Usually the stage sound is set by acoustic drums and therefore useful to get the drummer to play a little softer especially on the brighter instruments like snare and cymbals. If the drummer is using electronic drums he may still be too loud if he has a loud monitor system. In this case it is easier to turn him down if he is too loud. Another culprit of instigating an out of control stage sound is the guitar. Some guitar players like to play louder to get more sustain and better distortion. With the advent of Pre and

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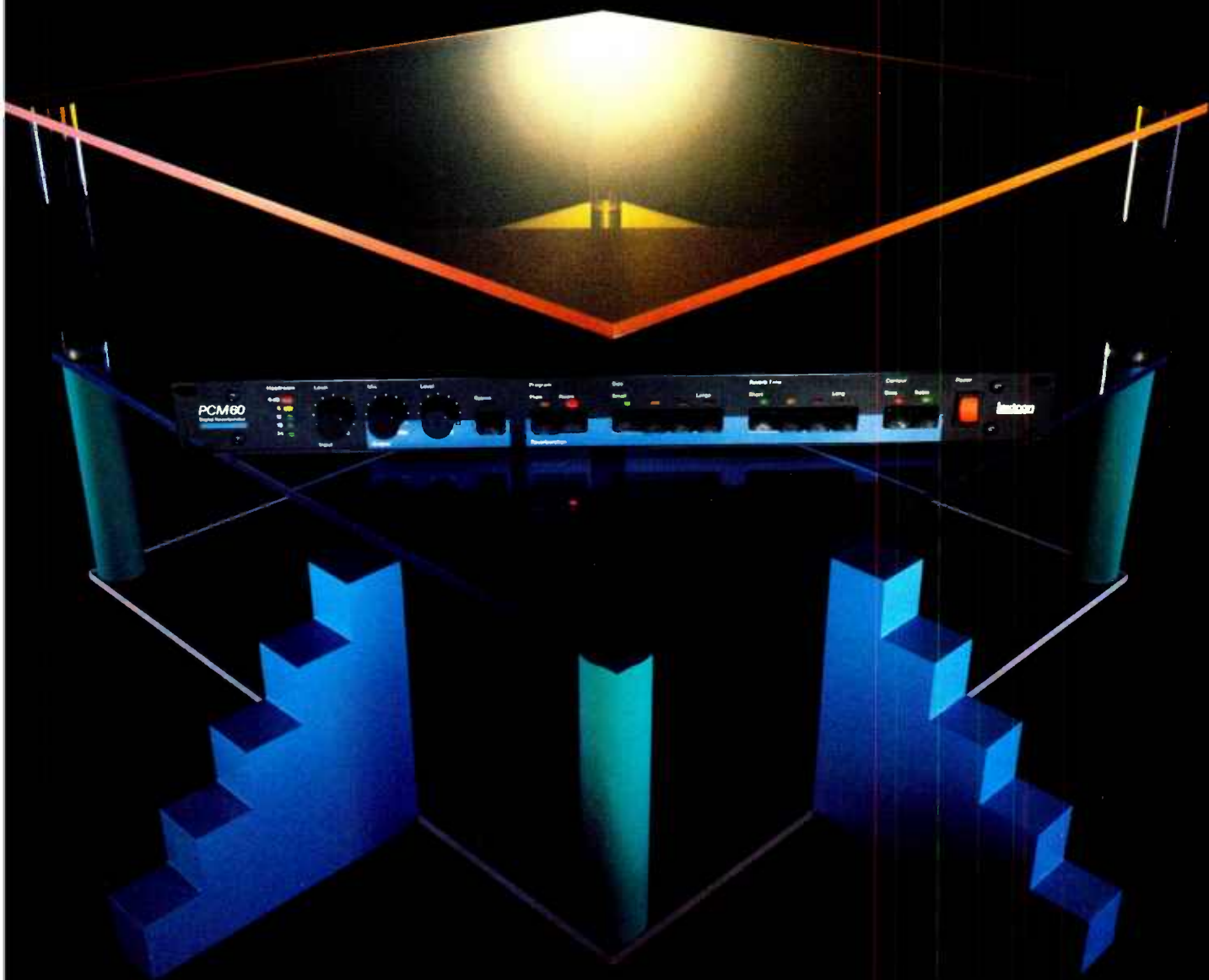
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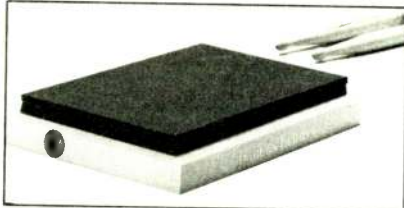
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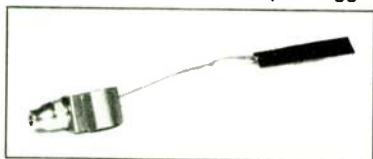
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Tips

Master gain controls on newer guitar amps this argument is less valid than it once was. After all, most people in the audience are much more concerned with the overall mix and especially hearing the vocals. There is no point in ruining the whole mix just to get a slightly better tone on the guitar. On the other hand it does no good for the band to play at such a low volume that they lose the feel. Too low a stage volume makes bands sound wimpy and this is counterproductive for bands playing rock music. A happy balance must be achieved.

Also a wide narrow stage will have a similar effect as a small stage because vocal mics will not be very far from other sound sources on stage. Low ceilings can produce this same effect by having mics pick up sound bouncing off the ceiling as well as causing vocal mics to feedback much easier.

The second factor for stage sound is the acoustic environment of the stage itself. Stages which are live, having reflective floors and walls, can make problems for the soundman and produce a similar result as a small stage. Acoustically reflective surfaces will amplify sound so that a particular mic will pick up more background noise.

In this case one can alter the acoustics of the stage by changing the surfaces of the walls and floor. It's useful to have carpets under the drums and over much of the stage. As well as absorbing sound it also provides great traction on slippery surfaces. A thick black backdrop hung on the back wall of the stage will do wonders for mirrors, glass, and other reflective surfaces as well as improve the light show.

This brings us to the third point which is the musicians playing on these stages. The above two techniques will really help a band sound better in these situations. The underlying concept is for the band and the soundman to realize what is happening and adapt. The band has to listen and adjust their levels accordingly. It's not just the sound engineer who is responsible for the overall sound. The thrust of the point is to use common sense and control the acoustic environment as much as possible. The end result will be a much clearer stage sound and the ability to hear monitors better.

It is my belief that good sound can only be achieved by co-operation between the soundman and the musicians. If a vocalist complains that he or she can't hear the monitors, the soundman should ask them what they hear as the loudest sound source on stage. Then get them to adjust accordingly and bring the offending instrument down in volume. Since most club bands don't have monitor mix men and the house sound engineer is not able to hear the stage mix, it is up to the band to mix their own stage sound. This may sound obvious. However many bands just complain about the stage sound to the soundman and expect him to magically correct the situation without doing anything different on their own end. This is a very useless attitude on their part.

Following these points will make the sound engineer's job easier and make for a better sounding band. The key word is teamwork and should be taken seriously by all concerned.

(Mike van Stiphout is a live sound engineer based in Montreal who previously worked with the XMEN and currently works with a new Montreal band called the Wild Boys.)

RECORDING

PRODUCING HAYWIRE TO SOUND
COMPETITIVE AT LESS THAN
STANDARD COST

BY BRIAN ALLEN

LP: HAYWIRE, "Bad Boys", ATTIC RECORDS
PRE PRODUCTION FACILITY: Falcon Pro-
ductions, Toronto

STUDIO: Metalworks, Mississauga

ENGINEER: Ed Stone

2ND ENGINEER: Noel Golden

ASST. ENGINEER: Dave Runstedler

MASTERING: George Marino, Sterling Sound,
New York



One of the most important elements in any successful production is a positive and dedicated attitude, and Haywire had it. They were

eager to explore, and that makes any producer's job easier.

Our pre-production rehearsals spanned 5 days at about 6 hours of working time a day. Although song structure and parts were fine tuned to eliminate unnecessary farting around on expensive studio time, certain things were purposely left undone to keep a fresh and creative atmosphere during recording. The most time and care was spent with drums and bass, since they would be the foundation in the process. Since we were to "save" master recordings of 4 songs from a previously recorded and independently released EP, we worked on 6 tunes in rehearsal.

For the beds, I had the band play together since they are a working band, but primary considerations for "keeper" tracks were drums and bass. Drums were recorded in the "dead" part of the room to minimize uncontrollable room reflections and maximize punch and mixing flexibility. The guys snapped off the 6 beds in relatively short order and we found ourselves a little under a day and a half ahead of schedule. Feeling hot, and pleased with the sounds we were getting, they asked if they could re-record "Bad Bad Boy" which was one of the old masters slated for "doctoring" only. Knowing that the parts and sounds I had left to be decided in the studio could very likely chew up any extra time we found ourselves with, I consented to at least allow re-recording the drums and some other overdubs by transferring the old master to a new piece of tape minus the guitar and keyboard parts in question, and submixing the old drum track to a 2 track mix to be a guide for the new drums - on one condition: that we were still at least a day ahead of schedule by the time 75 per cent of the overdubs were completed. This gave them an even bigger incentive to perform!

For the overdub schedule, I tried, where possible, to not have a whole day of guitar or keyboards or vocals, but to alternate back and forth to keep everyone fresh and creative. Keyboard tracks most often used 2 DX7s and a

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JX3P MIDI'd together and submixed to save time at the mix end. Back-up vocals were typically 3 singers tracked 3 times, compressed, harmonizers added, Aphex processed and submixed in stereo. Guitar was a fairly straight forward Marshall setup, most often mixed with a KM84, or U86, or a combination of up to 4 mikes including an SM57, Sennheiser 421 and U67 as well as the aforementioned pair. The 4x12 cabinet was set up in the live end of the room and the amp head sat next to Marvin in the dead end of the room, with sound baffles placed between the 2 locations so the cabinet volume would not overpower Marvin's head-phone mix. We had an AKG 414 set up high in

the air about 20 feet from the cabinet for dual use as both a talkback and an ambient pick-up, although the ambience was only suitable for a couple of tunes. We sometimes processed guitar through a harmonizer or REV7 modulation program. For Paul's vocals, 6 different mikes were set up for a "mike war" and the U47 seemed to have the edge and the round bottom that suited Paul's voice. Generally, we reserved 4 tracks for lead vocal time. Various takes were assembled on 3 different tracks, and the best of these were bounced over to one "final" lead vocal track. This method allowed us to experiment with phrasing and delivery approaches, compare them, and

select the best in a no-pressure atmosphere.

Towards the end of the overdub schedule, various special effects were printed on the open tracks, to allow us to use the same effects units for other purposes for mix-down. This method cut down on outboard gear rental costs. Also at this time, final percussion overdubs were recorded. In the song "Three Wishes," a drum machine was used for the bulk of the song, and a real acoustic drum kit was "punched in" in the last reprises for dramatic effect. It became obvious that the drum sounds on the old masters were not going to match the new songs, so we sampled our new snare and kick drum into the A.M.S., had the old drums trigger them, and printed the new sounds on unused tracks. We now had consistency, we were still ahead of schedule, and the boys got to re-do the bulk of tracks on "Bad Bad Boy." Happy ending. For the mix, the only piece of "outside" gear I brought in was the Klark DN780 reverb, which I highly respect for believable "room" sounds and short decay programs. Otherwise, Metalworks was amply stocked for our needs. The 10 songs were mixed in 7 days, including one remix.

The LP was mastered direct to metal disc (DMM) instead of lacquer. This relatively new process yields by far the best sounding vinyl product known. Because lacquer is such a soft material, the cutting process can look a little blurred when the grooves are examined under a microscope. The metal disc, which is a copper surface bonded to a stainless steel substrate, yields a sharply defined groove which results in increased clarity and vastly improved band width and transient response. The DDM process is licensed to a select few mastering facilities by TELDEC of Germany.

It is my firm belief that through careful planning and a dedicated attitude, projects can be made to sound competitive and cost substantially less than the so-called "standard". In any recording agreement, production costs are sort of a "loan" to the artist, and repayable only from the band's sales royalties. That is why you can find cases of a platinum selling album that the band doesn't see a penny from. If everything in Haywire sales continues on the trend now evident, these guys will not be one of those cases, and we're all proud of it. And it was fun, too.



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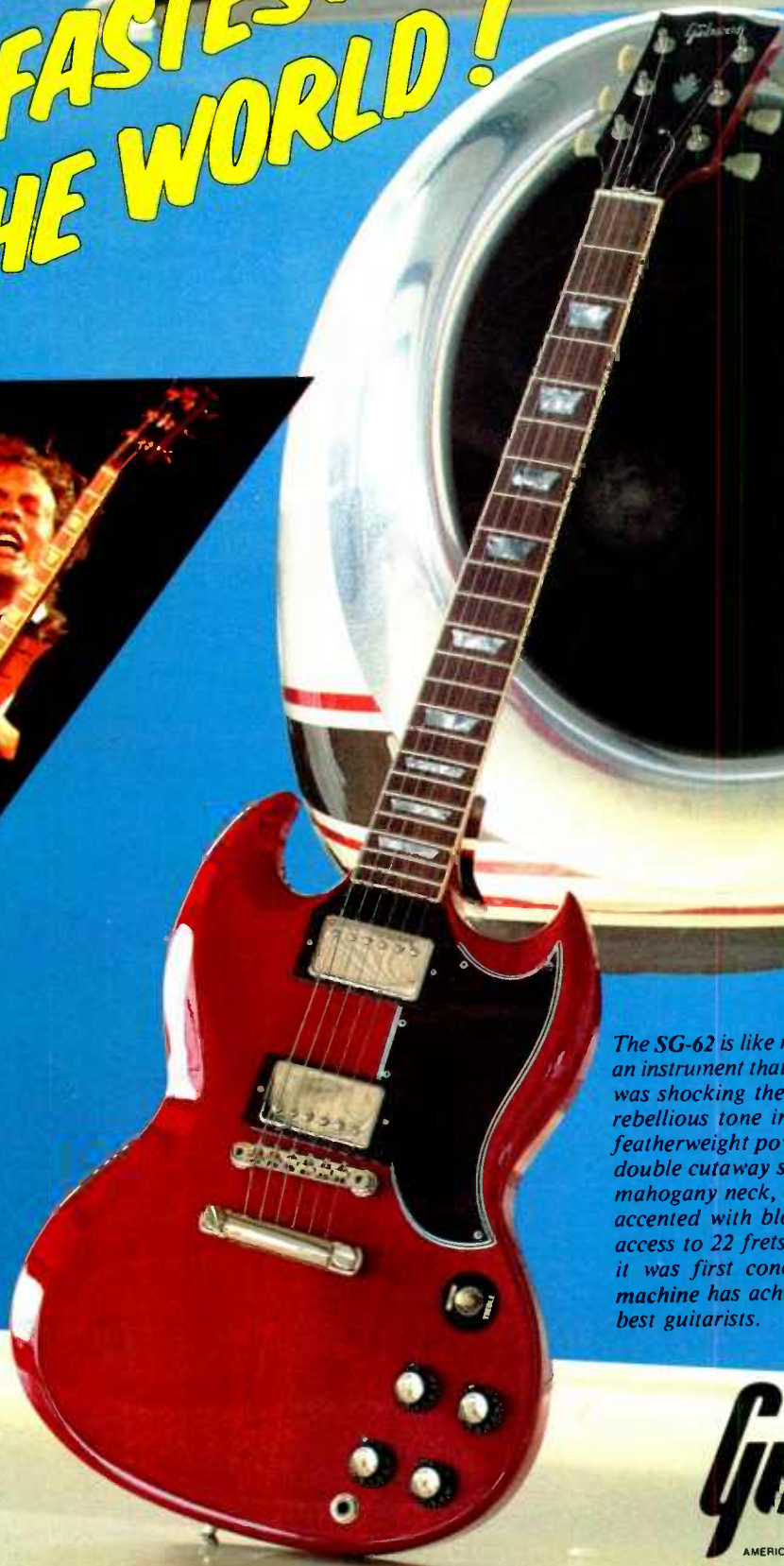
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BUSINESS

**HOW TO MAKE FACTOR/CTL
WORK FOR YOU**

**BY JULIE THORBURN
Program Co-ordinator
FACTOR/CTL/VIDEOFACT**



are interested in making a record, FACTOR/CTL may be able to give you the financial help you need.

FACTOR/CTL offers financial assistance to Canadian artists and recording companies. It administers a fund of \$800,000 soon to grow by 200 percent with anticipated support from the federal Department of Communications.

FACTOR/CTL has invested in the careers of over 200 Canadian performers including: Lee Aaron, The Box, Rough Trade, Murray McLachlan, The Good Brothers, Helix, Kim Mitchell, Messenjah, Chalk Circle and Liberty Silver. Many more future stars have works in progress.

Financing is available for both English and French recordings. French language proposals are reviewed through our associated organization, MusicAction, in Montreal.

FACTOR/CTL has certain basic eligibility criteria. The individual or company applying must be Canadian. Also, a Canadian artist, producer and studio must be used. The more you understand how the loan system works the more successful you will be in making the system work for you.

FACTOR/CTL money is distributed to applicants as forgivable loans. FACTOR loans are uniquely structured to take into account the high risk nature of the recording industry. If the record succeeds, we are repaid. If it doesn't, we absorb our share of the loss and write off our investment.

The loans are interest free and repaid through earnings from the record - through sales and publishing royalties.

These repayments are returned to the fund to expand our capacity for future productions. The philosophy of the Foundation is to fund projects which show a strong possibility of financial return. The idea is to create a fund that will generate income from royalties from successful projects.

Of course, spending FACTOR/CTL money on producing records isn't a problem. The trick is to spend it the right way on the right projects.

While FACTOR/CTL is a non-profit organization it's not a charity. The Foundation is very much business oriented. FACTOR/CTL is prepared to share the risk involved in producing a record with the applicant and we must balance that risk with responsibility.

If FACTOR/CTL is to consider investing in a

record we want to review the proposed recording project before production begins.

The Foundation operates on what is known as a peer review system. Over 300 members of the music industry donate their time and expertise to review applications and make recommendations to the Board of Directors. Juries meet regularly several times a month in Vancouver, Montreal and Toronto. Special juries are held in all major centres every year. Jury members review tapes in regard to the quality of the song and performance, airplay potential and sales potential.

Projects are judged impartially with no knowledge of the performer's identity until after a score has been recorded for the first song. Loan applications not successful at a jury are passed along to be reviewed again. About 20 percent of the applications we receive are recommended for funding.

All jury recommendations are reviewed by the Board of Directors who make the final financial decisions according to FACTOR/CTL's priorities. Neither the Board of Directors nor the staff of FACTOR/CTL judge projects from an artistic point of view. We leave that to our panel of experts - the jury.

Applicants never appear in front of the jury. They are expected to make their pitch on tape and on paper. Knowing how to make an effective proposal is important.

1) The Demo Tape

The most critical element of the application is the songs. FACTOR/CTL has turned down many proposals from high-profile performers and companies because, in the juror's opinion, the songs weren't strong enough.

Applicants should spend time trying to objectively critique their material independently and pick their 3 strongest songs. Ask the question - "Would you hear this song on the radio?"

Applicants should submit 3 songs that appeal to the same type of audience. Often inexperienced applicants will try to illustrate the diversity of their talents and submit 3 very different types of songs on their demo tape (a hard rock tune, a country ballad and a jazz piece.) Jurors don't respond well to this. The most often heard criticism is "Artist lacks direction."

While it is FACTOR/CTL's policy not to review submissions based on the production quality of the demo tape, sometimes it is impossible to get past really poor tape quality. (We've received some tapes that sound as if the performer had called Toronto from Moose Jaw and recorded his songs over the phone!) Many jurors consider the quality of the demo tape to be indicative of the applicant's professionalism. "If they sent in this poor quality demo tape for us to listen to, what kind of master would they be satisfied with?"

For some types of songs a piano and voice or guitar and voice demo is the best route to take (most jurors feel that the use of a piano indicates a stronger musical background). The demo should give some indication of the sound you are looking for. If it doesn't...detail the production treatment and arrangement ideas on paper.

2) Production Team

After the demo tape, the most important element is the production team information. Applicants are expected to make their contacts and pull together their team. Without this information the jurors will feel that the proposal

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hasn't been well thought out and will question whether these are the people that FACTOR/CTL should lend \$25,000.

Certain names will give your application greater impact and credibility. Utilize a producer and a studio with a track record. Is David Foster going to produce? Maybe not, but what about Tom Treumuth, Dave Tyson, Pierre Bazinet or Bob Rock?

Don't use someone's name unless they have been confirmed. You never know if he's going to be sitting on the jury reviewing your application.

FACTOR/CTL is not in the habit of supporting self-produced, self-engineered projects for first time recording artists.

3) Business Plan

Thirdly, any application for big bucks has to include a business plan. FACTOR/CTL has no intention of financing master tapes that will never see the light of day. Information on how the applicant intends to secure release and distribute their finished product to radio and retail is essential. Does the applicant have label support and national distribution? Does the applicant have the capital resources to act as his own label? How are they going to market and promote the product? Are they planning to tour? What's the artist's track record for previous releases? Have the costs of production for previous records been recouped? These are the kinds of things that FACTOR/CTL needs to know.

4) Additional Documentation

An application must also include a production budget and lyric sheets. It's a good idea to add a list of musicians and their credentials, bio info, a black and white photo, samples of previous releases and reply cards (if any) and press clippings. Also, the jury will want to see a video if the band has one.

I always suggest that if a new or unknown artist applies they should write an open letter to the jurors explaining why they're making the application and what they want to do with their project. The new artist should try to appeal to the jury on human terms and convince them that his dreams are worth supporting.

The review process takes about 4 to 8 weeks (depending on the number of applications we receive). If your proposal has been successful you will receive a letter making a loan offer. Hurrah!!

If the applicant hasn't been successful we return all the original material submitted for review and provide a critique of the songs and presentation. So...the absolute worst thing that can happen if you apply to FACTOR/CTL is that your songs will be heard, examined and discussed by a group of key industry people who will provide you with a frank and constructive critique. □



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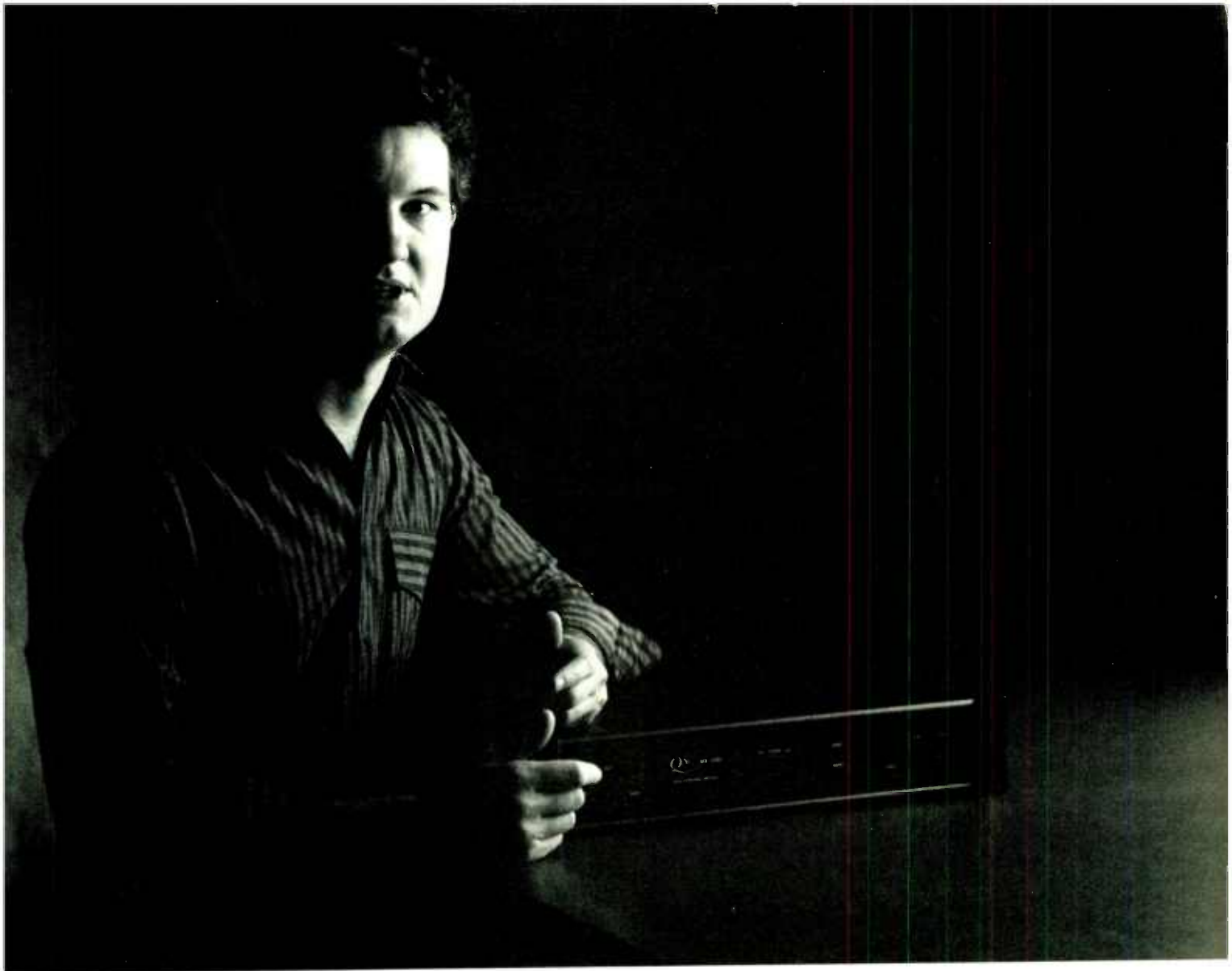
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Product News

AKG ANNOUNCES NEW BASS MICROPHONE

The D112 is a dynamic bass microphone with a sound that will set a new trend in bass miking on stage and in the studio, according to AKG Acoustics.

The D112 has been created as an alternative to one of the best known bass microphones in the world: the legendary D112, designed by AKG in the early '50s and a "hot" product ever since.

While the D112 gives a distinctive, warm, full sound it was a popular vocal mic back then, used by such greats as Frank Sinatra, Ella Fitzgerald, Paul Anka, etc.) the D112 has been engineered for a modern sound normally attainable only through heavy EQ and other processing.

The D112 sound is transparent, tight, and powerful, providing that special punch, thanks to a 4 kHz presence lift. AKG says the D112 will perfectly reproduce the most demanding bass signals and highest sound pressure levels.

The D112 incorporates a bass tube and resonance cavity. The dynamic capsule/cavity assembly



The D112 from AKG

is shock mounted for effective suppression of all kinds of vibrational noise. An integrated wind-screen makes the microphone ideally suited for use with wind instruments and on open-air stages. A lightweight diaphragm and coil

(weighing 50% less than conventional designs) ensure excellent transient response.

For more information, contact AKG Acoustics, 601 Milner Ave., Scarborough, ON M1B 1M8.

SOUNDWAVE 24-TRACK MUSIC SOFTWARE

The Soundwave Twenty-Four Track Music Recorder is a computer program that turns the ATARI 520 ST personal computer into a professional multi-track music recorder. It will play up to 16 synthesizers or drum machines simultaneously through their MIDI ports.

The SW-24 is designed to allow composers and computer music enthusiasts to record, playback, edit and store musical compositions on the 520 ST with a minimum of effort. The program features real and step-time recording, rhythmic auto-correct, automatic punch-in/punch-out, fast-forward, rewind, and autolocate. Tempo is adjustable from 3 to 400 beats per minute. The SW-24 will store up to 250,000 notes in RAM memory (on a 1040 ST) and is rhythmically accurate to a 96th of a beat.

For more information, please contact Soundwave Software, 378 Isabey St., St. Laurent, Quebec H4T 1W1.

Hohner Debuts CK-5000 at Frankfurt Fair

Amongst the many new products on show at this year's Frankfurt Fair, one revolutionary keyboard was proving that the Japanese no longer have their virtual monopoly on advanced electronics. The CK-5000 Hohner Compagnon was developed in Europe and incorporates many features never before seen in a single instrument.

The Compagnon combines many of the traditional virtues of the piano and the organ with modern digital technology and the power of a computer. It possesses the sound producing capabilities of a high-quality organ, a synthesizer and a drum computer, involving the use of three million transistors in integrated circuits, packed into a compact and attractive housing which weighs just 14 kg. The Compagnon's many features are accessed via a five octave, velocity sensitive keyboard.

The synthesizer has four different modes of operation: it can

be used in eight-voice polyphony + rhythms, four voice left and four voice right hand + rhythm, four voice right hand + Arranger, or as a mono-stack synth whereby all of its 36 presets and 36 user programmable sounds can be layered.

As a master keyboard, the Compagnon can control all settings on up to eight connected poly-phonic synthesizers, using its integral 16 bit microprocessor with 360 kbyte memory. This section also offers 4,000 beats of arranged accompaniments, the

MOS real time Music operating System and Hohner's own MEG digital sound synthesis with 120 sound sources.

As a sequencer, the Compagnon has one rhythm track and four polyphonic sound tracks. Play, record and overdub functions can be carried out in real time, with a capacity of over 4,000 notes. The 240 x 64 graphic display simplifies editing, and the final mix also offers control over pan. This section too features 49 sounds, plus a further 41 which can be programmed.

Other features include MIDI, a built-in digital reverb and echo with eight different programmes, eight freely programmable analogue filters, an adjustable chorus and tremolo, a "Memory Manager" to oversee the user-created programmes and dumping to cartridge and a special tuning function which allows each of the twelve semitones to be individually tuned.

For more information, contact Hohner Canada, 112 Ferrier St., Markham, ON L3R 2Z5.



Hohner Compagnon developed in Europe

DEAN MARKLEY'S NEW "DM 130C" HIGHLIGHTED BY MOSFET POWER

On-board foot-switchable chorus, reverb, and a "uniquely warm, well-articulated overdrive" make Dean Markley's new Signature Series "DM 130C" an amp that handles jazz and rock guitar with equal flexibility.

The amp's solid state circuitry combines with a MOSFET system for warm, rounded sound characteristics at all levels.

Front panel features include drive and level controls, 4-band EQ with treble, bass, mid, and presence controls, master volume and reverb controls. A convenient foot-switchable effects loop with send and receive level controls is located on the back panel, along with dual speaker outlets and AC convenience outlet.

Rated at 105 Watts RMS, and

equipped with a 120W speaker specially designed for Dean Markley, the amp features an input sensitivity of 5 mV in the normal mode, and .5 mV in overdrive.

For more information, contact Great West Imports, 3331 Jacombs Rd., Richmond, BC V6V 1Z6.

STEINBERGER THREE PICKUP MODEL

The three single-coil pickup version of the Steinberger "L" series guitar features the EMG-SA pickup system. The use of special alnico magnets and active circuitry within the pickup provide a unique combination of brilliance, power and warmth. With signal to noise ratio greater than -85 dBV, the low impedance output is quiet and humfree, which is especially valuable for recording. Control electronics, by HAZ Labs, Washington, N.J., include modular snap-on snap-off connectors for interchangeability of pickups and controls. All pickup

combinations are possible with a push button for each pickup and single volume and tone controls. Active equalization is available as an option. The instrument comes standard with the transposing tremolo (Transtrem TM) which keeps the strings in tune with each other and allows the unit to be instantly locked into B, C, D, E, F, and G tuning. The guitar, called the GL-3T, is available in black or white.

For more information, contact Louis Musical Ltd., 529 DesLauriers St., Ville St. Laurent, PQ H4N 1W2.

MICROPHONE FOR HIGH SOUND PRESSURE LEVELS

Beyer Dynamic just started the marketing of the M380N(C) microphone, specially intended for the pick-up of instruments producing high sound pressure levels.

The main features of the M380N(C) are: frequency response reaching 15Hz, a suspended transducer insensitive to structure-borne noise, a bi-directional polar pattern avoiding acoustic feedback and an effective humming compensation.



Beyer M380 N(C)

Besides the pick-up of bass drums, this new microphone is also recommended for instruments like double-bass, trombone, tuba, Sousaphone and amplified electronic guitars.

For more information, contact Elnova Ltd., 4190 Sere Street, St. Laurent, PQ.

MIDI PATCHER FROM 360 SYSTEMS

360 Systems announces the introduction of MIDI Patcher, a four-input, eight-output MIDI routing system with memory.

MIDI Patcher allows the user to program up to eight routing configurations and store them in battery-backed memory. Configurations can be recalled via the front panel buttons or via MIDI program change command, and eight groups of four different colored LEDs on the front panel allow the user to see the current MIDI routing at a glance. A TEST button sends a short MIDI sequence over the selected channel to verify MIDI continuity.

MIDI Patcher is packaged to occupy one space in a standard 19" rack.

For more information contact, 360 Systems, 18730 Oxnard St., Tarzana, CA 91356.

LANEY 100-WATT "QUARTER-STACK"

Laney's answer to combo-style sizing with the punch, power, and tonality of the classic tube-powered British stack, is their new 100-watt "Quarter Stack." Stack cabinet features such as sealed back construction and hot-rodged A.O.R. (Advanced Overdrive Response) electronics result in a design that's unusually powerful for its size.

Engineered to provide the guitarist with full control over all overdrive characteristics, the all-tube amp is equipped with active tone controls throughout, including a push-pull treble control providing 12 dB boost, push-pull mid-range providing 6 dB boost, and push-pull bass providing 20 dB boost.

Other standard features include twin 70-watt front-loaded Fane speakers, footswitchable overdrive and 3-spring reverb,

effects loop for lower noise levels and improved control with signal processors, selectable ohm load of 4, 8, and 16 ohms, and selectable voltage levels from 110 to 240 volts.

Rated at 100W RMS x 8 ohms, the Quarter Stack is also equip-

ped with a durable Tolex outer skin, Laney's "kick-proof" metal grill, and protective Lexan corner caps.

For more information, please contact C.M.S. Music, 8660 Jeanne-Mance, Montreal, PQ H2P 2S6.



Twin 70-Watt Fane Speakers

PIANO PERFORMANCE REPRODUCTION SYSTEM BY KIMBALL



A computer-based system to precisely reproduce a live performance, the first of its kind, has been announced by Bosendorfer Pianos of Vienna and Kimball International, Inc., of Jasper, Indiana.

Named the Bosendorfer 290 SE, this system is built into the

nine-foot, six-inch Imperial Bosendorfer Grand Piano.

The system operates by computer scanning of the keyboard 800 times per second as the piano is being played, digitally coding all piano functions, then recording them on audio tape. The tape playback activates the piano

to reproduce the performance with every note, every nuance the same as it was originally performed.

By loading the performance onto the computer, any aspect of that performance can be edited at the computer.

The Bosendorfer 290 SE system

is designed for use at universities and recording studios, and by composers. Students and teachers can collect and study, on the piano, performances of master artists. Student performances can be stored for evaluation and review. Improvisations can be documented. One soloist can perform two-piano pieces live; and the system can provide a consistent rehearsal piano for programs and shows.

The Bosendorfer 290 SE adds to flexibility in recording studio techniques. The piano can shorten, and therefore makes less expensive, valuable studio time. Because of simple editing and user-friendly software, the performer can aid the technician in editing his performance. The precise playback capability allows experimentation with mike placement in concert halls and studios. The 290 SE will also provide a perfectly consistent performance for rehearsals and re-takes.

For more information, contact Kimball International, P.O. Box 399, West Hill, Stn. N., Scarborough, ON M1E 4Y9.

MULTI-MIDI KEYBOARD CONTROLLER USING THE COMMODORE 64

Keyboard Controller allows one master keyboard to slave MIDI instruments on any of the sixteen available MIDI channels. Three levels of operation are provided to offer fast and easy information transfers to 16 different MIDI instruments. Perfect for the multi-synth player who wants fast presets for all his keyboards by one touch of the computer.

Top Level . (Main Menu) Sends all incoming MIDI information out over a single MIDI channel (indicated by the on-screen cursor).

Middle Level . (Patch & Mods Menu) Sends incoming MIDI note events out over any combination of MIDI channels. This level also provides individual channel control of programs and volume as

well as individual channel assignment and scaling of various MIDI controllers. This level holds up to 100 configurations (called patches) in computer memory at one time.

Bottom Level . (Set Menu) Provides for the arrangement of 20 patches each for step access of sequences of patches. This level holds up to 100 sets in computer memory at one time. The full spectrum of disk operations are supported, allowing saving & loading of individual patches as well as complete configurations (100 patches & 100 sets).

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

THE ELECTRIC BREADBOARD

The no strings attached cutting board is perfect for people serious about making their bread with music.

Handcrafted from solid Canadian Maple, this decorative and functional kitchen piece is sure to please the house. Lay down a few cuts on this new solid base and feel its smooth flat response!

Don't fret about where to warm up your chops, your Electric Breadboard will perform. From now on you'll be prepared for some quick licks at your next jam session.

The Electric Breadboard is designed to provide years of worry-free service. It's surface has been treated with natural tung oil to preserve the wood and repel moisture. Refrain from heavy detergents and dishwasher cleaning. A damp cloth will remove any residue.

For more information, contact Electric Breadboard, 3 Canterbury Rd., Islington, ON M9A 5B2.



NEW UNIPOINT MICROPHONES

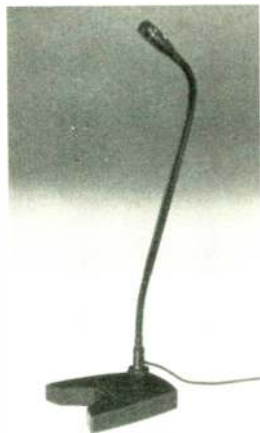
Audio-Technica announces the introduction of two new models to the UniPoint microphone series, models AT-857QM and AT-857AM.

Intended both for quality sound reinforcement and professional recording and broadcasting, the AT-857QM provides virtually ruler flat response for both voice and music, with a low frequency roll-off option built-in.

Almost 14" in length, the microphone plugs into any standard XLR surface or cable connector. This permits instant installation and removal important for both decturn use and security maintenance.

The AT-857 is self-contained, with the power module for phantom powering built into the base. Two goose-neck sections offer flexibility of positioning, while the low weight of just 4-3/4 ounces eliminates the tendency to sag, common to heavier cardioid microphones. A two-stage wind-screen is included to minimize pop and wind noise.

The AT-857AM is similar in size to the AT-857QM except that it has a separate power module. It directly mounts to any 5/8", 27 thread desk or floor stand, or to the threaded surface adapter included. A three meter shielded cable with miniature TA3F con-



nectors connects the microphone to the power module included. Snap-in adapter allows easy mounting of the module. With this power module, the AT-857AM can be powered from an end type battery, phantom power, or an external power supply. The battery on/off switch is also a low frequency roll-off switch in either battery or phantom powering modes. A two-stage windscreen is also included with this model.

For more information, contact AudioVideo Specialists Inc., 2134 Trans Canada Hwy. S., Montreal, PO H9P 2N4 (514) 683-1771.

DRUM HEADS FROM PREMIER



Premier Percussion have recently launched a complete new range of drum heads. Developed with the aid of many professional players, Premier have created a series of drum heads to suit every requirement.

The extensive range includes heads for live and studio playing and jazz, as well as marching percussion. Heads are now produced to suit every need, including tim-

pani and specialist snare and batter heads.

TS are Premier's coated heads, CL are single-play, see-through and DS is a double-ply head with an overtone reducing gasket between its films.

For more information, contact Precan Music, 140 Milner Ave., Unit 10, Scarborough, ON M1S 3R3.

Hohner Offers New Range of Amps

Hohner's new range of amplifiers covers all of today's musical styles. Musicians will find that the new models of the bass amp, the keyboard amps and the guitar amps all offer a professional standard of sound reproduction at competitive prices.

For the bass player, the top new model of Hohner bass amplifiers is the BA 130. This powerful bass amp with a 5-band graphic equalizer (12dB) and an adjustable digital limiter can meet the demands of any musical style. With an attack time of 1 millisecond, the digital limiter makes it impossible to overdrive the power stage. Both the digital limiter and the equalizer are controllable.

Equipped with a 15" Fane Speaker, the BA 130 guarantees maximum professional sound reproduction. The BA 130 is also equipped with two separate master volumes and bass, middle and treble controls for each channel. Standard features include effect control, line out and ear-phone input.

For the special needs of today's keyboard player, Hohner designed two new keyboard amps, the SK 55 and the SK 75. Both models feature a two-way speaker system that can obtain the optimum in sound reproduction over the entire frequency range of the keyboard. The SK 55 and the SK 75 are also equipped with two separately controllable inputs, making it possible to connect two keyboards at the same time. In addition, the SK 75, the top of the line model, features an effect control and a foot switch input for reverb.

For the guitar player, Hohner presents the Sound Producer Series of guitar amps which have already made an impact on guitar players. The three different models in this series, the SP 35, SP 55 and SP 75, all offer superb sound reproduction.

For more information, contact Hohner Canada, 112 Ferrier St., Markham, ON L3R 2Z5

LOUDSPEAKERS DEBUTED AT EXPO

Meyer Sound Laboratories' new Series 500 stereo loudspeaker system had its Canadian debut in the Ontario Pavilion's 70mm 3-D Cinema at Expo '86 in Vancouver,

says Pat Jackman, Performance Specialist with Gerr Electro Acoustics, exclusive Canadian agent for Meyer products. The Series 500 system incorporates two full-frequency loudspeakers and a Meyer integrated stereo controller/amplifier.

For extended range applications, one 500 stereo amplifier was utilized to drive the 500 Series loudspeakers and two optional 501 Subwoofers, providing a cost-effective utilization of Meyer Sound technology in permanent installations such as discos, cinemas, and clubs. Applications also included public address systems, film and video post-production, audio-visual presentations, and musical instrument amplification.

Frequency response is specified as 40-16kHz \pm 3dB, or 30-16kHz \pm 3dB with the optional 501 Subwoofer. Maximum SPL is 130 dB.

For more information, contact Gerr Electro Acoustics Ltd., 363 Adelaide St. E., Toronto, ON M5A 1N3.

"GLOW IN THE DARK" DRUMSTICKS FROM PRO-MARK

New "Lightning Bolts" from Pro-Mark glow in the dark without the aid of batteries, electrical cords, chemicals or special equipment.

These unique drumsticks, which produce an intense glow in a darkened room, are "charged" by a few moments exposure to ordinary incandescent or florescent lighting prior to each use. This process can be repeated for the life of the stick, and there is nothing to wear out or replace after each use.

For more information, contact Calato Mfg., 1-8407 Stanley Ave., Niagara Falls, ON L2E 6X8.



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PUBLICATIONS

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- Back copies. Mar/Apr '79, May/June '79, Jul/Aug '79, Sept/Oct '79, Nov/Dec '79, Jan/Feb '80, Mar/Apr '80, May/June '80, July/Aug '80, Sept/Oct '80, Nov/Dec '80, Jan/Feb '81, Mar/Apr '81, May/June '81, July/Aug '81, Sept/Oct '81, Nov/Dec '81, Jan/Feb '82, Mar/Apr '82, May/June '82, July/Aug '82, Sept/Oct '82, Nov/Dec '82, Jan/Feb '83, Mar/Apr '83, May/June '83, July/Aug '83, Sept/Oct '83, Nov/Dec '83, Jan/Feb '84, Mar/Apr '84, May/June '84, July/Aug '84, Sept/Oct '84, Nov/Dec '84, Jan/Feb '85, Mar/Apr '85, May/June '85, July/Aug '85, Sept/Oct '85, Nov/Dec '85, Jan/Feb '86, Mar/Apr '86, May/June '86. \$2.00 per copy. 832 Mount Pleasant Rd., Toronto, ON M4P 2L3 (416) 485-8284 - Visa & MasterCard accepted.

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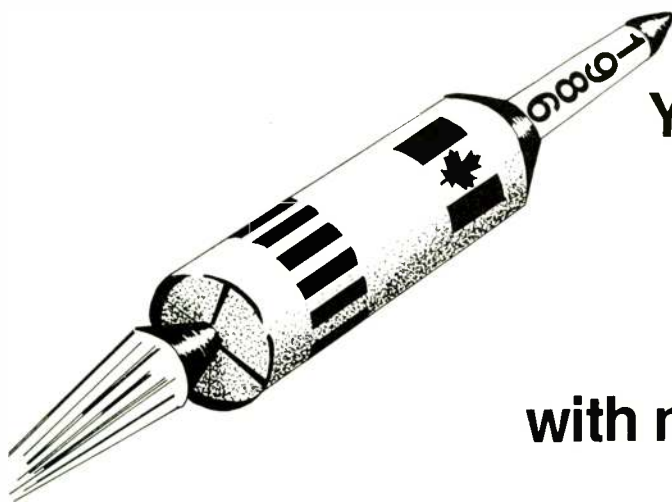
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