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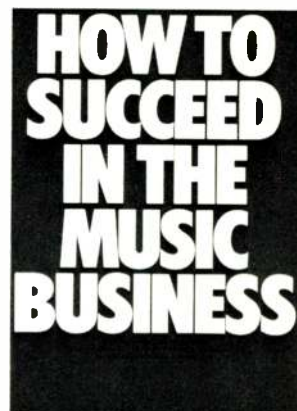
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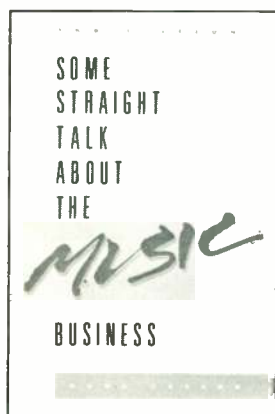
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C·O·N·T·E·N·T·S

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Blue Rodeo comes out of the casino.

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Canada's Blue Angel, Patricia Conroy.

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Seventh Son, what the howl.

COVER PHOTO: KEVIN KELLY

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How many drummers does it take to change a lightbulb? "None. They have machines to do that now."

Have you noticed this latest trend toward bands "rediscovering" the music of the sixties and seventies, particularly the post-psychedelic period? I'm referring chiefly to bands like The Black Crowes, The London Quireboys, Toronto's Seventh Son (see this issue) and Montreal's Sneaky James (see next issue). I get a message from this, and it says, "Yes, there was music before drum machines, sequencers, programming and computers!"

I've soapboxed on this before, as you are no doubt aware, and I do it at the risk of alienating a lot of computer and MIDI enthusiasts out there. And I try to keep an open mind, and not be afraid to admit it when I'm wrong. But the eighties was a disappointing decade for me. It was a decade of watching live performances that were not exactly "live"; of listening to playing that was perfect, because it was executed by a machine; of listening to records on which no one, except the singer, played at all.

To add to this, we had Rap. "Whoah!" you say. "Be careful here, bub." So you say, "Hey, I'm gonna play you some great Rap music!" And I say, "Great! Who are the musicians? Who played on it? Who sang?"

Do you get what I'm driving at here? Okay, I'll admit that the problem may be one of my own invention. To illustrate this, let me tell you a little story:

When I was about nine or ten, we had a teacher who was young but a bit of a high-brow. One morning he brought in a small but

good quality phonograph. Then he took a "45" (remember those?) out of its sleeve and put it on the turntable. We sat there and enjoyed one of our favourite songs of that year — "Angel Baby" by Ruby and The Romantics.

When it was over, he carefully put it back in its sleeve, and then launched into a passionate tirade about how bad it was! He



L to R: Wayne Dwyer (guitar) and James Mahalley (vocals) of Sneaky James with CM editor, David Henman.

PHOTO: PATRICIA GREER

ranted on and on about the lack of melody, the off-key singing, the tuneless saxophone playing, finally concluding that this was not music, this was noise! We sat there, stunned, some of us on the verge of tears. Not only was this music, this was *our* music.

Some thirty years later, I found myself performing at a bar north of Toronto, talking to a soundman as we listened to a song over the house system called; "Joy and Pain" (Rob Base?). "What do you think of this stuff?" he asked me. Just then I noticed two very young girls sitting at a table singing along with every word of this rather catchy tune. I had a disturbing vision of me walking over to their table and going, "Hey, kids. That's not music, that's noise."

("Joy And Pain" may not be the best song to exemplify this argument — there is singing and quite a clever melody on this record, and perhaps even some real playing.)

The "technological revolution" of the eighties has created quite a dilemma. And every time I decide that music that is programmed and/or performed by a machine is not real music, someone comes along and does it so well that I am literally seduced by it.

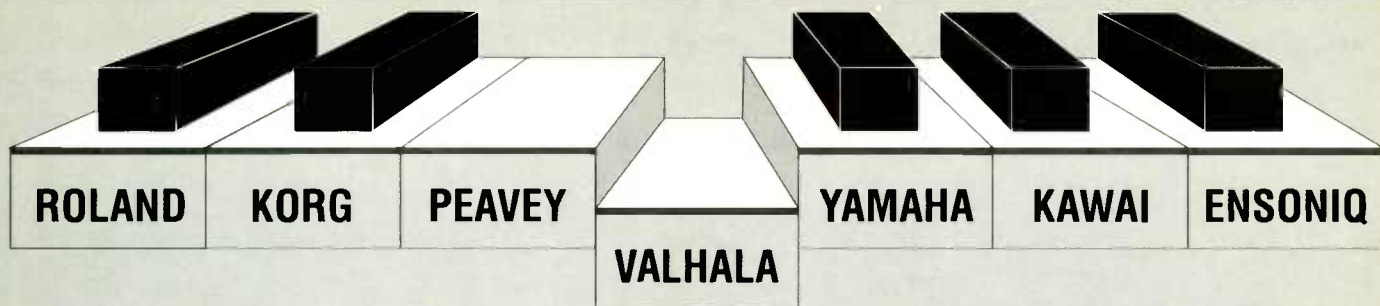
I keep wanting to relegate these tools to the songwriter/arranger, who needs an electronic "sketchpad"; the "hobbyist", who once dreamed of a musical career and is now content to dabble; the scientists and programmers, who perhaps play an instrument, and who suddenly decide that they are composer, arranger, producer and multi-instrumentalist all rolled into one. Which is no problem, until

their "record" lands on my desk as a finished product, with a release on a major or independent label — a record on which no human being save, perhaps, the singer and the guitar player, has performed. And I want to call these people up and say, "Hey, great *demo*. Now, why don't you gather up some *players* and make a *record*?"

We're all entitled to our opinion, of course; and after all, it's only music — we're not talking about the nuclear holocaust here. The bottom line is to keep an open mind, and so far there's no machine that can do that for you.

David Henman

David Henman
Editor



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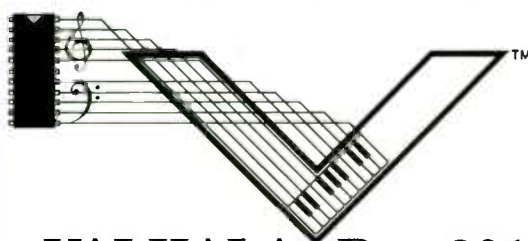
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FEEDBACK

Emmett Underestimated

First off I would like to compliment you on a great magazine. It's the best. I am a very huge fan of Rik Emmett. I think he is the best, but the *most* underestimated musician in the world. I was hoping you could do a cover story on Rik Emmett in the near future. It will be greatly appreciated by many people. Keep up the great work.

Stefany Blackmore
Ontario



Rik Emmett

What Instrument Do They Play?

Congratulations to you and to everyone else on putting together such a great magazine. But, as good as *Canadian Musician* is, I feel it could be better. I would like to see *Canadian Musician* come out every month, instead of bi-monthly.

I would like to see a feature done on Canada's VJs, as I feel they are the unsung heroes in the Canadian Music industry, and a feature on censorship, and what Canadian Musicians have to say on this issue. And lastly I would like to see *Canadian Musician* do a "Cover Story" on Kenny McLean from his days as a member of the Deserters to the present. You have done good cover stories on Platinum Blonde, but you have yet to do one on Kenny.

Karin Carey
Lunenburg County, NS

To Give Is Divine

On my seventeenth birthday, I received a subscription to your magazine. That was the best gift that I have ever received. *Canadian Musician* has to be the best magazine around Canada for professional and not-so-professional musicians. My friend who gave the subscription as a gift knew that I was very interested in becoming a musician. I enjoy every issue of *Canadian Musician*. I never thought that there was a magazine quite like yours. I intend to keep reading your divine magazine in the future.

Sincerely,

Elizabeth Stroebele
Duchess, AB

Power Protection

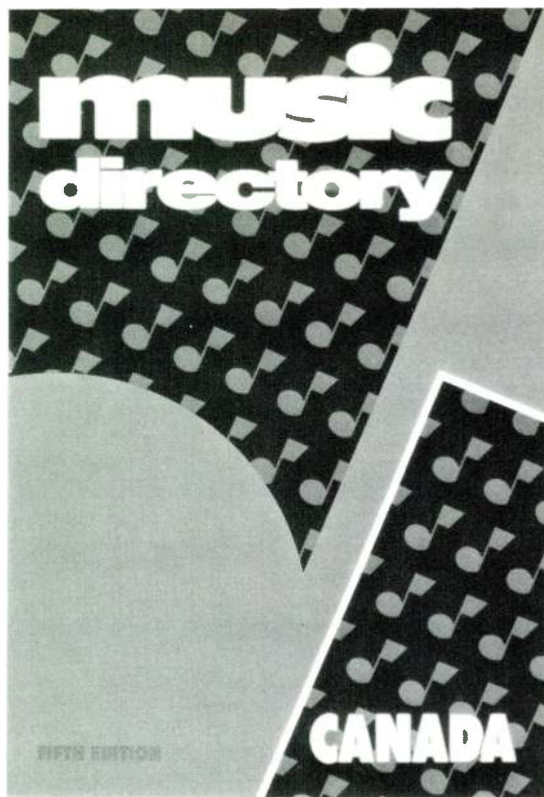
I am the media relations manager for Panamax, a manufacturer of power protection products, based in San Rafael, California.

I picked up a copy of *Canadian Musician* at the NAMM show in Chicago earlier this summer. I wanted to make a comment on something written in Michael McClosky's article on live sound.

At the end of the article, he talks about bands spending money to ensure the safety of their equipment. Well, power protection is a very small expense, and can go a long way to protect any electronic equipment against breakdown due to power problems. It can also keep programmed music in sync while performing.

If you folks have recently published a feature on power protection as a "sound investment," you guys are on top. If not, please consider doing a feature on the problems that irregular power can cause, and the solutions that are available.

Brian P. Gustafson
Panamax
San Rafael, CA



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Understanding the GST

by David Henman

As we go to press, there is still much confusion surrounding the GST, not the least of which is the fact of its implementation, which is either inevitable or yet to be decided, depending on who you talk to, and what day of the week it is. Nonetheless, January 1, 1991 is almost here, and in view of the Conservative Party's determination to ram it through, we at *Canadian Musician* suggest that you prepare yourself accordingly.

If you thought MIDI was a difficult concept to grasp, the GST will really heat up your tubes. And if keeping track of the number of bars before the chorus comes in is a challenge, you may want to seriously consider a course in accounting.

A proposed 7% tax on domestic consumption, the GST (Goods and Services Tax) is essentially a tax that you both collect and pay. That is, as a business, you become the government's tax collector: You will collect GST on the services you sell as a musician, producer, arranger, writer, or whatever. You will also pay the GST on everything from strings to snacks to sneakers, not to mention agent's fees and your favourite CDs. Then you add up how much you collected, and how much you paid out. If you collected more than you paid out, you owe the government, and vice versa.

If you are a songwriter, and a member of SOCAN (Society of Composers, Authors

and Music Publishers of Canada), some of your GST responsibilities will be handled by that agency, according to Paul Spurgeon: "We will remit the GST (collected on licensing fees) to the government, and proceed with the distribution of royalties to our members, GST free."

You also have some protection if you make under thirty thousand per year. According to Rene Soetens, member of Parliament and Committee Member of the Finance Committee: "(Musicians who make less than \$30,000) get to hang on to that seven per cent for a period of time, because they only need to file once a year, other than the fact that they'll be asked to make some quarterly remittances as well; but they have the government's money for ninety days before they have to send it off. Their cash flow will improve in the majority of instances."

But because people who make less than thirty thousand are "GST-exempt," the temptation will be to not deal with it at all which, according to Mike Fletcher of Future Perfect Consulting, could be a big mistake:

"Add up all of your expenses for the past year, deduct your rent, and multiply by seven per cent: that is your cost for *not* registering for the GST."

Virtually every time money changes hands, there will be GST, with a few exceptions, e.g. health services, daycare, rents, etc.

It is important to note that, up until now, the burden of this tax fell to manufacturers, who paid a 13.5% tax on goods made and sold in this country (FST, or Federal Sales Tax). Part of the *raison d'être* of the GST is to distribute that burden over a much greater area. "The reason we're doing this," explains Soetens, "is to make Canadian industry and business more competitive."

As skeptical as we all are of government policy, especially as it relates to taxes, we may have to keep an open mind: the GST may indeed stimulate the economy. In any case, we are well advised to prepare for it.

Step one: Call for information.

1-800-267-6620 (GST information line)

For information on seminars on the GST conducted by Mike Fletcher, of Future Perfect, call: (416) 693-2083.

Step two: Consult someone — your lawyer, agent, manager, Musician's Union, accountant, your father's accountant — anyone who can help you understand how to deal with the GST.

Step three: Watch this space. In future issues we will print more complete information and guidelines to help make you more "GST-Literate."

(N.B. On October 16, Finance Minister Michael Wilson announced that all music lessons will be exempt from the GST.)

East Coast Music Awards

The third annual 1991 Maritime Music Awards, re-named the East Coast Music Awards, will take place on the night of February 17th at the Rebecca Cohn auditorium in Halifax, Nova Scotia.

Leading up to the awards, the East Coast Music Conference will take place from

Thursday through Sunday, February 14-17, and will include seminars, workshops and showcases, among other events to be announced at a later date.

For more information, contact: Rob Cohn (902) 422-9864, Karen Byers (902) 477-9952 or Sheri Jones (902) 422-7000.

On Tour

A newly founded Canadian firm, On Tour, specializes in hotel accommodations and customized itineraries for the entertainment industry. General manager Dorothy McAuley explains, "I have seen a demand for a 'Canadian Connection,' well-versed in the hospitality and entertainment industry. By negotiating with a wide range of hotels, I can

provide the best possible hotel rates and service for any tour budget. Commissions are paid by the hotels and not from your tour budget."

For more information, contact: On Tour, 15717-92 Ave., Edmonton, AB T5R 5C5 (403) 452-2464.

First SOCAN Awards Presentation



Gordon Lightfoot, centre, received the Wm. Harold Moon Award September 25 at the first SOCAN Awards Presentation. Presenters were Michael Rock, left, Chief Operating Officer, and Jan Matejcek, Chief Executive Officer, SOCAN, right.

Heavy Metal Seminars

by Richard Chycki

Like... check out those totally rad waves dude! Los Angeles sure is the place to be, especially this past September at the La Reina Sheraton Hotel, home for this year's Foundations Forum Heavy Metal Seminars. Featuring a plethora of celebrity artists in both showcase and panellist positions, as well as a vast array of industry heavyweights, the Forum is a wealth of education and connection opportunities all rolled up into a three-day barrage.

The Forum was spawned in 1988 by Concrete Marketing executives Bob Chiappardi and Walter O'Brian. It was their belief that "metal" music was a viable entity that had been sadly neglected and unfairly branded with stereotypes and stigmas. Sales of "heavy" music provided a formidable reinforcement, with up to half of the top ten artists on the charts being heavy rock oriented types. Designed to inform and direct those people involved in this corner of the music industry, the Forum has come of age, now over four thousand attendees strong. So how can one benefit from a plunge into the depths of the Forum?

Seminars galore! Seeing that success in the music industry is largely dependent upon the application of the artist's (hopefully strong) talents to a cohesive business structure, learning the actual operations of the

industry is as good as gold. Valuable information was freely offered in seminars dealing with anything from marketing, merchandising, lawyers, sponsorships and record companies to censorship, racism and discrimination in music. Not enough? Opportunities to have the world class heavyweights involved in these seminars answer your individual questions in person were there for the taking.

After a substantial mental overload, there's nothing better than a good aural assault to really clear a guy's head. So why not take in some band showcases upstairs, where unsigned bands gave their all for an industry laden audience? As well, the evenings featured showcases by more established artists like Judas Priest, Extreme and The Lynch Mob, to name a few. Rock on!

Upstairs, a floor of suites was transformed into a mega promotional booth display. Here, one could meet with representatives of companies that directly feed the music industry. Magazine companies, merchandisers, record companies/distributors, marketing firms, equipment manufacturers — they were all there, willing and able to establish a one-on-one relationship with those people wanting to absorb such a golden opportunity.

Promotional CDs and cassettes were ram-

pant at the Forum. Especially worthy of note is the Foundations Forum CD. It is a compilation of signed and unsigned acts that, as well as being distributed to all those attending the Forum, is distributed nationwide to key individuals and companies. The amount of promotion available through this avenue is tremendous and definitely worth checking out. Getting on this CD collection is a matter of a *great* tape (remember the amount of competition you are dealing with), a nominal fee, and getting to Concrete Marketing early, as the positions available fill up at an alarming rate.

Although success in the music industry can sometimes feel distant, having a good idea of what to do (and what not to do for that matter) is a valuable asset that really can't be expressed in monetary terms. The education, combined with the contacts and promotional opportunities, make the Forum a very attractive prospect. For the \$175 admission, \$250 to \$300 hotel, \$350 flight and some spending cash, it is kind of hard to go wrong. Interested people wishing to find out more about next year's Foundations Forum can contact: Concrete Marketing, 1133 Broadway, #204, New York, NY 10010 (212) 645-1360.

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14 Non-glare finish.
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16 Top of the line
Condenser. Smooth,
and flat. 50-15KHz.

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Independent Compilation CD for National AirPlay

Audio Trax Performance Concepts and Presence Of Mind are assembling a compilation CD intended for national radio distribution. The project is being assembled by Don Sklepowich of Audio Trax and Mitchell Kitz of Presence Of Mind.

Mitchell Kitz is an independent producer/composer currently working with his own company on a variety of projects. He has a wide variety of music and production credits from albums to advertising with a host of clients.

Don Sklepowich is a digital audio and computer programmer currently working in his own facility with several major clients. Don has many credits in film, radio, album and video projects having worked for over a decade with several major Canadian bands as well as major ballet, theatre and film companies.



Don Sklepowich (L) and Mitchell Kitz.

For more information, contact: Mitchell Kitz at Presence Of Mind (416) 968-0986 or Don Sklepowich at Audio Trax Digital Performance Concepts (416) 255-8284.

New Addresses

Virgin Records Canada Inc., Rundle House, 514 Jarvis St., Toronto, ON M4Y 2H6 (416) 961-8863.

Aquarius Records, 1445 Lambert Closse, #200, Montreal, PQ H3H 1Z5 (514) 939-3775.

Attic Records, 102 Atlantic Ave., Toronto, ON M6K 1X9 (416) 532-4487.

Shutter Priority Photography, 23 Quantrell Trail, Scarborough, ON M1B 1L7 (416) 287-0033.

The Audio Recording Academy

The Audio Recording Academy (T.A.R.A.) has announced the establishment of a seven-month course entitled "Applied Audio Recording".

This program is designed to provide students with a balance of the technical, artistic and human skills required to develop a

career in the recording arts industry. T.A.R.A. holds all classes and lectures in downtown Ottawa, where students work directly with professional session musicians and staff in real-life recording situations. In addition, all courses are also available on an individual basis, for professionals seeking

upgrading in specific areas, at the discretion of the Registrar.

For more information, contact: The Audio Recording Academy, 220 Rideau St., Ottawa, ON K1N 5Y1 (613) 236-5282, FAX (613) 235-5473.

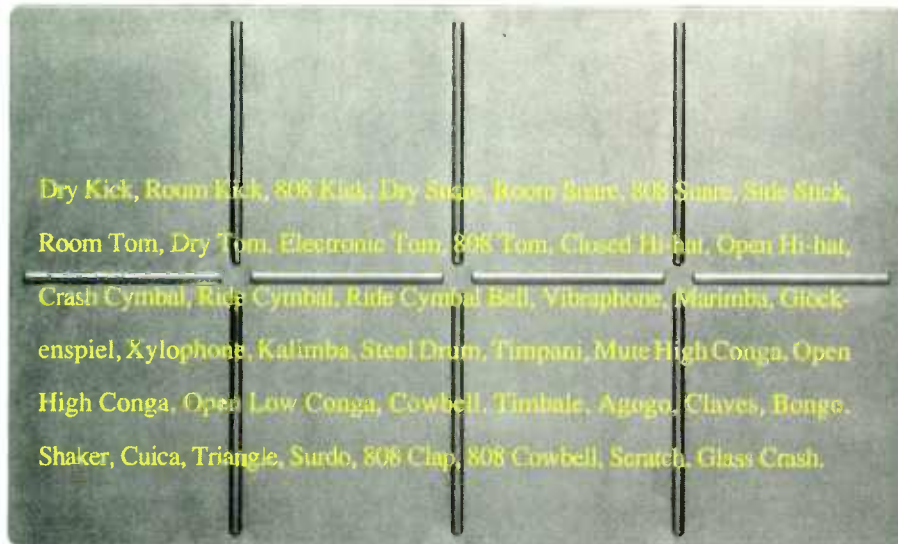
National Homegrown WINNERS

Thomas Trio & The Red Albino, winners of Molson Canadian Rocks Showdown '90, Canada's second annual national homegrown competition, are representing Canada at Yamaha's international Music Festival "Band Explosion".



PHOTO: SIEILAGH O'LEARY

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Audix OM 3xb

by David Henman

Hailed as a breakthrough in dynamic microphone technology, the OM3xb is the world's first transformerless dynamic hypercardoid microphone, according to the manufacturer. Audix has developed a new capsule technology that "produces excellent gain without any of the unwanted artifacts caused by transformers and other components." While I wasn't aware of these "unwanted artifacts", I for one am all for one less component to break down.

I enjoyed using this microphone in live situations. It sounds quite natural on vocals,

with little or no proximity effect. There is a noticeable drop in output, due to the lack of a transformer but, at least in live situations, I feel that is a worthy trade-off for added reliability. In the studio, however, I fear many engineers will prefer a higher output, in order to reduce the need to push the faders and, subsequently, the noise levels.



Audix is "the new mic on the block", and worth checking out. Also, it comes with a lifetime road hazard warranty.

For more information, contact: Marketpro, 2530 Davies Ave., Port Coquitlam, BC V3C 2J9 (604) 944-9431, FAX (604) 464-9275.

Digitech IPS-33B

by David Henman

Yet another multi-processor that does everything except plan your wedding, the Digitech IPS-33B Super Harmony Machine has a total of 256 presets, half of which are user-programmable. Included in the harmony types and special effects are chromatic, scalar, chordal and custom (user-created) harmonies; arpeggiation; detune (small pitch shifts that "thicken up" your sound); vibrato/chorus; up to 1.5 seconds of stereo delay (separately programmable for each channel); pitch correction and combination effects. Specs include 24-bit processing, 20 Hz to 20 kHz bandwidth, 90 db signal-to-noise ratio and a 42.5 kHz sampling rate. The unit also has continuous control of many parameters, by

using a volume pedal or up to seven MIDI controllers, and a built-in tuner.

The IPS33B comes with a (wired) remote controller with numerical program selection, as well as the ability to change presets or keys from the fretboard of your guitar.

The idea of a built-in tuner is great but, as with most tuners, I have to ask what seems to me to be the obvious question: Why doesn't activating the tuner cut off the signal to your amp, thereby eliminating the need to turn down your volume control every time you tune?

Also, I have a problem with the fact that these do-it-all processors seem to be aimed at the hobbyist as opposed to the real player, but rather than making this very high quality

unit a scapegoat, I'll leave that issue for another time. Still, were this a dedicated harmony machine and a little more accessible to us guys who would rather spend their time playing than programming, I have a feeling it would be much more usable — and affordable.

Nonetheless, the IPS33B does what it purports to do, and does it very well indeed; and the manual, although it fails to describe adequately how these various effects can be used in combination, is quite well written.

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

Learn The Essentials of Piano with Talc Tolchin

by Drew Winters

The home video market has seen an explosion of do-it-yourself and training tapes for everything from cooking to golf to auto mechanics, so why not music too? Is there a market for it, and can people learn music this way? This tape, third in a series, will not help to answer these questions.

I'm not sure who this tape is for. The box says "beginner", but when the instructor, Talc Tolchin, starts playing two-handed syncopated rhythms on the keyboard, I find that hard to believe. He expects the viewer to try them, the same viewer to whom he just explained how to find a third by counting up three keys. Also, he runs off on tangents, and it's tempting to suspect that he has no planned structure to follow. At one point during a demonstration of blues licks in a minor key, he decides to show a country lick

in slow motion.

Despite these misgivings, there are some things to be learned from this tape, for the beginner. Tolchin's explanation of the blues scales and the demonstrations of simple licks using these scales are easy to follow. The camera focuses on his hands and the fingering is clear to see. I also like the approach. There is no attempt to teach theory, just a start at playing blues for fun, and I'm a firm believer that the enjoyment of music has to come first.

Overall, this instruction tape strikes me as the video equivalent of a demo tape. It's rough and in need of editing, but has an interesting approach. If the series continues, the producers should focus more on who their target audience is, and then restrict their instruction to that level.

Manufacturer's Response

Volume III is the third in a series of six tapes; each tape builds on the information in the prior one. Volume III is beginner-intermediate level, as stated on the box cover. A firm foundation of music theory of scales, chords, rhythm and improvisation is explained more slowly, for the very beginner, in Volume I. Perhaps if the tapes were viewed in their sequence, the information might not seem like such an overload.

Thank you for the opportunity to respond. Talc Tolchin, Forte Productions

For more information, contact: Forte Productions, PO Box 325, San Geronimo, CA 94963 (415) 488-9446.

Drew Winters is a keyboard player/songwriter from Toronto.

Lado Canadian Classic Guitar

by Richard Chycki

The Lado Canadian Classic is Lado's top of the line instrument. President Joe Kovacic has been making guitars by hand for years and years; his know-how is definitely reflected in his product. From just picking up the instrument, one can feel that it is particularly well-balanced. This model has a 'Stratoid' look to it. However, the neck has a larger radius and is somewhat thinner, from the Brazilian rosewood fretboard to the back. (Great for speed!) As well, the Canadian Classic boasts neck-through-body construction, for extra

stability and playability. The maple body is ergonomically sculpted in several key areas for additional playing comfort.

Any bridge system can be put on this guitar, as the player desires. This model came with an original Floyd Rose. Proven reliable, it works without a hitch. Pickups are all DiMarzio, with a Steve Vai model in the bridge position and two single-coils in the centre and neck positions. Hardware is Schaller. The paint was particularly interesting. It is a high gloss lacquer with an eye-stunning blue marble-rock finish, one of

several available. Very cool.

Here's the bottom line: The guitar plays and sounds great. Sometimes it pays to take a good look at what we have in our own backyard. The Lado Canadian Classic is an interesting alternative to all of the foreign counterparts out there.

For more information, contact: Lado Musical Inc., 689 Warden Ave., #6 Scarborough, ON M1L 3Z5 (416) 690-5010, FAX (416) 690-5022.

Richard Chycki plays guitar for Winter Rose.

Hughes & Kettner Red Box MKII

by Richard Chycki

Hughes & Kettner have successfully addressed the age old problem of getting killer guitar sounds, both clean and distorted, exclusively through the use of a direct box. The Red Box contains patented circuitry known as a 'Cabinetulator' that claims to simulate the sonic characteristics of a 4X12 speaker cabinet miked up.

Designed to be connected between a guitar amplifier and speaker cabinet, the Red Box contains the necessary padding to attenuate the speaker level signal to a usable line level, which is fed directly to a

PA/recording console. However, note that the unit does not furnish the connected amplifier with a load of any kind and a speaker (or an appropriate dummy load) *must* be connected as required at all times to prevent damage to the amp. A line level input is also provided to process preamp output signals, etc. External DC to substitute for the internal 9V battery is easily accomplished through the available connector.

The sound of the Red Box is surprisingly realistic, given the difficult task at hand. The high end is particularly smooth; it doesn't sound EQ'd at all. However, there did seem

to be an apparent lack of the mega-bass that is usually associated with a 4x12 cab close-miked. A few db boost at 100 Hz fixed things up fine.

Overall, Hughes & Kettner have a great unit here; high marks for convenience, performance and quality. Thanks to Steve's Music in Toronto, the H & K retailer in Canada, for the use of the Red Box.

For more information, contact: Hughes & Kettner Inc., 35 Summit Ave., Chadds Ford, PA 19317 (215) 558-0345, FAX (215) 588-0342.



**MUSICIANS
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Zoom 9002

by Richard Chycki

Zoom, a company comprised of several ex-Korg whizzes, has produced the forerunner of the next generation of guitar processors. The 9002 is their first effort to enter the highly competitive multi-processor market.

Barely larger than a Walkman, the 9002 packs a multitude of effects into a series of groups, delivering up to six effects simultaneously. Two analog effects groups are available: distortion and compression/limiting. The digital effects include a modulation group (chorus, flanger, pitch shifter, and phaser/midrange booster), exciter/equalizer, delay, a reverb group (comprised of short/long verbs and delay), and a special effects group

offering ring modulation, wah, and step type effects. One effect per group is available at any one time.

The layout of the 9002 is intuitive and practical, given its inherent space limitations. The information-packed LCD screen allows easy editing of all effects parameters. Three sliders are assigned to three parameters per effect, making patch modifications an utter breeze. No frustrated non-techies here. And seeing that this unit is designed for attachment to a guitar strap or belt, a tiny remote selector is included to access the eleven banks of four patches, although only one bank is available at a time from the remote. And to top it all off, this little baby can run off its internal

rechargeable battery for up to three hours (as well as run off AC). Just make sure the battery is fully charged before a show or session to avoid embarrassment.

Sound-wise, the 9002 really excels. The unit's overall performance was surprisingly quiet. All of the effects are rich, thick and very usable. No unpleasant artifacts were audible.

The Zoom 9002 is imminently suited to a variety of live and recording applications where extreme portability and ease of use are a must. Get one while you can, 'cause it's hot.

For more information, contact: S.F. Marketing Inc., 3254 Griffith St., Laurent, PQ H4T 1A7 (514) 733-5344, FAX (514) 733-7140.

Trace Elliot Quatra Valve Bass Amp

by Dave Freeman

The look of the new Trace Elliot Valve amps is a drastic change from the solid state series. The amp cases are stainless steel, which gives them a clean, distinct appearance.

The front panel of the Trace Elliot Quatra Valve amp contains all the necessary items: individual passive/active inputs, pre/post gain controls, in/out switchable 12-band graphic EQ, an effects loop, a line output, a headphone output, an XLR balanced direct output, a mid/pre-shape in/out, noise reduction in/out, and a footswitch jack.

I first tested this amp with the EQ out and the mid/pre-shape EQ out. The bottom was full with

a warm tone, which is a characteristic of a tube amp. The highs had a good presence. The midrange was honky and somewhat dominant. The tone was good for finger/pick styles but failed for a slap/pull style.

Next I engaged the mid/pre-shape switch. This was the equivalent of turning on a completely different amp. The amp suddenly came to life. The bottom remained full but was tighter, the highs were crisp yet sweet sounding and the midrange honk had disappeared. The result was a very palatable finger/pick tone, and a great slap/pull tone.

This amp could be viewed as having two dis-

tinct sounds, or an amp that requires serious equalization to achieve a good tone. How much EQ alteration is acceptable in order to obtain a good tone? This is a question that one should ponder when considering any amp for purchase.

Overall, the Valve series amps are well-designed and easy to use. The loss of the ridiculous neon tube light from the front panel is laudable.

For more information, contact: Gould Marketing, 6445 Cote de Liesse, Montreal, PQ H4T 1E5 (514) 342-4441, FAX (514) 342-5579.

Dave Freeman is a bassist/songwriter in *The Critics*, based in Toronto.

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CENTRE STAGE

by Howard Druckman

Is “Commercial” a dirty word?

Watertown

Scott Dibble is the singer, songwriter and guitarist for Toronto-based band Watertown. Their debut album of smooth folk-pop, *No Singing At The Dimmer Table*, has proven modestly successful on CHR radio.

“I find that when people start talking about ‘commercial’ and ‘sellout’, it’s invariably mixed up with musical fashion somehow,” says Dibble, “scenes and trends and stuff. A band gets hip, and then in four months there’s a bunch of bands like them all getting signed, and then they’re gone.”

“I would like to perform and sing to as many people as I can, and I’d like everybody on the planet to own a Watertown album, not because I want the money or the fame, but because as a songwriter and performer, I want to try and relate to as many people as I can. That, to me, is satisfying.”



“But I write the songs about things that are important to me, and try to relate them to other people. There will always be people who will criticize you for being successful. But I know that I’m not going to go out there and do something that hurt my integrity — or do something that I wouldn’t normally do — just to become successful. If success happens, great. If it doesn’t, that’s okay.”

Mae Moore

Vancouverite Mae Moore’s *Oceanview Motel* is an impressive debut that features her clear, authoritative voice and fine, folk-rooted songwriting.

“You’re asking somebody who listens to (commercial-free) CBC radio,” Moore laughs. “I think some bands deserve to be deserted when they succeed, but some artists remain true to their initial vision. Then again,

there are artists who are geared to cater to the public from the very beginning. And there’s a place for that; it’s just not what I prefer. The artists I admire pay attention to the lyrics, and have something different to say.”

“This is my first album, and we didn’t set out to make a blatantly commercial record. I think that’s pretty obvious from the end result. But I’m coming at the question almost backwards because of ‘Heaven In Your Eyes,’ which was a piece of luck.”



“Before I was signed, I was playing in a club call The Railway with my band, and John Dexter saw me playing and asked me if I’d like to write some lyrics for a bunch of songs that he was doing. I did, and one of the songs was ‘Heaven’, and then Loverboy picked it up from the demo. But I usually write alone.”

Bootsauce

With *The Brown Album*, Montreal’s Bootsauce proved that even a punky gang of jokers could make dance-rock catchy enough to raise a national profile. Drew Ling is lead singer for the band.

“I don’t think commercial is a dirty work,” says Ling. “We’ve come out of the chute so quickly that we’ve never had to build up an ‘alternative’ audience, but I think we’ll always have one. The crowds have gotten bigger, but instead of being like Sonic Youth, where they’re becoming widely known after many albums, we were signed to a major in about four months.”

“I love the fact that we have the ability to go and play a thrashy little club somewhere, and have the fans go mad and stage-dive and all that, but at the same time are able to be on a major radio station like CHOM in Montreal and have a housewife chopping her onions to us. It’s a nice line to be able to walk. We’ve played all-ages shows to young kids, and to fifty-year-olds at Whistler Mountain, where we turned it down a bit, but

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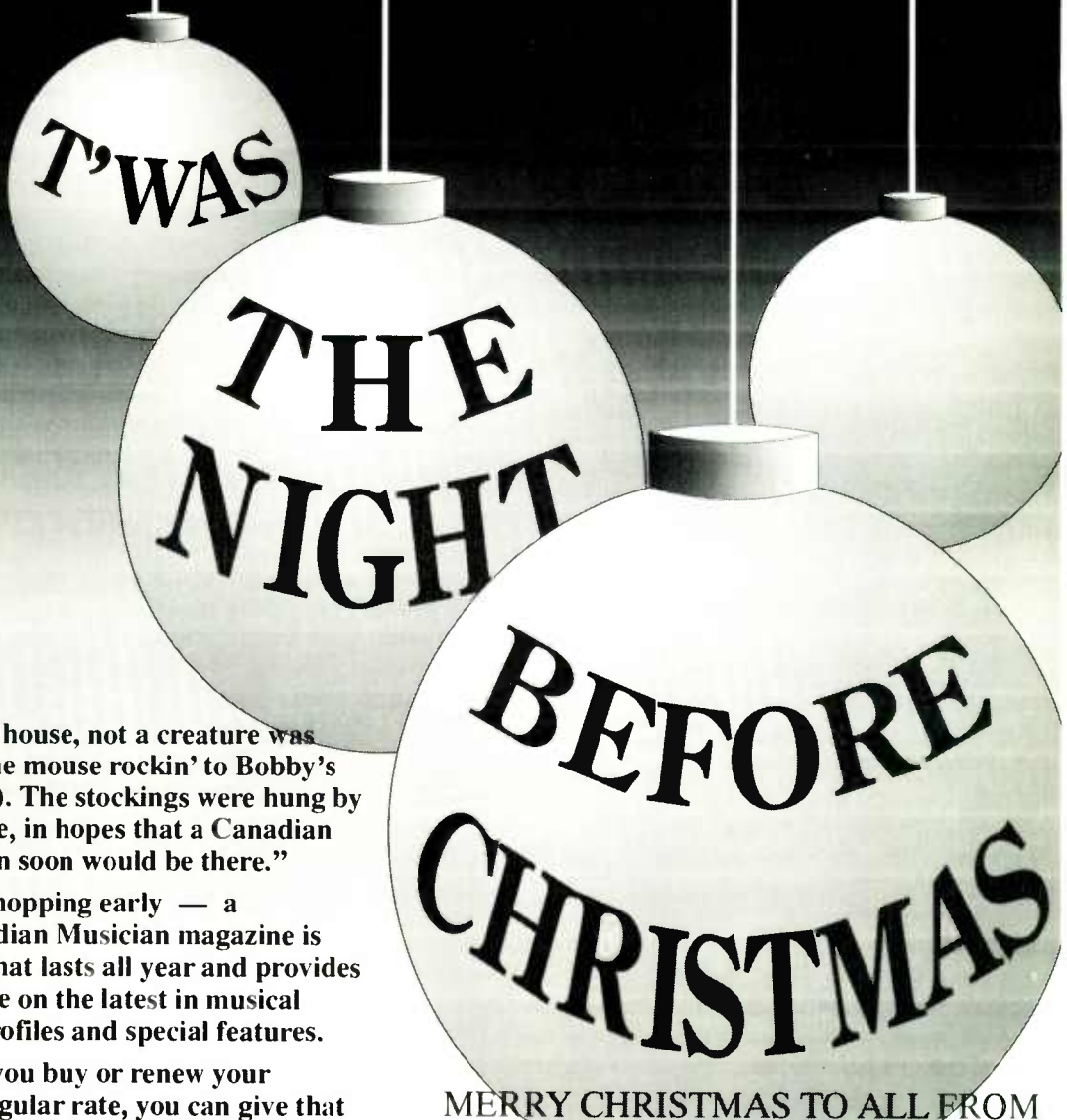
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CENTRE STAGE

they still did the dance thing and we all had fun.



"We have fans that stick with us. Already, there's a few who've followed us from Ottawa to Toronto and Montreal. I've never seen any fan say 'Okay, you guys sold out.' Right off the top, our material ranges from dance stuff to heavy rock stuff to slower things, so maybe we just appeal to a broad-based audience."

Ten Commandments

The Ten Commandments second record and current release, *Home Fires Burning*, has expanded their sixties-influenced sound to move toward a broader-based pop sound. James Lord is the band's lead singer.

"I don't think it's a dirty word," says Lord. "I think we've suffered from the approach that we've tried, which is to be 'commercial' or professional about what we do. We were slagged off, to a certain extent, by Deja Voodoo for that approach. They wanted everybody to be totally underground."

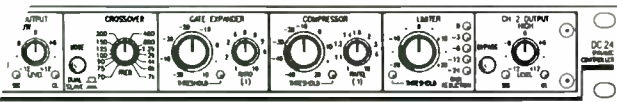
"Even now, I feel like we're not alternative enough for the underground but not commercial enough for the mainstream. We're kind of caught in the middle. But everybody in a band wants to make it, and be heard by as many people as they can. Still, there's always going to be some people who are going to dislike what you do just because you're, say, on a major label."



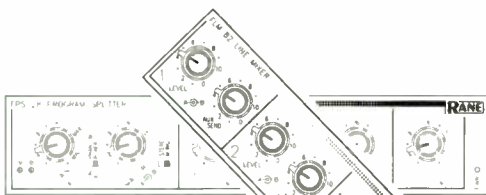
"I'd like to see how far we can take it. It'd be fun to see, the more commercial you make it as a band, how much of the other side you can bring into it. If you've got hit records, that's all the more reason to try and screw around and see how much you can get away with musically. The more money you make, the more fun you can have, musically!"

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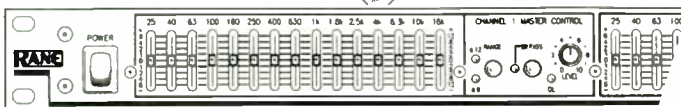
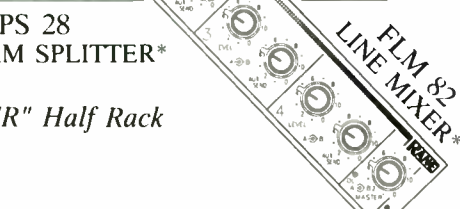


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DOUBLE SLIDE

GUITAR

by Brian Cober

What is double slide guitar? This is a question I've been asked a thousand times since I began using them in 1974. Larry "Artie" Johnson made my first wing-bar. What is a wing-bar? Perhaps a short history will bring the picture into focus.

I began playing music at the Ontario Conservatory of Music in Preston (now Cambridge) at the age of eight. At the time I believed when you started playing guitar, you started on your lap. Soon it became apparent I was learning to play Hawaiian guitar. But, unlike most, I hung in there. By the age of twelve or thirteen, I began to realize that I could play bits of rock 'n' roll songs from the radio, and the slide guitar took on a whole new meaning for me. A couple of years later I reached an impasse. I was having big trouble chording, since any chords except majors were out of the question unless I re-tuned. By this time I was improvising and becoming frustrated at how little I could play with one slide. That's when the double slide idea came to me.

And that's when Larry "Artie" Johnson came into the picture. I told him what I needed, and he made me a "wing-bar". Now my middle



PHOTO: GORD BARKER

Position for G minor, or Gm7 chord. Wingbar covers the 6th fret. The thumb slide covers the 5th string only, on the 8th fret. Strings 5, 4, 3 combine for a Gm, add the second string for a Gm7. In the key of Bb this becomes either Gm or Bb.



PHOTO: GORD BARKER

Double Slidin' with Bo Diddley.

finger could hold this bar, leaving the thumb free. I put a snug, 3/4" long piece of pipe on my thumb and began fooling around. All you guitar players out there, don't take hammers for granted. The first time I did one with the two slides, I could hardly contain myself. Now I could form at least a triad of any chord without re-tuning. Here's an example: I use open E tuning, so my bottom three strings are 4th-E, 5th-B and 6th-E. By adding the thumb slide on the 5th string two frets higher than the bar on the second and fourth counts, I can play "Tortures", the Robert Johnson/Elmore James/Chuck Berry shuffle technique that many guitar players find hard to play when reaching with their pinky, especially in the key of E.

Slide guitar is a very human sounding instrument, and I feel that double slide is a major breakthrough for the idiom.

I play a 1959 Telecaster with a string raiser over the nut, and the pickups and bridge are raised approximately 1/4".

Brian Cober performs with The Nationals.

The B-3 User's Guide

It turns out that the dust-covered piece of furniture in the corner of the studio isn't an old roll-top desk; and the low moaning sound in the wind is roadies and stage hands everywhere heralding the return of the mighty Hammond B-3 organ.

Yes, folks, after a decade of suffering in silence, organ lovers the world over are rejoicing at the Hammond/Leslie duo's return to popularity. The last couple of years have seen artists as diverse as Peter Dinklage and the Black Crowes put this sound to good use. Sure, virtually every synth offers a bevy of usable organ sounds, but when you get up close and nasty nothing satisfies like the real thing.

If you've answered a call recently to do a session on B3, only to find out after frantically thumbing through back issues of *Canadian Musician* that it isn't made by Yamaha or Korg, this one's for you.

How Do You Turn It On?

Good question. The B-3 (and C-3, A-100, etc.) family of organs are called "tone wheel" organs, because sound is produced by (you guessed it) tone wheels. These are a series of flat metal discs mounted on shafts that produce impulses received by magnetic pickups. These shafts are driven by a 'synchronous' electric motor. Those of you with backgrounds in electro-mechanical energy conversion will know that this type of motor will run only at synchronous speed. (That's where they got the name!) This speed is fixed by the motor's design and the AC current frequency. This provides tuning stability. It also means don't bother looking for the pitch bend lever! The problem is, how do we get those tone wheels going from stop to synchronous speed? Well, just like your '69 Dodge, there's a starter motor. In the upper right hand corner of the organ there are two switches, one labelled "start" and the other "run". Hold the start switch for a couple of seconds (until everything has come up to speed), flick the run switch, then release the (spring-loaded) start switch. This also supplies power to the Leslie rotating speaker through the multi-pin cable that connects them.

What Am I Looking At?

I don't know, but if you were standing at a B-3 you would see two 61-note manuals (a

word from the pipe organ world meaning 'keyboard') each with thirteen selector keys (the reverse colour keys to the left), four sets of nine drawbars with one lonely pair in the middle, seven rocker switches, a rotary knob and a slide switch.



Victor D'Archie plays keyboards with Seventh Son.

What Is A Drawbar?

The B-3 produces sound by additive 'synthesis'. Each drawbar controls one harmonic. Pulling a drawbar out increases the level of that harmonic from off to maximum (numbered 0 to 8). Each note is a combination of nine harmonics (thus nine drawbars). The left-most set of nine effect the upper manual when the 'Bb' selector key is depressed (don't worry, they're supposed to stick in the 'on' position), the next set over when 'B' is depressed; likewise, the remaining two sets and the lower manual. The two drawbars in the middle? They're for the bass pedals. The remaining selectors control preset combinations of drawbars, with low 'C' being 'off' (or 'cancel').

Does It Have A Rhythm Ace?

No; when we say 'percussion' in a B-3, that's not what we're talking about. On the upper manual, when using the 'B' selector, you can add a percussive attack to the note by using the four rocker switches on the right

hand side. You can choose which of two harmonics is used, as well as two volume levels and decay rates for the effect.

Does It Have Built In Digital Multi-Effects?

Well, no, but it does have vibrato and chorus! The rotary knob on the left selects one of three levels of vibrato or chorus, while the two switches to the left turn the effect on or off for the upper and lower manuals (called 'Swell' and 'Great' — more words from the land of pipe organs).

Who Is Leslie And Why Does She Always Hang Around With Hammond?

Much of what we consider to be the classic Hammond sound is, in fact, due to the Leslie speaker system — most often a model 122. This combines a forty-watt amplifier, a passive (800 Hz) crossover, a 15" speaker and compression driver, four electric motors and a spinning horn and rotor to produce an effect best described as...complex! The spinning horn and rotor create a combination of pitch shift (Doppler effect) amplitude modulation and other effects that, combined with the distortion of the tube amp and speaker, is just glorious.

Slow (chorale) or fast (tremolo) rotational speeds are selected by the slide switch mounted on the organ.

How Much Does It Weigh?

With the bass pedals and bench, a B-3 weighs about 425 lbs, and a Leslie 122 about 135 lbs. What do you think was causing all that moaning?

If you've gotten this far you can go to your session secure in the knowledge that you know what these electro-mechanical monsters from the vacuum tube age are all about. You'll also enjoy one of the biggest sounds ever heard!

PHOTO: PATRICIA GREER

PART FOUR TWO-HAND TAPPING

To Tap or Not to Tap

By Adrian Davison

In this issue I will explain the benefits of tapping versus the traditional approach. To demonstrate how the two-handed method can drastically evolve your playing both technically and compositionally, I have used a simple scale in thirds going up two octaves in D major.

In exercise 1: Play the scale as you would normally, making note of the left hand shifting required to accomplish this.

and emphasize the four-note pattern.

In exercise 3: I have added harmony notes to this scale at the first beat of every bar. The hand that is not playing the four-note passage is now free to play this extra note.

Amazing! Notice how a mundane scale in thirds can turn into a compositional jungle by simply rearranging your usual approach to an aseptic passage? Once you get your hands into this, there's no turning back!

1)

2)

3)

In exercise 2: I have written exactly the same scale, but I have designated certain hands to cover different measures (alternating every four notes). Notice how the hands move with ease and very little shifting movement. Increasing the speed becomes a lot easier, especially if you want to articulate



PHOTO: JOHN PHILLIPS

Adrian's debut album, *Bass Symphony*, is now available through Prodigy music, P.O. Box 572, Stn. R, Toronto, ON M4G 4E1 (416) 778-7954.

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GROOVE:

by Michael Root

PART TWO

Getting It and Keeping It

This issue I want to share with you some practical tips on getting into, and staying in, the groove.

Some of these points are self-evident, which is why you might not have them properly in view — kind of like the sunglasses we sometimes search the whole house for while we've got them on our heads. Your groove can improve just by making yourself extra conscious of any and every-

thing that can "affect" the groove. Here, then, are some things to consider.

Set up: Make sure your kick is in smooth working order and set up ergonomically (look it up, guys) correct. Things like stool height and pedal tension are critical to balance. If you're having trouble getting around it, fix it up so it's easy to play. A physically troublesome kit will affect your feel.

Counts: If you're the one counting the songs in, make sure you have established the proper tempo internally before you count off. Refer directly to the chorus, for instance. Hum a bar or two, then mark time. Don't try to pinch the tempo out of the air. I've left myself and the band out in the cold many times because I failed to double check tempo. There's nothing worse than having to speed up or slow down to find the groove you missed at the top.

Feet: "Put your foot down" on the groove. Don't be a 'top heavy' player. Keep your kick solid and consistent. When playing your hi-hat closed, always mark time with your hi-hat heel, i.e. half, quarter or eighth notes, unless you're keeping the hi-hat at a relaxed tension. When cymbal riding, play the hi-hat with the foot in this same way. Try to develop the ability to do this underneath whatever else your other limbs are playing. My hi-hat foot is my prime 'time-anchor'. Playing with heels too high may create leg tension and throw your balance off.

Rides: Remember how important the hi-hat ride/cymbal dynamic is in colouring a groove. These may be less powerful sounds in the kit spectrum, but they are real 'spice'. I have often heard hi-hats and rides played

in an almost inconsequential manner. Open your ears, and ride musically.

Feel: Whether the feel is laid back and heavy or sharp and funky, keep your bass drum centred (on the beat). This is how I "visualize" the manipulation of a feel. It's a personal concept, but try it. You might like it.

Time: Everyone expresses time differently. In order to bring everyone in the band



Michael Root plays drums with Paul Janz.

PHOTO: VICTOR DEZSO FOTO

together "under one groove". you must be a good listener. Listen hard to the bass player first. Discern where he's at with the tune and try to "meet him somewhere" — not in a compromising way, but in a unifying way. If you have one of those magic relationships with your bass player, try focusing on the other instruments or the singer more. I particularly enjoy locking with a vocalist who has a strong sense of time.

Volume: Volume is a good factor in getting an all around synthesis in the band. Even with everything amped, miked and monitored, you have as big a control factor in your playing volume as in completely acoustic situations (i.e. stand-up bass and piano). Finding the right volumes makes grooving easier.

Attitude: Lead — don't follow. Be sensitive, but be authoritative. Even if the feel is relaxed and light, you can still play with solid definition. Confidence (not arrogance) may be the most desired quality in a drummer.

Consistency: When a groove is established, it isn't usually lost in the course of keeping a beat. (If it is, you'd better strap on the old metronome and put some time in.) More often trouble happens with fills, volume changes and transitions, i.e. verse to chorus or chorus to a breakdown. So pay more attention when these events occur. One way I keep my time together through a fill (besides keeping the hi-hat foot going) is to nail two (of the bar) on the snare the same way I naturally want to nail one on the kick. Often a drummer will get "one-itis" and just worry about getting to the one on time after a fill, and the time will sort of clip right at that point. But if you "target" the "two", it can enable you to flow over the bar more steadily. This again is a personal device, but it helps me stay in the groove. As well, watch the time when there is a dynamic shift in volume. I used to have a bad habit of slowing down in quiet passages, and speeding up when returning to forte. So, again, heads up!

There are many more things that I could include here beyond what I've mentioned, but for now I sincerely hope these hints will be of some help in developing good focus getting you're groove together.

One last thing: Drugs and excessive drinking are nowhere. Period. I spent much of my playing years really stoned and in retrospect, I can honestly say that it only made grooving the right way harder and undermined my drive and ambition. It took me months to re-acquire the taste for playing and performing straight. Now I can perform much more intensely with less wasted energy, and come off the stage high on the music. A lot of "greats" may have been users, but believe it, they did their share of lousy playing and more than a few are dead. It's and old story, so learn from it.

Next issue, in Groove Part Three, we'll be talking about grooving with a click. Talk to ya later!

BRASS

T.H.E. CONTEMPORARY HORN SECTION

By Mitchell Kitz

Brass instruments have been used in rock music for over twenty years, where playing a brass instrument presents unique problems and solutions that are not found in a big band horn section or the brass quintet.

The concept of using horns in rock is to add new sound and new energy to the rhythm sections and vocal bands. Essentially, the horn section functions as one instrument — like guitar, bass or background vocals. Precise playing is necessary. Also, players must follow the lead trumpet player's articulation and dynamics in order to "tighten up" the section. A horn section of two isn't as much of an effort as a section of five. Usually, a section of three horns works adequately because it is relatively easy to get tight, while full three-part harmonies give the proper weight to horn shots. It takes a bit of time for even experienced brass players to adapt to a new section with unfamiliar players. Some of the most successful horn sections — Earth, Wind & Fire's and Tower of Power's to name two — seem to have been around since the dawn of time. Even in the most difficult and bizarre passages, these sections play like one player, and the effect can take your breath away!

The horn section has to have a sound that cuts through the rest of the band. For brass players this means a tight, compact, brassy sound with a solid attack. Even though the horn section is usually miked, this bright sound is the one that can cut through the mass of drums, guitar and bass. The horn section sound then has energy and aggressiveness while still being restrained by "tightness" and, within reason, good taste. The sound of any horn section that develops is unique because of the mixture of individual sounds. Also, the horn section sound should fit with the band's sound. Usually this varies from song to song, and the players must adjust their sound as a section to the song. It is very important for the horn section to communicate among themselves to resolve

style problems that arise. Also, horn players usually change and embellish their parts as they go. These ideas must always be dealt with by the horn section, and every player should be open to both giving and considering new ideas. This is how the "sound" develops and evolves. The horn

section still remains under the band leader, who determines the band's direction and the horn section's role in the band.

Many horn arrangements are not written-out parts, but are several riffs that the players will use at different points in the song. A lot of these arrangements are made or amended by the horn players as they go along. Here are a few guidelines for these 'head charts':

- Simple unison lines that mimic the vocal ideas and style. The horn line should sound good sung. Singing the line will also give the players phrasing ideas.

- Horn shots are usually harmonized, though the occasional unison shot has a dramatic effect.

- If a held note over several bars is desired with the forte-piano crescendo effect, then a note common to all chords should be played in unison by all horns. These notes usually end in a horn shot or fall.

The range of instruments deserve consideration when making these arrangements. Trumpet players should stay from G to G unless they want to really punch a line or a shot, in which case the high register is most effective. The trombone should be B-flat to B-flat — above the staff — most of the time. A three-horn section works ideally because if an alto or tenor sax is put between the trumpet and trombone, voicing in 6ths, 7ths, 9ths and octaves result. The voicings in sevenths are particularly idiomatic, because on dominant chords a voicing with seventh, third and 'blue notes' can be used. For example, C7: Trumpet plays concert E-flat, sax B-flat, trombone E. This gives a 'burn' of a major seventh voicing while enhancing the character of the chord.

To make a horn section sound very tight, players must co-ordinate effects like articulation phrasing, dynamics, smears, slurs, falls and bends. The ideal situation would be for the horn section to sound like a voice with all its subtle inflections and phrasing. This takes much work and listening. Players eventually will anticipate what the other section players will do and adjust accordingly. This is no easy task, but the result is a horn section that will make the music jump a bit more and give the band a strong, distinct sound. This can be a rewarding and exciting experience for a player.



Mitchell Kitz is a freelance producer in Toronto. He is currently working on his own project, Primitive Fire.

PHOTO: PATRICIA GREER



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WOODWINDS

PART TWO

An Interview with MOE KOFFMAN

The Koffman Collection

by Shelagh O'Donnell



PHOTO: RODNEY BOWES

Moe Koffman boasts an extensive collection of instruments that rivals the size of Imelda Marcos' shoe closet.

His impressive flute inventory includes a 14K gold Haynes C flute with an Albert Cooper lip-plate, re-built within a week while Koffman was on tour in England several years ago. (The average wait for Cooper to build a headjoint or re-build a lip-plate is three years). He also owns a silver Haynes G flute, with a lip-plate rebuilt again by Cooper.

In addition, he owns a T.S. Ogilvie (Artley) bass flute, a rare E flat Armstrong, a spare silver Haynes C, and a wooden Haynes flute circa 1913 (used for special effects). A three-year wait made Koffman the proud possessor of a 1952 conical bore Powell piccolo — proof positive of the rewards of delayed gratification.

His coveted alto and tenor saxophones are

both Mark VIs, bought directly from the Paris Selmer factory in 1967. "I was over there doing a tour for the CBC, and I went through quite a number before finally picking these two," he recalls. "I've always been a Selmer artist, and the Mark VI happened to be the latest model at the time. As it turns out, although they've made several since then, this one's still the highest in demand!"

The setup on Koffman's alto consists of a Claude Lakey 5 Star Jazz mouthpiece, worked on to specification by Don Menza in L.A., and a straight-ahead Selmer ligature, with which he uses Vandoren Java 3 reeds. His tenor includes a metal Dukoff (S6) mouthpiece, a Rovner ligature, and Rico Plastic Coat 3 1/2 reeds. His baritone sax is a Selmer Low A 1950 series with a Runyon mouthpiece, and his soprano sax of choice is a Selmer Mark VI with a Selmer E mouthpiece. Koffman also uses two clarinets: a B flat Buffet with a Chaderville mouthpiece, and a Selmer bass with a C Star bass clarinet mouthpiece.

When playing jazz flute, Koffman points out that although sound is important, it may suffer slightly in lieu of "ideas, techniques, and whatever licks you're playing." He cites Julius Baker's (former principal flautist of the New York Philharmonic) "beautiful, rhythmic and singing sound" as his largest influence.

Koffman's latest release, *Moe Koffman Quintet Plays* on MCA, is a collection of jazz classics by names like Louis Armstrong, George Gershwin and Dizzy Gillespie, along with some original compositions. The tight quintet includes longtime bandmates Ed Bickert on guitar ("he played on the original 1958 version of 'Swinging Shepherd Blues'") and keyboardist Bernie Senensky, with Koffman for over a decade. The album delivers honest, straightforward performances, providing an accurate account of the quintet's live sound, and harkening back to the early jazz recordings of the forties when the average cut usually hit about the three minute mark.

"I don't believe in going on blowing for ten or fifteen minutes," says Koffman. "I feel that if a jazz statement can't be made in one or two choruses then forget it."

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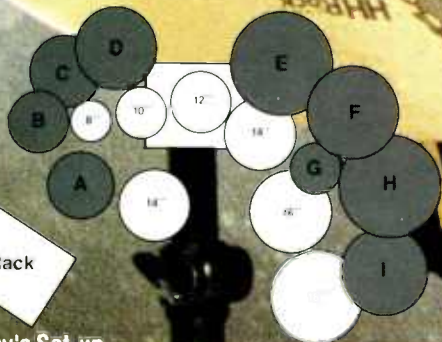
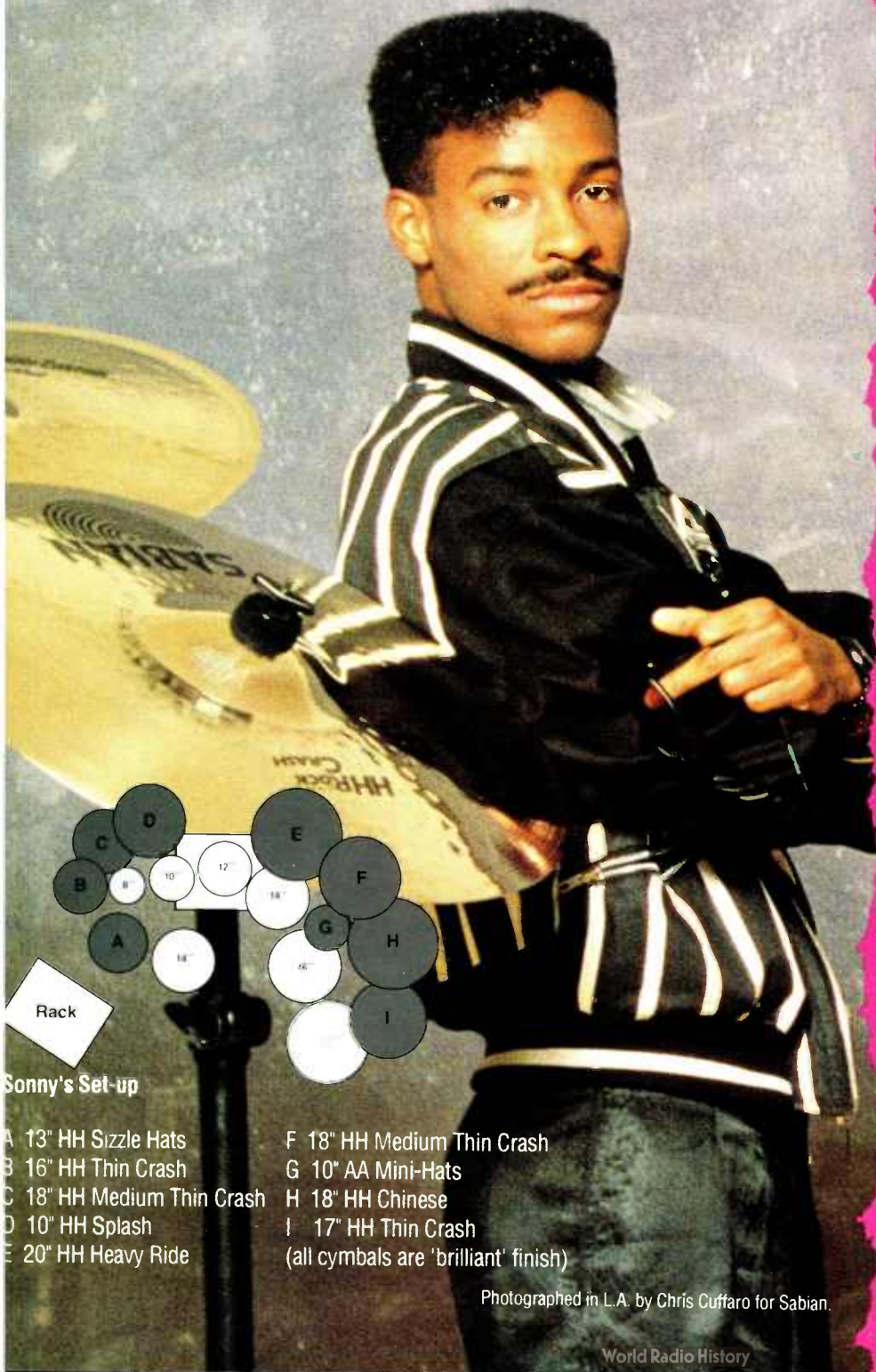
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Sonny's Set-up

- A 13" HH Sizzle Hats
- B 16" HH Thin Crash
- C 18" HH Medium Thin Crash
- D 10" HH Splash
- E 20" HH Heavy Ride

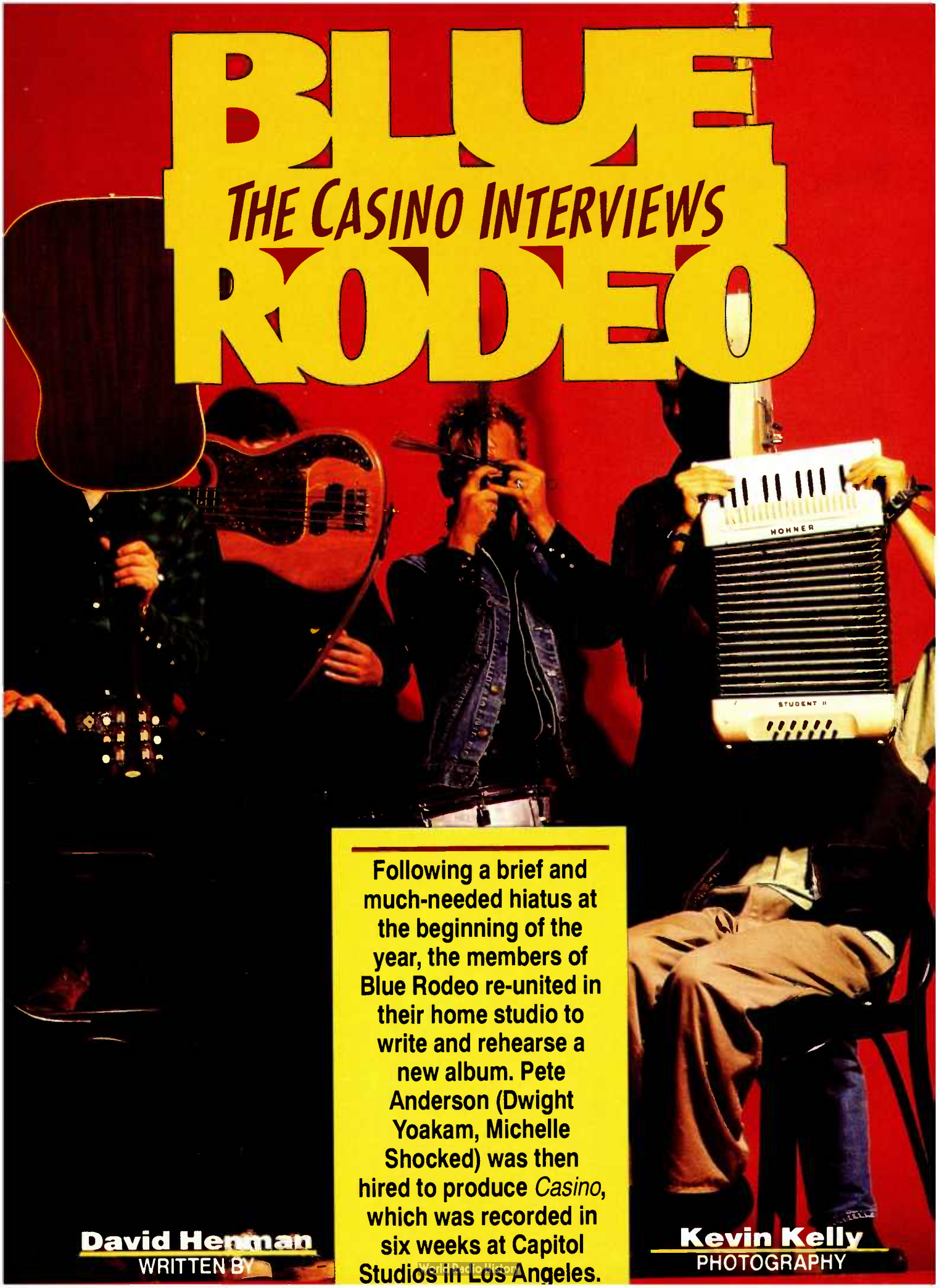
- F 18" HH Medium Thin Crash
 - G 10" AA Mini-Hats
 - H 18" HH Chinese
 - I 17" HH Thin Crash
- (all cymbals are 'brilliant' finish)

Photographed in L.A. by Chris Cuffaro for Sabian.

BLUE

THE CASINO INTERVIEWS

RODEO



Following a brief and much-needed hiatus at the beginning of the year, the members of Blue Rodeo re-united in their home studio to write and rehearse a new album. Pete Anderson (Dwight Yoakam, Michelle Shocked) was then hired to produce *Casino*, which was recorded in six weeks at Capitol Studios in Los Angeles.

David Henman
WRITTEN BY

Kevin Kelly
PHOTOGRAPHY

I

n order to get a thorough understanding of the new album and the *modus operandi* of this fascinating musical conglomerate (okay, band..) I spoke to each of the members individually.

JIM CUDDY

"We used a Fairchild compressor", explains Jim Cuddy, "which basically is the Beatles 'sound'. You do all your music, you get it all to where you like it, and then you put this Fairchild compressor on the whole damn thing, just crank it on. It compresses and tightens all the music. That is the kind of electric, psychedelic sound that the Beatles had. The sounds are clipped. There's very little reverb on this record, it's almost completely dry, especially the voices. The art of making music in days gone by was to have the voices have the greatest impact.

"On the other hand, doing it this way, you have to work a long time on the vocals. The different sonorous qualities of voices had to be right on, the harmonies had to be right on; you couldn't have too many flat notes. And that's something that Greg and I have the ability to do, after ten years of singing together. We can pinpoint each other's vocals and move them right brave and full sunlight forward.

"On *Diamond Mine* we wanted to work with randomness and chaos, and just mould that into moods, and into statements. And this time we wanted the record to have a lot of impact, and we wanted it to be compact. The last time we were dealing with full stories; this time we were dealing with headlines. We wanted to create a good pop statement.

"One of the records we used as an example was *The Lonesome Jubilee*, by John Cougar-Mellencamp. The first time you hear that record on big studio monitors off the compact disc, it's a very odd experience. It is a completely dry record — there's no reverb on it at all. It's not a 'warm' sounding record — it's very harsh to listen to. He's done what's called shelving — you shelve everything below 50 Hz, or thereabouts. Because that stuff cannot be heard on most people's stereos, and it cannot be heard on the radio. So you get rid of it, because apparently if it's there, there's a sympathetic drop in the frequencies above it, so that it softens the bottom end. If you listen to that record on a little stereo, or through a TV speaker, it's got so much impact. There's nothing lost. There's nothing that is creating that 'air' around the sounds. It's just right in your face, and it's a very powerful thing.

"You can spend a lot of time on fidelity, but it's a bit of a wank. You never hear your record again like you hear it in the studio — you're never dealing with that kind of equipment."

As mentioned at the outset, the band took a break at the beginning of the year. As Cuddy explains, "The break was essential. You just can't keep doing the same thing over and over again. You should take some time off, and come back when everybody's interested again. And obviously, all it takes is new songs. We were glad to be back in a room working together; it was a thrill."

The next challenge was 'selling' that enthusiasm to producer Pete Anderson. "He doesn't really understand the 'group' thing. He's a record maker. He doesn't really understand what are the dynamics or superior results of playing with a group. He thinks, 'Okay, that's a good song, and you sing well, but you don't play guitar well. So we'll get these guys to do that, and then we'll give it back to you and you can take it out on the road.' Now that's a real L.A. way of doing things. So we had to keep pushing, you know, just saying, 'Pete, we don't work like that.' And he'd say, 'I understand, you're a group, and we'll just put up with it.' But, I think it took everyone we worked with — the engineer, the producer, the mixers — a while to understand that there is a certain personality in a group that is established only by those five guys playing. There were certain areas where we just did not see eye to eye. But on the other hand, by the end of the record, all those people were much different. I mean, when we first came in, the engineer took Pete aside and said: "Who the fuck are these guys? Where did you find them? They cannot play!" And then at the end, this guy was, like, 'You guys are just great!' Lots of bands are half-assed, but there is a certain kind of magic that comes from 'unified' playing, the unity of everybody's spirits. The Tragically Hip are a good example, although they're pretty good players, too. You watch them, and the band's heartbeat seems to pulse at the same rate. It's a very exciting thing.

"We recorded the basic tracks at a place called Track Record, which is EmmyLou Harris' old studio. It has a great drum room. So we'd sing and just get the groove of the song, and listen back to the drums, and then fix them up a bit and move on. But that's basically how you go about getting the feel. You gotta all play at once.

"So we got the drum tracks from that. Then we replaced all the bass tracks, which is an arduous and horrible process for the bass player. There's no longer that eye contact and the anticipation. It's just a tedious, record-making process. You gotta make sure the bass drum and the bass are in sync all the



Greg Keeler.



Basil Donovan.



Mark French.



Jim Cuddy.



Bobby Wiseman.

THE CASINO INTERVIEWS

way through. Then we did a lot of keyboard stuff. Bobby used, almost exclusively, a Hammond organ this time — a little bit of Acetone and piano, but mostly Hammond.

"Then we went into Capitol Studios, and everybody went home while Greg and I did the guitars and the vocals. We did multiple tracks of acoustic guitars. I did all of the acoustic playing, and Greg most of the electric stuff."

All of the acoustic sounds on *Casino* are the result of a combination of a Shure SM57 "in the hole," and recording through a cheap ghetto blaster. "That gives you a good sound that's been 'blown'...you're overdriving it a bit. It's an incredible trick. We used that on every acoustic song."

"On previous records, we'd always been incredibly self-indulgent, where if something was thirty-two bars we'd say, 'Double-it. Let Bobby do a solo for sixty-four bars.' This time when something was thirty-two bars we wanted to take it down to sixteen bars. We wanted to make something that had little more impact, and was a little more immediate.

"When it comes to writing, I listen for a long time, at first. I just over-saturate myself with tons of records, hoping that this stuff, which is stuff that I love and inspires me, that whatever it is in that music that I love, little bits of it will come out in me. And everytime I finish a song, I always figure that.. I'm done. I figure, 'Well, you're finished. You're not going to be able to write another song, but thank God you got this one out.' So it's always a very pleasant surprise when the

BLUE RODEO'S GEAR

Jim Cuddy

Stock '56 Telecaster, maple neck
'65 Telecaster
Stratocaster for slide
Takamine acoustic
Vox AC30 amp
THD (Total Harmonic Distortion) amp
Ernie Ball volume pedal
Ibanez distortion pedal
Shure SM57 mic

Greg Keelor

'57 Gretsch 6120
'64 Gibson 335
'63 Telecaster
Godin L.R. Bagg acoustic/electric

Takamine acoustic

Vox AC30 amp
Vox Buckingham amp
Ibanez digital delay pedal
Real Tube
Ernie Ball Volume pedal
Shure SM57 mic

Bobby Wiseman

Korg CX3
Yamaha PF70

Basil Donovan

'63 Fender Precision with Dean
Markley ground wound strings
'68 Fender Precision with Rotosound
round wound strings

Acoustic 370 head

2x15" Cerwin-Vega cabinet

Mark French

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Canwood Brass Piccolo snare with Remo Ambassador Black Dot head
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GREG KEELOR

Reflecting on the aforementioned hiatus, Greg Keelor notes, "You just can't come off the road after three years and pretend that nothing's happened. There's a little bit of a withdrawal, you know, after you've been out playing every night. So I just took some time to get used to my four walls again, and then some time to re-acquaint myself with the Muse. And that's a ritual that I enjoy. Jim and I started writing on our own, because I think that with us it works best when we get together and we've got a lot of ideas, rather than just sitting and looking at each other, going, 'Let's try this.'

"We drew up a dream-list of producers that had Geoff Emerick, Pete Anderson and so on — it was quite a list. Emerick engineered the Beatles, from *Revolver* to the end, and produced *Imperial Bedroom* for Elvis Costello.

"Pete came up to see us at Dallas in Hamilton, and got up and played a couple of songs with us. And he's a funny guy, you know; we hit it off. That's one of the important things in picking a producer. Jim once said, a long time ago in an interview, that picking a producer is like doing acid: you choose the guy and, once you're into it, either you're fucked, or it's going to be great. The very first night, I thought we were fucked. We narrowed it down to twelve songs that we were thinking of using, and just with acoustic guitars the three of us (Jim, Greg and Pete) sat around at his place and started to arrange the songs for recording. There's this one song called 'Last Laugh', and it was eight minutes long, the way we had it. That was one of the ones where we really did a hatchet job. And I thought, 'Oh, this is too weird,' What I thought was the bridge he made into a chorus. When I could burn the tapes that were in my head, and just accept his arrangement, I thought, 'Well, this is actually really good.'

idea for another song comes in. And I find that when the original idea for a song comes, I've got to sit down and work on it right then. In the next few days I can hammer it a bit, but the core of the song usually comes from the inception. I love reading, on *The Best Of Leonard Cohen*, the notes that he has about all those songs on it... 'I started this one in Greece in '63, and carried it around with me for five years and finished it in an apartment above the harbour in Montreal.'

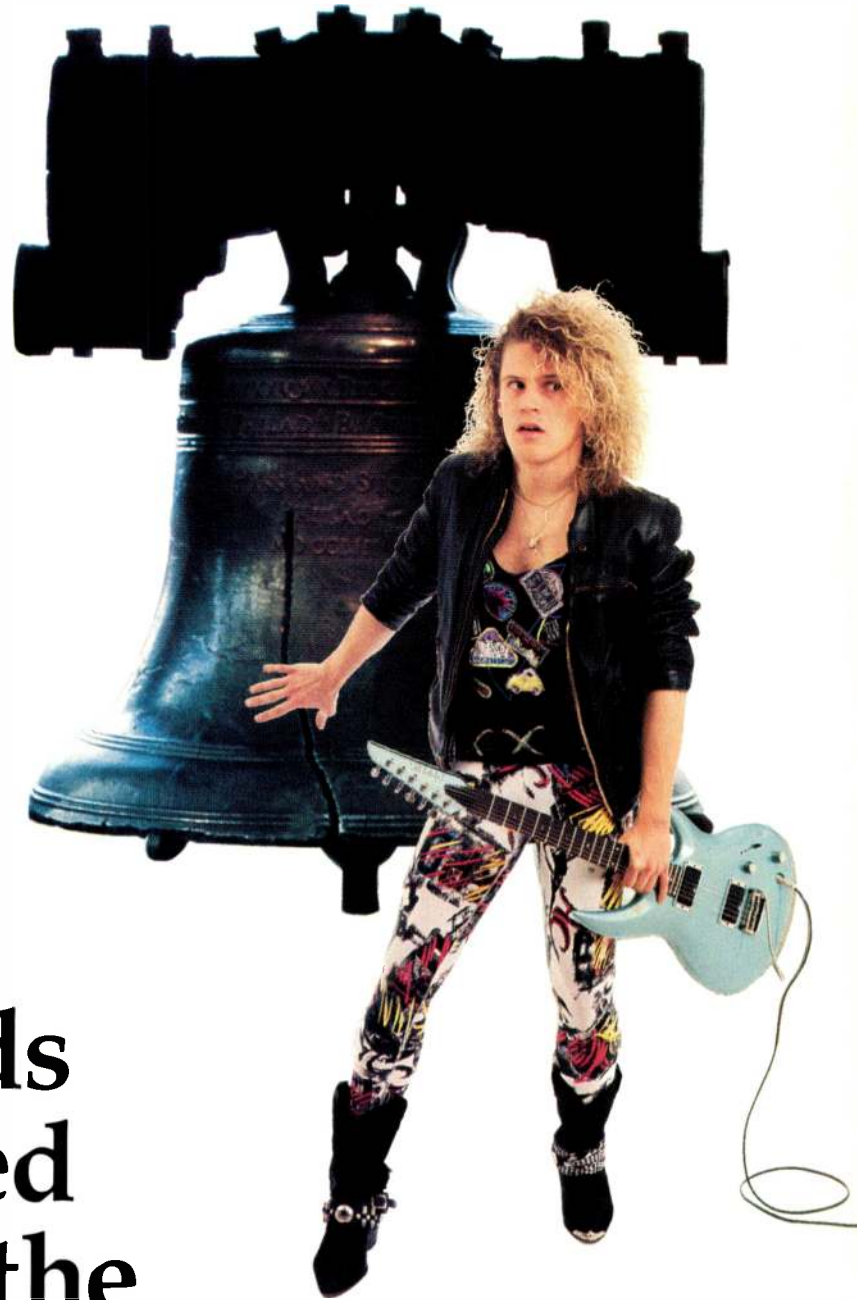
BOBBY WISEMAN

"Greg and Jim wanted to hear a B3 sound on this record," Bobby Wiseman recalls. "I don't use the Acetone anymore. But it's always just playing the piano, for me. It doesn't matter if it's a DX7, or an Acetone, or a Hammond. I'd used the Hammond with the drawbars before.

"The solos were all done to Greg, Jim (and Pete's) tastes. Blue Rodeo is their band and their vision. They have the say on the solos. I'm kind of like their 'vehicle'; I'm there to help them get what they want. That's probably why I do a lot of other things. I do piano concerts by myself, and I'm making my own music and producing things for other people, because I'd go crazy if I wasn't allowed, somewhere, to just do things to my own taste."

So why does Bobby stick with Blue Rodeo when it clearly doesn't satisfy many of his artistic and creative appetites? "I get to be a 'keyboard player.'" Bobby states matter-of-factly. "I'm producing a record right now for Graeme Kirkland, I just finished doing a tape for Ron Sexsmith that I'm trying to sell to the record companies, I'm doing a tape for two friends of mine and working on my next record. But in Blue Rodeo I play the organ; I get to be the 'organ player.' In *Monkey Wrench*, the band I put together to tour my first album, *In Her*

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THE CASINO INTERVIEWS

Dream, I play mandolin, guitar, hammer dulcimer, harmonica and accordion. But also, Blue Rodeo is so popular, I get to go to a lot of places and do a lot of things that aren't accessible to me otherwise. I get to have an experience with Blue Rodeo that's unique. It's funny to go from doing gigs where I set everything up to going out with Blue Rodeo where I feel like royalty, walking in and everything's done.

BASIL DONOVAN

Blue Rodeo's bass player quietly goes about his business both on and off stage, his solid playing usually going unacknowledged in the glut of attention focused on the singer/songwriter team of Cuddy and Keelor, as well as Wiseman's quirky style and brilliant keyboard work. Very few people are aware that Basil is an accomplished guitarist, for example.

What makes being in Blue Rodeo work for Basil? "Our tastes in music are pretty similar. That's been a major factor over the years. There's not so much of a conflict with ideas. They kind of all come from the same ballpark. And early on we realized that we could argue and still be friends afterward. We're good at getting really angry at each other and then letting it all pass. I couldn't imagine finding another bunch of guys that are this compatible. And we've all got other things that we do, like Greg working in and with Crash Vegas for a while. I have a whole bunch of musical friends in town that I play with, like Lori Yates.

"As well, I play guitar live and in the studio. I studied a bit of jazz, took some advanced theory lessons. That's one of the reasons I hit it off with Pete Anderson. He studied jazz guitar too, and we would sit down and talk about all these substitution chords. I kind of threw him for a curve, because he had no idea that I could play guitar like that.

"I have a Takamine acoustic and a stock Japanese Strat'. I don't have a guitar collection like Jim and Greg — fifteen guitars each, or something like that. And I don't use effects much. I might use an overdrive.

"When we're off the road I practice everyday — finger exercises and scales — to keep my fingers in shape."

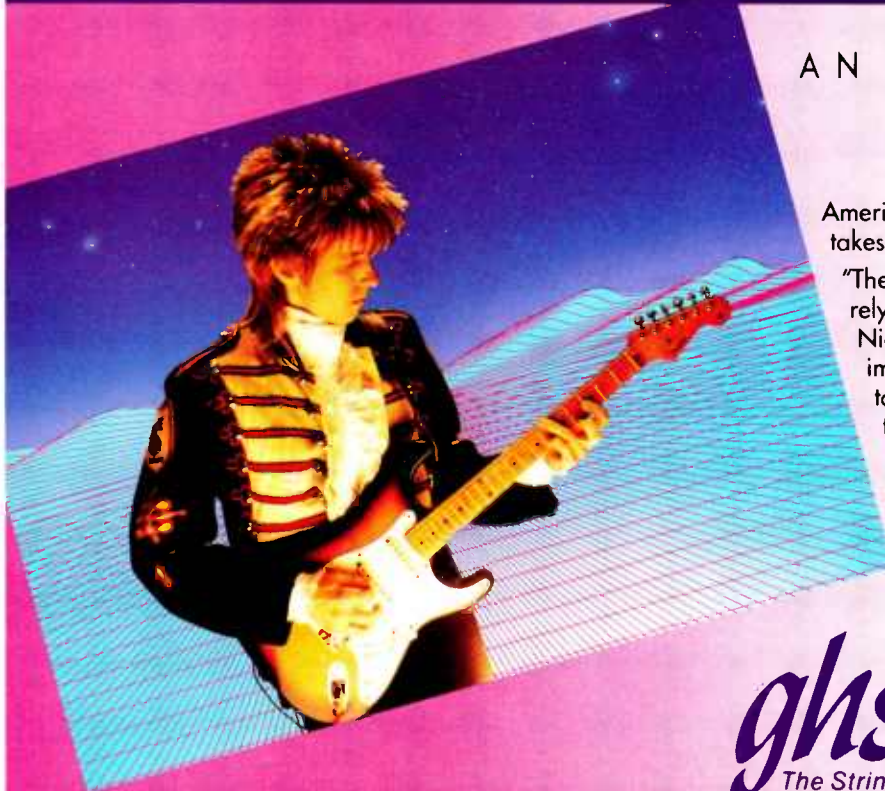
MARK FRENCH

For *Casino* Mark French played very loud, a technique used regularly to get a good drum sound, playing along with a loud, harsh, click track. "It's a brittle sound," he reports.

Mark lost any desire to use his own kit once he encountered L.A.'s ubiquitous Drum Doctor: "He's got about seventy or eighty kits — he calls a kit a five-piece configuration. And he's got over two hundred snare drums. He works seven days a week. He's got a big truck, and a pager. He asks you what you're looking for. He brought in a Gretsch set that I think was used on the last Dwight Yoakam record. We used about four or five different snares, mostly the Noble & Cooley, as well as an early fifties Ludwig Piccolo on 'Time', and a Yamaha brass shell. The Noble & Cooley is a wood shell 6 1/2 x 14, very bright but with that wood quality. It's a loud wooden drum. Some wooden drums aren't that loud, and what a lot of guys wanna get when they're recording drums is the loudest sound possible, because they don't want to push the faders up. You get a lot of extra noise when you do that. They want the volume to come from the instrument. Pete's whole thing with me was, 'Hit them as hard as you can.' But that snare drum had a great quality to it.

"They used Remo Ambassador heads on all the toms, and a new Remo snare head — it's a black dot but it's got the dot underneath the head; it's not a surface dot.

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THE CASINO INTERVIEWS

"The cymbals I used in the studio were the Zildjian K series which I was surprised at. I thought they would be too dark, but they recorded just great. I used my own hi-hat on 'Last Laugh.'

"I like to practise along with records. I go on binges, a week or two on a blues/John Lee Hooker feel, and then some jazz. I really like leaving the door wide open. I'll play some Led Zeppelin, then some reggae, some Roxy Music. I find that the most important thing about practising is that you've gotta have fun with it. You've gotta be interested in it and it's gotta be something where you go, 'Yeah, I wanna figure that out.' I really like lifting parts and transcribing them. There's these little trademark things that different drummers have, and it really becomes obvious when you lift things. It's really educational.

"I play with headphones, but also I'm into this thing where you have the song in your head and you play along with that. A drummer should be able to do that, the same way that a keyboard player or guitarist can. It gives you a better perspective, and instead of wondering where the song is going next, you learn to lead. You're able to drive a band. If you're not aware of the arrangement, you'll always have this hesitation in your playing, which really changes the feel. You should be able to set up the changes. You can really pull a band. You realize that fills are actually cues. That should be the first priority of a fill.

"I took private lessons for quite a while with a handful of guys — Pete Magadini, for example. What you get out of private lessons is, they all teach you how to read. That gives you the ability to transcribe, which is where you'll understand rhythm. You'll get the foundation that the rhythm is based on — quarter-note triplets, or dotted sixteenths as opposed to rolled triplets. That's the only way to do that.

"I didn't like the idea of recording songs that we hadn't played live before, but they had already done that on the first two albums. But it worked and I learned from it. It's got an intensity, a manic energy. There's spots on the record where it surges and dips a bit. The whole feel of a song is not just the rhythm section. They establish it to a degree, but if a rhythm guitar is really pushing and the keyboard is pulling back, you get the illusion that the rhythm section is floating, even though you know it was right on the button. I was interested in understanding a group feel, rather than just a rhythm section feel. Okay, the bass and drums are locked in, fine. So that means that the tune should be locked in. But that's not necessarily true, because the singer may be way back on it, and then all of a sudden the illusion is that the rhythm section is pushing like crazy.

"It doesn't matter that you're right on metronomically. What matters is that the group swells and grooves the same way. Some of my favourite records speed up like crazy! The old rock 'n' roll stuff, like Gene Vincent's band, was amazing because the solos would just take off, and then as soon as they came back to the verse they'd go back to the original tempo. I mean, that wasn't planned, that's how they played. The Stones have that too. It's sloppy, but it's tight in a way that only a group that's played a long time together can get. That's something you can't get out of session players, at least not the same way. It's something that happens without talking about it."

**BLUE
END
RODEO**

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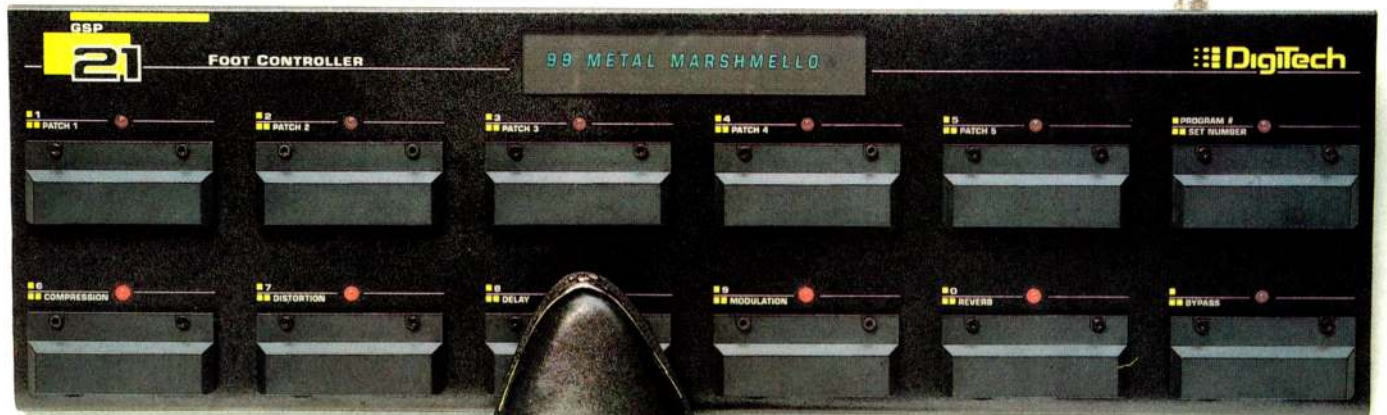
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PATRICIA



H

ere's the story. You got this country singer, see, who wants to make it *big time*. She pays her dues, playing every honky tonk that will have her, but she doesn't seem to be getting anywhere. Then one day it happens. Bang! A bigwig record exec hears her, and the next thing you know she's got a deal with a major label.

Sounds like a corny country song? Well, maybe. But it's also real life for Patricia Conroy, a Vancouver-based singer whose WEA album *Blue Angel* is due for release this September.

"It's a lot of the luck of the Irish. Well, not completely luck. We've worked very hard, and we've never lost sight of what our goal was. Always in the last six years it's been a record deal. That's what I wanted, a record deal."

For Conroy, hard work meant more than just paying her dues in the clubs and bars. It meant getting out there and selling herself. Her "break" came a couple years ago when she met Bob Roper, then A&R man for WEA Canada, at Country Music Week in Toronto. But it was an opportunity that almost passed her by.

"Everyone was giving Bob tapes and what not. He actually took my tape and listened to it. I got a letter saying he liked a couple of songs and suggested the kind of direction I should go. Then, I didn't hear from him until I ran into him again at Country Music Week in Ottawa this past year. He took me aside and said, 'Look, you've got to send me some more stuff, we're interested.' And I thought, well, there's a slap in the hand, get going!"

Conroy sent him three more songs, and the next thing she knew she got a phone call.

"My lawyer couldn't believe it. He said seventy per cent of the time it takes a year or two to put a deal together. The other twenty-nine percent of the time it takes six months. Then, he said, there's me."

Conroy first started singing with her family's Irish band in Montreal. Her interest in country music comes from her mother.

"She was from New Brunswick — it's big country territory out there. My mom had all the albums, and used to like to sit and play the guitar and sing country music."

Weaned on Patsy Cline and the two Hanks, Snow and Williams, Conroy says her voice has a natural affinity to country. She takes her singing seriously, always at work to improve her voice. Like a professional athlete, she stresses practice and exercise.

"Breathing is the most important, and just warming up vocally before you actually go out and do a show makes a big difference."

CONROY

HARD WORK PAYS OFF FOR CANADA'S BLUE ANGEL

By Christopher Gudgeon

But I'm singing constantly. I'm singing when I'm walking down the street; that's good for you to walk and breathe and sing. I'm singing when I'm on an elevator, although it can be a bit embarrassing when I walk off and there are ten people waiting to get on."

As she works to improve her singing, Conroy is also working to develop her songwriting. She wrote five of the songs on *Blue Angel*, and co-wrote two others.

"I didn't even know I could write a song until a few years ago. I was looking around for songs and I couldn't find anything that meant something to me. That's why I think it's important for singers to start writing their own material. Of course it's going to take time to develop, but in the end you're giving something of yourself, and that's the way country music is geared."

Conroy's approach to songwriting is simple. She sits down with her guitar and goes at it. She works until she gets something, perhaps a chorus or a verse fragment, then makes a tape. She'll come back to the song the next day. Sometimes a song can take months, or only a few hours. Conroy finds lyrics the hardest part to write, a problem she believes she shares with other musicians.

"It's something that you don't learn a lot about playing in the bars. I really have to work on the lyrics. In the past I would get an idea and write it and that would be it. Now, I'll write it, then I'll go back to it several times and

see if I can write a better line, or I'll look for a better word or a better way to phrase it, something more colourful."

Conroy insists she has a very traditional approach to country music, and her credentials back that claim. *Blue Angel* is produced by Randall Prescott of The Family Brown, and features some of the finest country players around: the likes of Eddie Bayers on drums, Michael Rhodes, from Rosanne Cash, on bass, and Vince Gill doing back-up vocals. Conroy's own pedal steel player, John Lacey, and guitarist Bob Funk also appear on the album.

Despite the traditional approach, Conroy's music has a high-powered edge that appeals to even rock audiences. Her guitar player, Bob Funk, says that the band has anything but a sleepy, weepy country sound.

"What we have in the band is bunch of high energy players. We don't have much problem keeping some energy and playing traditional at the same time. But it's not just us. Most of the great country bands, all the way back to Bob Wills and up to the new stuff like Desert Rose and people like that, they all kick pretty good. I guess it's just easy to stereotype."

Conroy, for her part, is less concerned with overcoming stereotypes than she is with maintaining perspective.

"It's all coming together so fast. Sometimes I have to stop and say, 'Wait a minute, everything's working out.' The challenge is to ride the success, but stay true to your values." ■

PATRICIA'S POWER TOOLS

Patricia Conroy: Electro Voice 757 with Martin Monitors, "and I wouldn't part with either of them." Black Takamine 341; Gibson J-200; both with light gauge D'Addario strings.

Jim Ryan: A Larrivee custom bass, made in Vancouver, and an older Fender Jazz bass. Gallien Kruger 410 cabinet, with Fender rackmount head.

Rob Poole: The drummer has two kits. An old Ludwig set, and a brand new Sonor, which he "only plays at nice gigs." Both are standard five-piece, standard mounting. One Zildjian ride, while the two crash cymbals and high hats are Sabian. He prefers Pro Mark wood tip 5Bs.

John Lacey: Emmons Le Grand pedal steel, double neck. Peavey Session 400, with an Evens amp; specially-made steel guitar. He prefers GHS strings.

Bob Funk: A 'Strat', vintage 1970, with three single-coils, and a Telecaster with two standard pickups. He likes Dean Markley strings, which he changes every night. ("My fingers seem to have some kind of acid in them that destroys strings.") Mesa Boogie 60-watt; Guild Hartke 410 Cabinet; DBX-163 compressor; Roland DEP delay; Lexicon LXP-1. He also plays a Sigma F-5 mandolin, made by Martin.



PHOTO: VILIAM

There are bands that sort of seep into your consciousness, not really making an impression until you realize that you've heard them repeatedly, becoming familiar with them almost by accident. Then there are bands who, right from the first note, make you say, "Whoa, wait a minute! Who are these guys?"

Seventh Son belong firmly in the latter category. The advance cassette of their first album, also called *Seventh Son*, opens with the unmistakable howl of a Hammond B3 organ. It's so up-front, so "in-your-face," that you *have* to listen for what follows. What comes after is a full-throttle assault of classic rock sounds, timeless R 'n' B hooks and clean, powerful, nineties production. And that's just the first track! It's no wonder that the tape had no sooner crossed the desk of *CM* editor David Henman than I found myself meeting the band in a downtown cafe to discuss the elements of their distinctive sound.

Right away I wanted to know more about that ubiquitous B3. "It was a real B3 with two Leslies," states keyboardist Victor D'Arsie. For the album, it was miked with six Neumann microphones, plus an ambient mic. The whole band is eagerly awaiting the day when

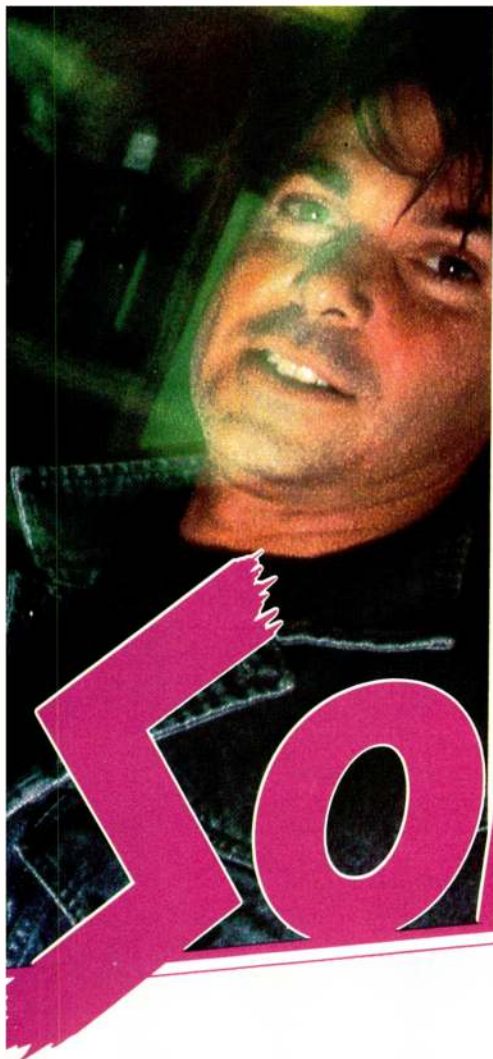
the B3 can join them onstage. "The thing is that right now we have all our equipment, and a small PA, in one little van. So the organ and a couple of Leslies would take up three-quarters of that space." Instead, Victor is using a Korg CX3, "which they don't make any more," and a Leslie 147. The only other keyboard he uses live is a KX88 to control a Roland piano module. But the B3 is "sitting at home, ready to go."

The guitar tones on the album are as compelling as the keyboards, suggesting a long list of reference points, all classic. Keith Richards, Ritchie Blackmore, and AC/DC's Angus Young are some of the names that spring to mind.

"I have a few guitars, and I think we tried every one I have," says Michael Zweig, who also sings lead and does most of the band's songwriting. "I have an American Standard Strat, and I have a new Esquire Tele' re-issue, and I have this old hollow-body Hagstrom 'thing' that I found at Long and McQuade's. It was like this weird little thing and they were, like, 'Don't buy it, man, it's just...' But I love it, so I bought it!"

Most of the rhythm tracks were done with a Les Paul that was brought in for the sessions, along with "a little bit of whatever the bed guitar was — it might have been either the Strat' or the Tele' ."

Solos were "never the Les Paul," says Michael. "Solos were either the Strat' or the Tele' or, for a couple of tracks, the Hagstrom. Unfortunately, the Hagstrom has one of those wooden slat bridges;



LIFTING LESLIES, STUFFING A HAGSTROM AND CHOOSING PORK.

by Michael McClosky

it's not like a tune-o-matic type bridge, so you can only adjust it sort of diagonally. It's a great sounding guitar, but it's a little bit wild for live playing. I stuffed it and it still howls, and the tuning is a little bit wonky, but I used it on 'Skintight' and for the solo on 'invaded'. Generally, though, I'd say we used the Strat' most of the time."

Michael's main amp for the recording was a fifty-watt Marshall head and a 4x12 cabinet, particularly for rhythm tracks, (in combination with the Les Paul). He also used Fender Montreux and Princeton amps. Distortion came from driving the amps "really loud".

No effects pedals were used for the guitar except for a wah-wah pedal, which appears on several tracks. "I generally don't like pedals, but a wah-wah sounds great. There's a lot of guitar solos, and I don't consider myself to be, like, a miraculous guitar player, so we wanted to do something that would make the stuff a little more interesting, while still allowing me to play all the solos on the guitar. We just used a little taste of it. And it's not wild. It's just used in little bits, and I really like it."

Victor and Michael both credit producer Tim Thorney with capturing the high energy level of the band in the studio. "He's a really larger than life kind of guy," says Michael, "which means that he can really get the vibe up in the studio. When things are going well, he can be like, 'This is the best thing I've ever heard in my life! It doesn't matter that it obviously isn't, because he said that yesterday, and he'll say it again tomorrow.'"

"The point is that you're topping yourself," interjects Victor. Bed tracks were recorded live, with a click track, and parts were re-recorded as necessary: "The concept being that we'll get as much as we can and if we think later that we can get, say, a better guitar sound, then we'll re-do that track."

Another important member of the team was Kevin Doyle, who recently received a lot of attention for his engineering work on Allannah Myles' album. "We worked with him in the past, and that's why we wanted to work with him again, because we liked him and he's really good," says Victor.

"I think he's used to recording things that are a little more slick," adds Michael. "He had to get a different kind of head space together. I think he really started to enjoy it, though, after he got used to the rawer aspects of the album."

One thing obvious to anyone who hears Seventh Son is that these guys are no newcomers to the music business. Michael and Victor worked "years ago" with Danny Brooks and have supported themselves with a number of bands. Seventh Son was born when the pair met drummer Terry Martell while working on an earlier album for an ill-fated record company. "It folded before the album came out," explains Victor, "so we thought, 'Well, we pretty much have a band here, so let's start playing.'" Bassist Anton Evans is the newest member.

Since the band's inception four years ago, in addition to playing live constantly, they made the finals in both the Q107 Homegrown competition and the CFNY Modern Music Search. They've also served as the local back-up band for Fabian, The Platters, Del Shannon and Bo Diddley.

"At a certain point we were with the agency that was booking that big club Lulu's Roadhouse," says Michael. "So, those guys would come into town to do a date at Lulu's, and while they were in town, maybe they would do two or three dates in Ontario. The house band would cover them at Lulu's, and we would do the other dates.

"We had no rehearsal with Bo Diddley. He told us how to choose pork! He said, 'You gotta wash pork twice, and if you wash it the second time and it's still greasy, it makes you howl!'"

END

L

earning from

by David Henman

NEGOTIATING A RECORD DEAL

If there is one time during the course of your career that you absolutely cannot and should not do without the services of a lawyer, it is during arbitrations for a recording contract. It is often said that every single word in these sometimes book-length documents is negotiable. As well, most record companies will not sit down at the bargaining table with you unless you do have a lawyer. This, then, wraps up our 1990 series of business features. It is my own observation that, of all the people I interviewed for this series, including A & R reps, booking agents, managers and publishers, the lawyers were the most candid and straightforward in their responses.

Should artists expect their lawyers to shop or help shop their tapes?

Paul Sanderson: Preferably not. This is best handled by a manager.

David Wolinsky: This would depend on the individual lawyer. In certain instances, depending on the artist, the lawyer may become actively involved.

Edmund L. Glinert: An artist should not expect a lawyer to directly shop his or her tapes to various record companies or publishers. Rather, this is the function of a manager, an agent or the artist. Prior to any such shopping being done, a lawyer could assist the artist by reviewing with him those companies that may be interested in the product and provide to the artist the names of individuals at such companies who should be contacted. I personally believe, however, that the artist should, wherever possible, be encouraged to make the initial contact with a proposed record company or publisher. The final agreement is not between the lawyer and the record company but rather between the artist and the record company, so that it is most important that the artist is comfortable with the company that is finally chosen. This is decision that can only be made by the artist.

Edmond W. Chiasson: Artists should not expect their lawyers to shop their tapes. That being said, it is a common part of the business and something that can be helpful to all concerned. But artists should ensure that their lawyers primarily provide good legal advice. Other forms of assistance should be seen as a bonus.

Gary W. Cable: Some entertainment lawyers have contacts with the A & R (Artists & Repertoire) departments of the multi-national record companies, and with regional or local record labels. Whether the lawyer is prepared to shop the artist's tapes may depend on the nature of the solicitor/client relationship, as some lawyers are reluctant to shop every tape they receive. (This could adversely affect the credibility of the lawyer and the other artists he represents.)

Stephen Stohn: While lawyers can be helpful in providing a list of possible contacts, and in making suggestions as to how a package could be moulded or presented, it is our belief that the most important shopper is the artist or the artist's manager. It is our view that the most efficient role for a lawyer is in reviewing and negotiating the written agreement, rather than in the securing the deal. We believe that almost any record deal secured through a lawyer could have been secured without a lawyer, and at less expense.

What kind of an advance can an artist expect for signing a recording contract?

Wolinsky: Unless the artist is of major stature, generally no advance. The artist should be more concerned with guarantees as to album and video budget, promotion and distribution than any form of nominal advance.

Stohn: While very high advances are paid for established star acts, and also for some new acts whose services are being bid upon by many different record companies all at once, an artist should not expect a high advance unless a bidding war erupts. Generally speaking, record companies are not inclined to make large advances until and unless it is shown that the advances are being used to further the artist's career and potential record sales.

Glinert: Depending upon the stature of the artist, advances can range from nil to millions of dollars for executing a record contract. Obviously if the artist is untested, then the record company will offer only a nominal advance over and above the recording costs (which it will also absorb on a recoupable basis). Usually the artist will attempt to extract as much as possible from the record company for signing. In some circumstances, it may well be smarter not to attempt to obtain as much "up-front advance" as possible, but rather to negotiate certain other points as a trade off for a substantial up-front advance.

How much of their publishing should an artist who is a songwriter give away, and to whom?

Wolinsky: As little as possible. If the artist is unable to exploit the music on his or her own, it may be necessary to enter into a publishing or sub-publishing agreement with a recognized publisher. As a general rule, however, if the label is prepared to sign an artist and want that artist, they will do so whether or not they receive part of the publishing. Publishing may very well be the most lucrative area of an artist's career and should be retained wherever and whenever possible.

Cable: In dealing with a major publisher, a songwriter usually gives away (by sale or assignment) all of their publishing rights, in return for a net residual royalty of between forty and fifty percent. Most major publishers are reluctant to accept partial sale or assignment of the publishing rights. When dealing with smaller publishers, an artist can be more restrictive, (should only give away those specific rights which are needed for the publisher's immediate concerns) and rates can be negotiable.



Stephen Stohn



Paul Sanderson

LAWYERS

Glinert: An artist who is a songwriter should initially attempt to give away as little of his publishing as possible. There comes a time however, when a portion of the publishing should be assigned to a reputable, aggressive publisher who is prepared to get covers of the artist's works. The publisher should be knowledgeable and should have international affiliations so that the artist is assured that his copyrights are being worked, not just in Canada but throughout the world. If possible, an artist should enter into a co-publishing deal with a publisher, which usually permits the publisher to hold fifty per cent of the publishing with the artist keeping the balance. The foregoing percentages should become more weighted in favour of the artist as his stature as a songwriter grows.

Chiasson: The songwriter should be very very careful in how he/she deals with publishing. There is no rush to sign a long-term agreement with anyone. More and more the concept of "one song" publishing agreements make sense.

Sanderson: Co-publishing agreements with a publisher who is more established and the songwriter's own publishing company seem to be fairly common.

Stohn: An artist should never "give away" any share of publishing; he or she will always retain a share of the royalties generated. The share of royalties retained by the writer is affected by many factors (including the size of the advance, and the built-in administration and foreign administration fees), but is roughly in the range of fifty to seventy-five per cent. An artist should never enter into any publishing deal, even with an established music publisher, without a very good reason for doing so. Typical reasons given for entering into a publishing agreement: (1) large advance, (2) record company will not sign a record deal unless it acquires a share of publishing, (3) the publishing company is able to secure cover recordings and is willing to return its interest in the songs if it is unsuccessful, and (4) ease of administration, particular in foreign markets. Reasons (3) and (4) are the most appealing and usually the most remunerative in the long run.



Gary W. Cable.



David Wolnusk.



Edmund L. Glinert.



Edmund W. Chiasson.

Cable: Several parties have distinct rights of ownership in a recorded master tape, including writer/lyricist, artist, producer/engineer and recording company. The nature of the rights will depend upon the agreements which have been entered into, underscoring the importance of having the agreements in place prior to the work being recorded. In most circumstances, the artist owns the master tapes, subject to a proper mechanical license from the writer/lyricist, and subject to sale or assignment of their rights in favour of a recording company or publisher.

In light of the fact that videos sell records, should all or part of the cost of producing a video be recoupable?

Stohn: It is arguable whether videos sell records overall. Certainly an individual video is necessary to establish a single or focus track, but overall in the record industry sales have declined since the introduction of music videos. And of course, music videos are expensive. Accordingly at least fifty per cent of the cost of a video is recoupable from royalties otherwise payable to the artist in respect of record sales, and often a smaller record company will require one hundred per cent recoupability.

Glinert: The recoupment from video is dependent upon the artist's stature in the business. Artists with high profiles and big record sales have video costs paid for entirely by the record company, and these costs are not recoupable. Conversely, new artists may have video costs that are entirely recoupable. Usually a record company will concede to having a fifty per cent recoupment on a first video of a new artist.

Cable: Most parties acknowledge that music videos are basically promotional vehicles and, as such, at least part of the production costs should be recoupable. However, videos can have some revenue potential in their own right, through sales and rentals of video cassettes or use in nightclubs. The status of the artist will usually determine the value of a video's revenue potential, which corresponds directly with the portion of the costs which will be non-recoupable.

Who owns the master tapes once an album has been recorded?

Sanderson: The person who paid for them — usually the record or production company.

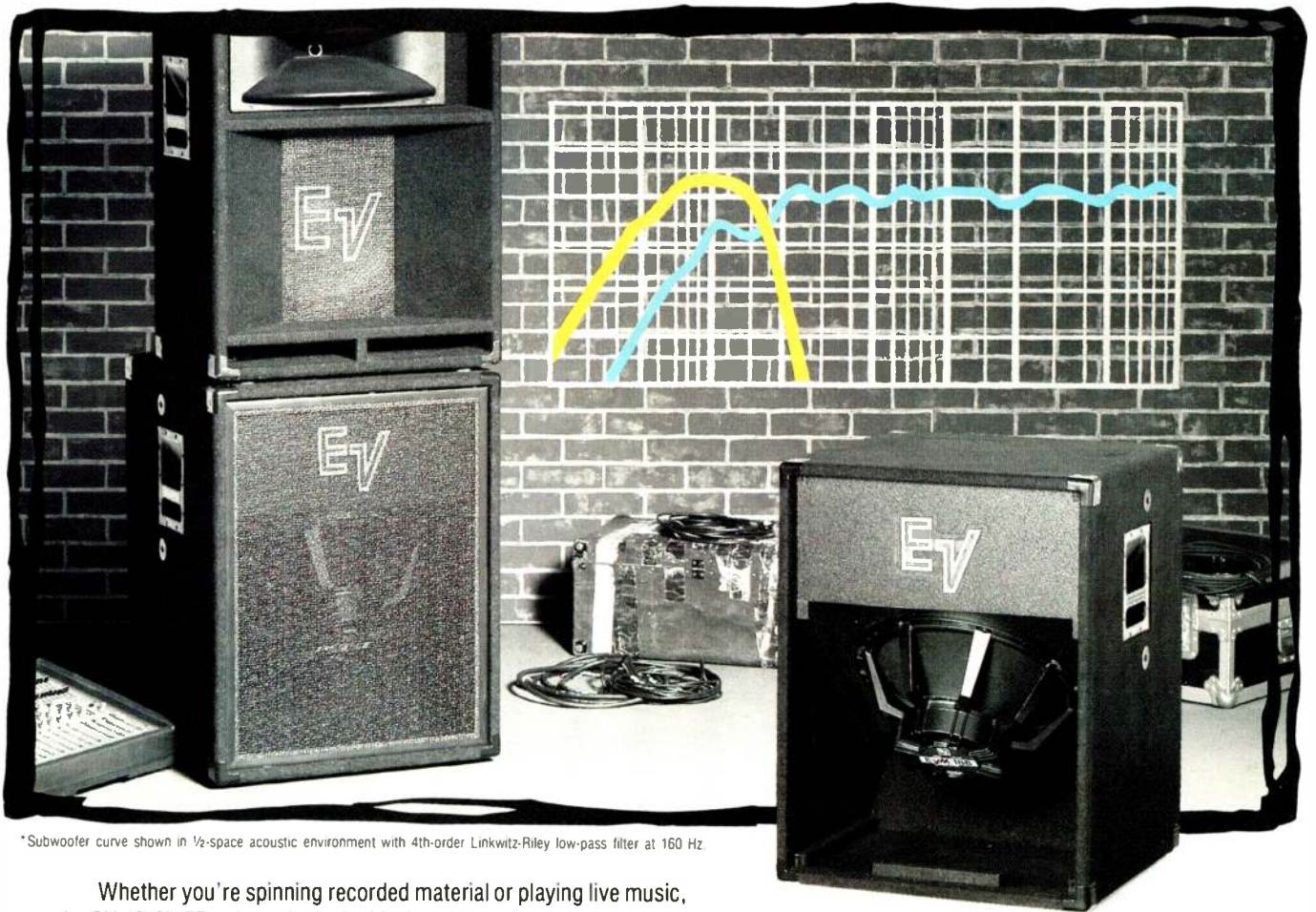
Chiasson: Usually the master tapes are owned by the record company unless otherwise agreed, although sometimes the artist can regain ownership after a defined period.

Glinert: If an artist is signed to a record company and the company has funded the costs of an album, then you can be assured that the record company will insist upon owning the master tapes once such album has been recorded. If, however, an artist has recorded an album using his own money or that of private investors, then such album is owned by the artist (or perhaps the investors, depending upon the arrangement). The rights to the master tapes can thereafter be licensed to a record company. Alternatively, if as a condition of its negotiations the record company insists on acquiring all right, title and interest to the masters, then in such event the ownership of the masters can be transferred and the record company will become the owner of the master tapes.

What is the "key man" clause?

Glinert: A key man clause is a clause often seen in recording and management agreements wherein one or more individuals are named as "key men" in the particular agreement. In an artist agreement, if an individual artist within a group is named as a "key man", then the record company may terminate the agreement in the event that the particular individual so named leaves the group. Alternatively, if there is a key man clause in the artist's favour with respect to an individual in a record company, the artist could terminate the recording agreement in the event that the individual departed from the record company. Similar type arrangements often appear in management agreements whereby, if a particular individual in a management company departs from the management company, then the artist can terminate the arrangement with the management company. This is because the artist has a relationship with the particular key man, who is often the party responsible for having the artist initially enter the agreement with the management company.

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TECHNOLOGY AND THE DRUMMER:

Marriage

OR

D I V O R C E

by Christopher Gudgeon

‘ Drums don’t matter anymore because they can be perfect with the touch of a few fingers. ’

T-Bone Burnett, from an interview in Musician magazine.

There’s a joke making the rounds right now: Q: *How many drummers does it take to screw in a light bulb?* A: *None. They have machines to do that now.*

Well...is it a joke? With all the electronic effects and gizmos that emerged during 1980s, it’s easy to lose the real drummer amid the technology. Perfect drum tracks, as T-Bone says, are just one button away.

Drummers can get a little paranoid. Vince Ditritch, from Sue Medley’s band, actually played an electronic drum kit for several years, but he still feels a certain unease with technology.

“I feel that fear. There’s a hesitation to use electronic effects too much, a hesitation to give up your responsibilities to a drum machine. I mean, I know when I listen to a song, if it’s been recorded with a drum machine, or sequencer or computer, I can tell that, but so many people can’t.

That’s the thing that makes a drummer nervous. He’s afraid of being put out of work — putting himself out of work, almost.”

Bucky Berger is a Toronto freelance drummer, currently touring with George Fox. He says that for some people, the sound of real drums is a rare treat.



PHOTO: PATRICIA GREER

Bucky Berger

“These days it’s almost like a novelty to hear a real drum thing. I go to do jingles quite a lot and it’s really funny because sometimes the selling point of the jingle is that, ‘This is going to be great, it’s got real drums.’ And everybody thinks, ‘Wow! Real drums.’”

Many of Canada’s top drummers are concerned with the direction technology has taken some music, and are perhaps a little confused by the magnitude of the changes taking place. Is the drummer the Edsel of the music industry? Does anybody want real drums anymore?

Continued

TECHNOLOGY AND THE DRUMMER: *Marriage* OR D I V O R C E

Is It Live or...

The kinds of things that have drummers worried include drum machines, sequencers and samplers. Drum machines are the most troublesome, because they allow anyone to create a drum pattern that, in terms of tempo at least, is perfect. All of the technology has one thing in common, though: It infringes on the drummer's once-exclusive role of providing the heartbeat for music.

Drummers give a song emotion, says Mickey Curry, a freelance drummer currently working with Bryan Adams. What happens when you take that emotion away?

"The whole idea behind playing is to put a human emotion on tape. I don't want to sound like I'm fighting electronic drums, because I'm not. But you've got a lot of drummers who go in and play on a track and it's not good enough, it's not perfect enough. It's not precise. The producers or artists will go with a drum machine or a programmed part; then they know every note is perfectly placed, exactly where it has to go. It makes it easier for them."

Many regard programmed drum parts as a kind of cheat. These programs create the illusion of performance without the actual performance taking place. And for most musicians, performance is

the soul of their experience. Matt Frenette, Loverboy's mainstay for over ten years, glows when he talks about a recent recording session with Kim Mitchell. It was a session that tried to capture the excitement of a live performance.

"We did 'I'm A Wild Party' and another song live in a rehearsal hall — live...no headphones...no overdubs! I counted the tune in and we just played it. The monitors were in the room, like a rehearsal situation. We brought in a 24-track Sony digital recorder and had an engineer run it from outside the room we played in. And get this, we cut both tracks first take. That's how Kim wanted it, live and as real and as wide open as possible.

"I call it freedom of speech. There's so much music out there on the charts with the rap and the dance music and the hip hop, and that's all drum machines. There's nobody real in there at all. They just take a pattern and go with it. That's the beauty of that, but for me, I don't dig it. I like real music, real players, and I like to hear personality in a record."

This quest for a live sound is not a new issue for drummers. As a matter of fact, the concern over the "electrification" of drums is as old as sound recording itself. Montreal's Andre White has the benefit of being a musician, a



Mickey Curry (Bryan Adams).

producer *and* a sound engineer (he's earned a Master's in Sound Recording from McGill University). He says that as soon as you mic a kit, you lose you acoustic edge.

"The issue of drummers 'being electronic' is not a new one. You never can get a pure acoustic sound because when you're listening to it live the music is in three dimensions, but when you put it through a microphone and translate it through some kind of transducer it's two dimensions. You're never going to be able to translate that three dimensional thing. You might be able to create an illusion of those three dimensions, but those dimensions won't really exist."

"The drum set is still a new technology," explains Vito Rezza, a bandleader (Five After Four) and session drummer from Toronto.

"It's an entity into itself. It's a wood shell. There's a quality and a personality to each individual drum, and each individual cymbal. In Africa they're not using electronic drums. They still hit bark. The drum machine has nothing to do with the drum set. People use them for writing purposes, so they can hear the overall concept of what a tune is going to sound like. People like Rachmaninoff, Beethoven and Dvorjak used to hear forty parts in their heads! If anything, these machines have made us less creative and much lazier. They have nothing to do with music. I'm a musician who happens to play the drum set. The beauty of art is expressing yourself, through *your ears, your eyes and your heart.*"

Everything In Its Place

However reluctant, most drummers are testing the technological waters. Al Cross, whose work ranges from the highly produced sound of Jane Siberry to the acoustic jazz of Big Sugar, says that the biggest step for a drummer is overcoming that initial fear:

"It has something to do with becoming comfortable with the technology and not being so overwhelmed by it. It's a process of finding the proper place for technology without losing your own voice."

Cross says he loves to perform on an acoustic kit, but sees a place for technology in drumming.

"Sometimes you really want to hear a whole bunch of sampled things on top of an acoustic snare, or you don't want to hear any acoustic snare at all. I think it's quite possible to create an interesting groove entirely with electronics, but it's important to have that personal element in there. We're really talking a lot about sound here; and sound, the sound *quality*, is one part of the whole picture of making music. You can still have musical placement of the rhythm. That's probably more important than the actual sound quality you're dealing with."

Michael Root not only accepts the place of technology, but believes that the professional drummer has a responsibility to come

to grips with it. Root, who is perhaps best known for his work with Paul Janz, says that the drummer who stays on top of technology can control his own destiny.

"The professional today has to know how to provide the service. It's like, the sky is blue and there's drum machines. That's the way it is. You have to make yourself comfortable with that. You have to know how to provide a drum program. If you're not into it at all, then you miss an opportunity. A lot of times some new technology rises up, and for a while man is just a tool of that technology, man is a

slave to it. But technology is really there for men to use, and I look at my drum machine as something *I* use; it doesn't have anything over me. The bottom line is that I can outplay a drum machine any day. At least, I *should* be able to."

Even the drum purists see a place for technology. In the studio 'Legendary Heart' Jack Guppy uses a click track, a kind of digital metronome which helps a drummer keep time.

"In the studio I've come to appreciate working with a click track. On the last Barney Bental album, *Lonely Avenue*, we used a click on every track except one. That's because it just felt way better without the click. It was a slower song. But see, there are limitations to using a click. I think the hardest thing to play is nothing at all. Space. It's what's *not* there that counts. Often a click insists that something be there."

Darryl Mayes is another purist who has come to appreciate the value of the click track. Mayes, who plays with Colin James, used a click track in his last recording session on every song except one — the title track, "Sudden Stop".

"We tried it on that song but it was just too regimented. I just didn't have the ability to weave in and out, and make a 'ballad' sort of flow. But on the rest of the songs we used a click track. I used a thing called a Russian Dragon that the producer Joe Hardy had. It's a little machine, a series of lights. Six of the lights are in the black and six are in the white. So they want you to play in the black, because that means you're a little behind the beat. The Russian dragon helped me work *with* the click track instead of *against* it."

Darryl has also started using a click track on stage, but just for one song, "Just Came Back".

"There's a sequencer going on behind it, so if I don't have that click track I miss the time. It's just a little monitor that sits to the right of me."

Likewise, Vince Ditritch uses a programmed effect to enhance his onstage performance.

"On the recent tour I had a reference track for one of the songs. It's a sequence that I follow in a song called 'Queen of the Underground'. It's actually a sample of the loop that's on the album. The sequence is not triggered by me, it's triggered by the keyboardist. He has a sampler and it's looped. It comes through my



Archie Alleyne.

PHOTO: PAUL J. HOFFLER



Vince Ditritch (Sue Medley).

PHOTO: CHER BLOOM

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monitor and I follow that. While that looped pattern plays, I play some complementary stuff around the drums."

Doing Little Things Well

Ditrich's use of a sequenced drum track as a background for his playing helps him overcome the biggest complaint drummers have about the *quality* of programmed drums sounds: The sounds are so precise that they lack colour and breath.

Effects are often quite imposing, says Mickey Curry, and they have to be used carefully in order to remain effective.

"Effects are great, especially if they enhance what you're doing. The problem comes when the effects take over from the playing. A lot of guys have great chops, and they play really cool stuff, but by the time the effects are done with their track the sounds are so faded that the stuff they're really good at is completely lost on the track. All you're getting is a big backbeat. The little things get lost."

Other drummers agree that technology limits itself. Archie Alleyne, a top jazz drummer in Toronto who can be heard on Raneé Lee's recent *Deep Song*, says that a lot of the electronic drum sounds lack bottom.

"Everything's so high-pitched with the electric drums; everything's on top. So your foundation is disappearing. The pulse is gone."

Bucky Berger also questions the quality of electronic drum sounds. He says that although he is open to the technology, it has its limits.

"There's nothing that replaces the sound of a real drum. They still haven't made anything with enough variance. You know, you can hit snare drum so many different ways, and each way produces a slightly different kind of a tone and sound. And you really can't do that with anything electronic."

Perhaps the greatest limitation to any program effect is its feel. Not just the sensation of playing a drum pad, which Vancouver jazz drummer Blaine Wikjord likens to playing a table top, but the

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emotional *feel*. The problem is caused by what's called "MIDI delay". That's the difference between the time you strike a drum or pad and the time you hear the triggered effect. It's a difference of only a fraction of a second, but Al Cross says it can be very disruptive.

"You can feel it. You don't hear the sound at exactly the same time that you would if you were hitting an acoustic drum. But they've really shortened that delay time up to the point where it's almost inaudible. The technical changes are making it easier for drummers to become technical."

There are technological problems at even the most basic level. Andre White dislikes the way a lot of drum sounds are recorded.

"It's getting a lot better now. During the seventies there was a real set way to mic drums, everything close-miked. But that's not the really true way to go. I think now that there are some heavy guys

who are recording who are getting away from that. Like the guy who does the Michael Jackson records. He'll often use three or four mics on the whole drum set for a pop sound. You know, he'll have it in a really good room so it has a bigger sound and a lot more impact."



Darryl Mayes (Colin James).

Using Technology

As drummers become familiar with rhythm and percussion technologies, some of the advantages come to light. Matt Frenette sees drum machines as a great tool for songwriters and drummers who want to write a drum part.

"You can use the drum machine to take you outside your part. I've done solo pieces where

I've played to an existing drum track, which gives me the freedom to stray away from

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the rigid role of having to be the timekeeper. So you can set your drum machine as being your timekeeper and you can play to it. It's a great way to practice, and it's a great way to rehearse."

Technology can also help overcome the limitations of working in a smaller studio, as Jack Guppy discovered.

"Just recently I've used some samples on some studio work I was doing for Mae Moore. We were working in a smaller studio, and I couldn't get a good live drum sound. So what we did was sample sounds from me playing a kit at the bigger Mushroom Studios. These sounds were stored on a computer disk, then triggered when I played in the smaller studio."

Are there any tips for drummers who dare to take the technological plunge? Well, for starters, Michael Root says it helps to personify the technology in your mind's eye.

"I look at say, a drum machine, as a person, and it's really playing with me. That way I get into a head space of playing with people, rather than getting scared."

The key to playing along with a click track or programmed rhythm, says Root, is to not break the rules of perfect time being set.

"Time-wise, drummers have often heard talk of playing ahead or behind the beat. Now, this is a fractional thing; it's doubtful that any drummer is really in control of it all as much as he says. I play my kick right in the centre, where any good drum machine would, then I play with the time with my snare. I either hold it back or push it ahead. Rather than saying that I know what I'm doing in terms of milliseconds, which nobody can, all I'll say is it's a feeling, an emotion, a physical thing — you just hang your snare back or spike it ahead."

Full Circle

As the 1980s faded there seemed to be a resurgence of an acoustic sensibility in music, a ray of hope for the performing drummer. Mickey Curry believes that it's just part of a natural process in music.

"I think it all just goes around in circles. Acoustic drummers will always be here, just

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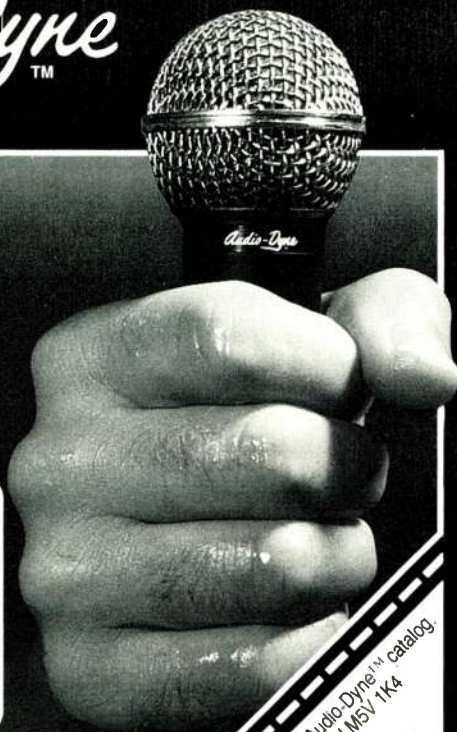
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Equipment Inventory

Archie Alleyne

Archie has two Gretsch kits. One, vintage 1955, has a 22" bass with a 15" snare, 14" tom and a 16" floor tom. The other, circa 1982, is a similar set-up with an extra 15" tom. He also sometimes uses a small set of Remo Rototoms. He uses all Zildjian cymbals: 20" and 17" rides, 14" crash, 12" heavy hi-hats. He prefers 7A woodtip sticks. (Check out Archie playing on Rane Lee's *Deep Song* Album.

Bucky Berger

Bucky likes to collect drums, and has several vintage kits. His main kit includes an old 22" x 14" Rogers' bass; a 6" Fibes clear plexiglass snare (remember them?); 12", 13" and 16" Gretsch toms (the 12" is circa 1940). His cymbals include a 22" medium thin ride, an 18" crash, and 14" hi-hats, all Zildjian, and an 18" Sabian crash.

Al Cross

Al plays a Canwood kit: 10" tom, 14" floor tom, 22" x 18" bass, and 5 1/2" deep metal snare. His Sabian cymbals include a 22" rivet, 21" hand-hammered Classic ride, various crashes, and 14" hi-hats. He plays various brands and weights of sticks, but prefers hickory to other woods.

Mickey Curry

Mickey uses a Yamaha kit with two 22" bass drums with power shells; 8", 10", 12" rack toms with power shells; 16" and 18" floor toms. He has various snares, but favours his 14" brass Piccolo. For heads, he has clear Ambassadors. His cymbals are all Zildjians: 21" medium thick ride with a big bell; 17", 18" and 19" medium crashes; a 19" rivet; he uses 15" New Beat hi-hats live, and 13" Ks in the studio. His sticks are a custom 5B with a 5A bead.

Vince Ditrich

Vince uses Yamaha Recording Custom drums, with 8", 10" and 14" toms and a 22" kick. His snare is a Ludwig Supraphonic. He has an eclectic selection of cymbals: Sabian Sound Control, some "trashy Chinese style cymbals that sound like garbage can lids", 20" Zildjian Earth Ride, Sabian flat hi-hats, and a bunch of crashes. He sticks are Regal 2Bs and Tama Power Tools.

Matt Frenette

Matt plays an 8-piece BLX Pearl kit, with double 22" bass drums; 8", 10", 12", 13", 14" toms, with 16" and 18" floor toms. He has a custom Collar Lock bar rack, with Pearl hardware. He uses clear Pearl Pinstripe heads on the top and clear Diplomats on the bottom. He has an Emperor rough coat on the snare. Matt uses an assortment of Zildjian cymbals. His sticks are Calato 2B nylon tips.

Jack Guppy

Jack's live kit is a 5-piece Pearl BLX, with 22" x 18" kick; 10", 12", 16" toms, and a brass Piccolo snare. His cymbals are all Sabian: 14" hi-hats, 17" and 18" crashes, two 18" Chinese, a 22" ride, and a 20" heavy ride. His sticks are unvarnished Pro-Mark 2B.

Darryl Mayes

Darryl prefers Ayotte drums: 12", 13" and 16" toms with a 22" bass. His snare is a 14" Pearl brass Piccolo. He uses Sabian AA cymbals: 20" flat ride, two 18" crashes, a 22" China, an Octigon, and 14" hi-hats. His sticks are Rock by Calato, specially-made with no varnish.

Vito Rezza

Vito has a Pearl kit with a 22" kick, 10" and 12" rack toms, and 14" and 16" floor toms. Among his various snares is a Joe Montineri 5"x 12" Soprano, made from surgical steel, a Ludwig Black Beauty, a Sonar 6 1/2", a Roger Dynasonic and a Pearl Brass Piccolo. His cymbal arsenal includes a 20" heavy ride, and 20" China by Zildjian, as well as a 14" hi-hat and a 18" ride from Zildjian's K series. He also uses a Paiste 19" dry ride, and a 17" medium thin crash and 10" splash by Sabian. Vito's hardware is by Yamaha, and he uses a Pearl double pedal. His sticks are by Rimshot, ("They're the best!") hickory 5B, 2B Longshots, and the Ralph Humphrey model.

Michael Root

Michael's live kit includes a 22" x 16" Tama Imperial Star bass with a Tama double bass drum pedal. His snare is a 6 1/2" (deep) Ludwig Black Beauty snare, with a Pearl Emperor head on top and an Ambassador on the bottom. He has a set of 5 Remo Rototoms ranging from 10" to 18" on a full Collar Lock bar system. The Rotos have Pearl Pinstripe heads. His cymbals are all Sabian and include: 22" Rock ride, 13" hi-hats and 13" static hats, a 10" splash, 16" and 18" thin crashes, 18" Chinese and a 6" Scheuing. His sticks are Pro-Mark 5A, wood tip. In the studio he has a 1970 Ludwig kit that he got for \$400, with custom bearing edges by Ray Ayotte. He also uses an Octipad II, with a Roland R-8.

Blaine Wikjord

Blaine swears by his Ayotte drums. He has two sets. One, for jazz gigs, with an 18" kick, 12" and 14" toms and a 6" deep metal snare. The other kit, with a 20" bass and three toms is for rock and blues. His cymbals include a 20" crash-ride, 22" ride, 18" Chinese, all Istanbul, along with Paiste 18" ride and 14" hi-hats.

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like keyboard players, guitar players and singers. There will always be drummers and there will always be great drummers. As for electronics, they will probably get better and better. Some guys will use them and some guys won't. The important thing is that music has to start from inside. I think sometimes the whole technical side overtakes that. The emotional thing is really important, especially for the drummer, because that's all we can give. We can't play the melody line, and we can't sing the lyrics — we have to play that. We have to do it with sound."

Archie Alleyne agrees that things have started to change.

"We're coming to a point now where we've almost reached a peak, and as always we have to start reverting back to where we came from. We're too far ahead of ourselves with the electronics. We're going to lose our sense of music if we just keep going ahead.

"I just did a thing in Cuba where nearly everything was electronic. They had computers on stage and all that. And because of all this electronic stuff the power went off. And someone yelled out from the audience, 'When the power goes off the real musicians come out.' I think that says it all."

In the end, drummers may get the last laugh. Perhaps the net result of this latest bout of technology will be a new-found respect for the man behind the kit. Matt Frenette says that the last few years have forced musicians to take a hard look at the heart of what they do.

"When you strip it down, what is the basis of everything? Why are we there? Music. And why are the kids there? To groove. If you put four guys up there with a couple of drum machines, how long is that going to last? It's hypnotic, yes. But there's not enough emotion to keep people interested. Drummers are the heartbeat; they give the music life."

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GOOD LYRICS: WHY BOTHER?

by Glenn Reid

The marriage between music and lyrics is as tough to perfect as any other type of relationship. It demands, in my opinion, an evenly split concern on the part of the creator(s) for both halves of the creation. I've always considered myself a lyricist first and a musician second which, in my experience, is the reverse of most people I've encountered setting words to music.

Let's examine a hypothetical (and yet, I suspect, fairly typical) scenario.

You're in your first band, jamming with the boys in Eddie's garage while his unsuspecting parents are slamming Zombies and cultivating third degree sunburns in Florida. Suddenly it occurs to you that the riffs you've been going over for the last ten minutes or so are such an obscure bastardization of one of your favourite tunes that you've inadvertently created something that could be loosely termed "original". What's more, you have a melody going around in your head that fits perfectly and is probably well outside the legal definition of plagiarism. Now all you need is some words and you've got a great song, right? Wrong. A great song requires great words.

Everybody who's ever dragged a pen across a piece of paper has their own opinion of what constitutes great lyrics. Seeing as how this is my article, we'll go with mine. Here are some points I'd advise you to consider.

- **Keep it fairly simple.** Nothing shows a lyricist's shortcomings more clearly than a convoluted, alliterative, hodge-podge of multi-syllabic tongue-twisters that have been shoved together in a vain attempt to impress. If you have something to say, say it, don't splay it.

- **Write about something you know.** Pain, joy, getting dumped, dumping someone, space exploration, skin diseases... whatever you consider to be within the realm of your own personal expertise. You're trying to get an idea across to the listener. Feeling strongly about the subject is good, but if you can also offer a new slant on it you'll have a tighter hold on your audience.

- **Write, re-write and re-write again.** The initial inspiration for a song is almost always the best approach you'll come up with to address a given subject. The first draft of lyrics, however, is rarely the one you

should stick with. I know, some writers out there are saying, "But my best stuff is always the ones just go 'blurt' out onto the page". That can happen, of course, but to depend on it being the norm is not only foolish, but quite often an injustice to yourself as a writer. There's bound to be a phrase or word here and there that can and should be punched up. Why settle for pretty good? Great may only be an edit or two away.

- **Try to avoid lazy lyrics.** You're a writer. To a degree this entitles you to play with the rules of the English language. But if you only do it when it's convenient for you you're just being lazy. For instance, if you have a line that says "Why don't we go shopping?" and you're tempted to follow it with "There nothing us stopping"... please don't. In English that should read "There's nothing stopping us". If the first line has you stumped for a follow-up, then change the first line. Simple.

- **Use the 'write' tools for the 'write' job.** If you don't know what a Thesaurus is, look it up in your dictionary. If you don't have a dictionary, go buy one. I'll wait.....

You're back? Good. Look up Thesaurus. Now go buy one of those. While you're out you might as well pick up a rhyming dictionary. These things aren't essential, but are handy to have around and can often take you in directions that you may not have pursued otherwise. Every lyricist is prone at one time or another to fall into little habits. Before you know it, song three sounds kind of like song seven, which bears a strong resemblance to song fourteen, etc., etc. Occasional glances

through these kinds of books will help you avoid style traps, and at the same time will ensure that you're speaking in a language that the majority of us are familiar with.

- **Study the pros.** If you are attempting to write lyrics then there must be a few people out there that you think are great lyricists. Here's an exercise for you. Take one of their songs and write an entirely new set of lyrics using the exact same meter. Compare yours to theirs. Now, if you haven't given up on the idea of writing words, try to figure out the differences that made theirs powerful and riveting, and yours, well, not so powerful or riveting. You won't find out what those differences are the first time you try this, of course, but after several attempts you may see, much to your surprise, that the gap in quality will start to close.

As I indicated before, what constitutes great lyrics can be largely a matter of opinion.

Some friends of mine who I consider good writers often like other writers that I think should have their fingers sewn together so they can no longer hold a pen. Still, I have to believe that certain objectives should be met in writing a good lyric. Getting your message across to the people you're trying to reach is paramount. If you can do that on a consistent basis, then you're doing what, in my opinion, a lyricist is supposed to do. Whether I like your style or not.

One last thing I should mention. Write as often and as much as you can. The more you create the more you refine. And the more you refine, the better you'll get.



Glenn Reid sings, writes and plays rhythm guitar in *The Business*.

PHOTO: DINIKA

PART TWO HYPER HACKING: CREATING YOUR OWN PROTEUS LIBRARIAN IN HYPERCARD

This issue we get down to the business of coding a simple patch librarian for the Emu Proteus. Just to refresh your memory, in case you missed last issue, you will need a Proteus, a Mac Plus (or greater), a MIDI interface, HyperCard, and HyperMIDI 2.0 (a groovy set of XCMDs and XFCNs from EarLevel Engineering, 21213-B Hawthorne Blvd., # 5305, Torrance, CA 90509-2881 [213] 316-2939.) Some of you may be wondering why in the world anyone would part with their hard earned shekels (possibly earned in gladiatorial combat with your local booking agency!) to venture into the great software void of DIY as opposed to buying a commercial version of a librarian for your favourite synth. Well, there are several advantages: you can use this article as a shell for *any* synth (just change a few key Sys-Ex lines); it is *much* cheaper in the long run; it is personally satisfying; and you instantly become the life of any party with your newfound ability to recite (in hex) the data request strings for any synth on the market today. ("Oooooohh, Percy...The Oberheim Expander?!?... You're soooo rugged!")

Anyway, let's get down to coding. If you have not fiddled about with HyperCard, at least to the point where you know how to create a stack, a button or a field, then advance nae farther, for death awaits with nasty big teeth! Once you have mastered these simple basics, create a new stack with a blank background. At this point, the stack will have only one card in it, which will be fine for this project. Pull down the 'Objects' menu, and create four 'New Buttons', and four 'New Fields'. Spread the buttons and fields around the card in any fashion you wish, as the graphic design of this project is completely up to you. Make sure the buttons are not 'transparent', and re-name them 'Request', 'Load', 'Save', and 'Send'. Do the same for the fields, except the names should be 'Status', 'Dev', 'Connections', and 'DataType'. When naming fields, pay close attention to spelling, as a mistake will

generate an error message. So now we have created a new stack, and all the 'objects' necessary to make it work! Now comes the fun bit....

First, we must ensure that our stack is able to deal with MIDI data. After installing the HyperMIDI resources (full instructions come with it, making this quite painless), pull down the 'Objects' menu again, only this time open up 'Stack Info'. Open the script for the stack and type the following lines *exactly* as written:

Please note that the "-" character can be typed by hitting "option" and "return".

```
on OpenStack
  set the user level to 5
  hmOpenMIDI 60000,3000
  hmSetFilter 1. --block all,pass sysex"
  if hmClients("HMid") is empty -
  then hmPatcher "connect",cd fld -
  "connections"
end OpenStack

on CloseStack
  get hmClients("HMid")
  hmCloseMIDI
  pass closeStack
end CloseStack

on goforit
  put "sorting" into cd fld Status
  global InByte,thePatch,thePatch2. -
  the Patch3,thePatch4,thePatch5
  global NumOf,Starting
  put word 1 to 6625 of InByte into -
  the Patch
  put word 6626 to 13250 of InByte -
  into thePatch2
  put word 13251 to 19874 of InByte -
  into thePatch3
  put word 19874 to 26500 of InByte -
  into thePatch4
  put word 26501 to 50000 of InByte -
  into thePatch5
  put "Error checking..." into cd fld -
  Status
end goforit

on DoLoop
  global Starting,Numof,DevID
  set cursor to busy
  put Starting into prog
```

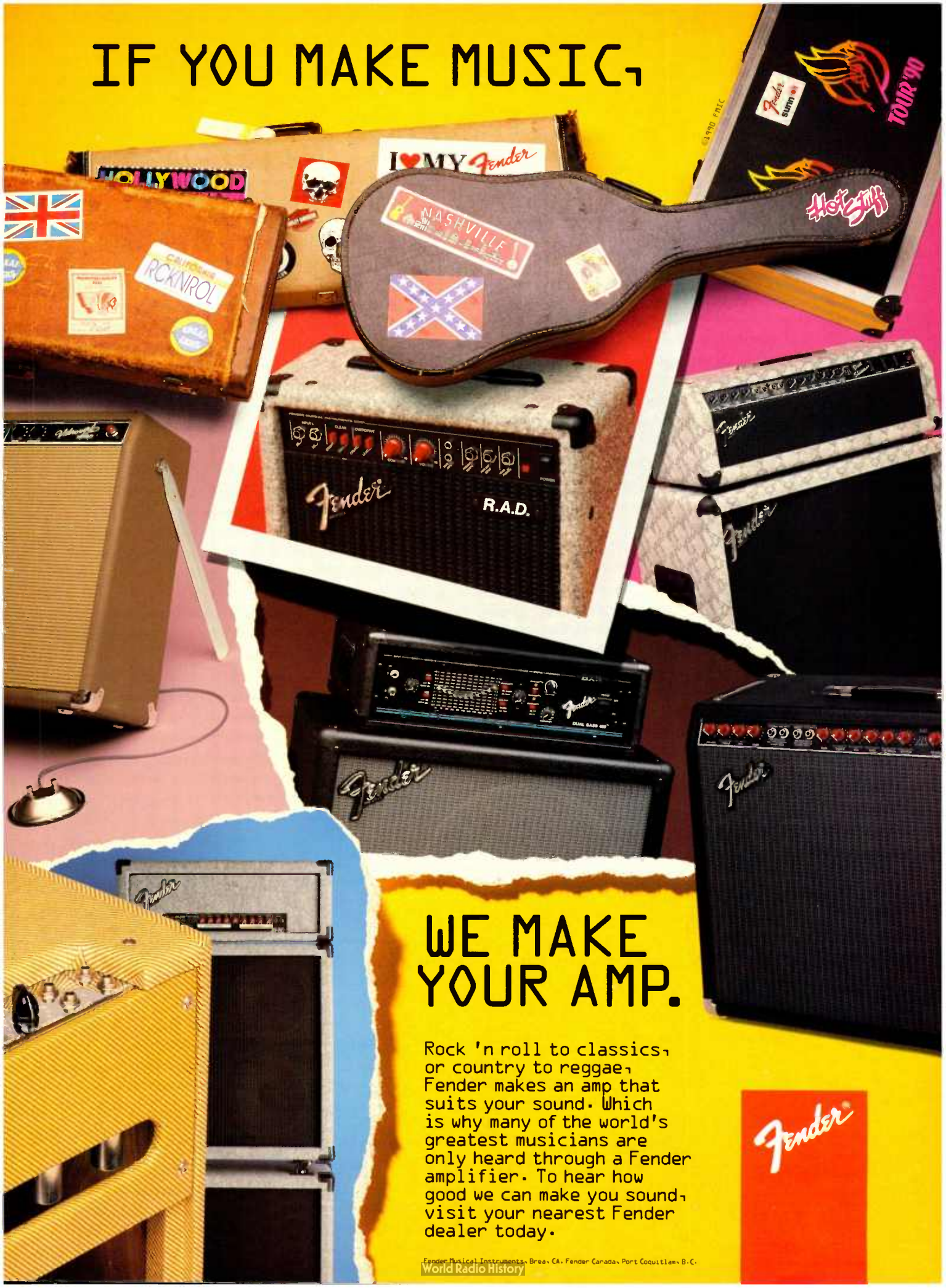
```
repeat while prog<Numof + Starting
  put "Requesting patch#" & prog -
  into cd fld status
  hmWriteMIDI hmConvert("FO 18 -
  04")&& DevID && "0"&& prog -
  && "0 247"
  add 1 to prog
end repeat
end DoLoop
```

There it is! The first 'handler' creates a 60,000 byte buffer in RAM (large enough for most patch dumps), filters out all MIDI Data except Sys-EX, and establishes contact with the Apple MIDI Manager when the stack is opened. The second one handles the 'turning off' of HyperMIDI and discounts the MIDI Manager when the stack is closed down. The 'goforit' and 'DoLoop' handlers reside here at the stack level, but their importance is not evident until later. Go now to your card field 'connections' and type the following three lines into the field (not the script!). Also, once you have typed these three crucial lines into the field, set the 'locktext' property of the field to 'true', and then hide the field by typing "hide cd fld connections" into the message box followed by a return, thus ensuring that no disaster strikes. The stack will *not* work if these lines are modified!

```
HMid, 1 Tim,time.amdr,ATim.
HMid, 1 ou 1. output,amdr,Aout.
HMid, 1 in 1. input, amdr, Ain,
```

To check and see if you are on the right track, quit HyperCard and then re-start your stack, as your newly typed handlers will only take effect when the stack is opened afresh. Once your stack is open, open the 'Patchbay' desk accessory. If the MIDI Manager is not active, double click on the top left icon in the Patchbay window, and enable either the modem or printer port (or both), then manually make the connections yourself. If the MIDI Manager was active, you should now see the HyperMIDI icon on the right side of the Patchbay window with lines being drawn across to the modem/printer icon, indicating that your stack is now talking MIDI!

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HYPER HACKING: Part Two Continued

Last on our list for this issue is the fairly in-depth script for the 'Request' button. This one button is your gateway to grabbing up to 64 patches at a time (both User and Factory), the Master settings, and whatever esoteric 43-tone Harry Partch inspired just-intoned scale you have stored in the User Tuning memory. This script is a bit tricky, so pay close attention to detail:

```

on mouseUp
  global theStarting,DevID,the ~
  Length,thePatch,prog,DataType
  global thePatch2,thePatch3,the ~
  Patch4,thePatch5,NumOf,Starting, ~
  InByte
  put "" into thePatch
  put "" into InByte
  put "" into thePatch2
  put "" into thePatch3
  put "" into thePatch4
  put "" into thePatch5
  get hmUtility("flushInput",1)
  put cd fld Dev into DevID
  if DevID<1 or DevID>16 then
    beep
    answer "Invalid Device ID" with ~
    "OK"
    exit mouseup
  end if
  answer "What Kind of Data"&& ~
  "Dump?..."with "Tuning" or ~
  "Master" or "Preset"
  if it is "Tuning" then
    put "Tuning Table" into DataType
    hmWriteMIDI hmConvert("FO 18 ~
    04")&& DevID && ~
    hmConvert("04F7")
  end if
  if it is "Master" then
    put "Master Settings" into DataType
    hmWriteMIDI hmConvert("FO 18 ~
    04")&& DevID && ~
    hmConvert("08F7")
  end if
  if it is "Preset" then
    answer "What Kind of Data"&& ~
    "Dump?..."with "Factory" or "User"
    if it is "User" then
      put "User Preset" into DataType
      put "64" into theStarting
    else if it is "Factory" then
      put "Factory Preset" into DataType
      put "0" into theStarting
    end if
    answer "What Kind of Data"&& ~
    "Dump?..."with "Single" or ~
    "Multiple"
    if it is "Single" then
      ask "Type a Patch# From" ~
      &theStarting & "to" &theStarting+63
      put it into prog
      set cursor to busy
      hmWriteMIDI hmConvert("FO ~

```

```

18 04")&&DevID && "O" && ~
prog&& "O 247"
else if it is "Multiple" then
  Ask "How Many Patches?" with ~
  "64"
  if it <0 or it >64 then exit mouseup
  put it into NumOf
  ask "Starting at Patch# ?..." with ~
  TheStarting
  put it into Starting
  if (64 - NumOf) <Starting or ~
  (NumOf + Starting) >64 then
    DoLoop
  end if
end if
end if
put "Converting to Hex..." into cd ~
fld Status
get hmReadMIDI(1,-1,"nostamp")
put hmConvert("base",it,"dec", ~
"hex",8)& "" into tank
put tank after InByte
put "Dividing data into"&& ~
"containers..." into cd fld Status
if the number of words of ~
InByte>6625 then
  goforit
else
  put InByte into thePatch
end if
if last word of InByte <>"F7" then
  beep
  put "Incomplete Data" into cd fld ~
  Status
  exit mouseup
end if
get hmUtility("flushInput",1)
put "Dump Looks Good!..." into cd ~
fld Status
put DataType into cd fld "DataType"
end mouseup

```

There you have it. Next issue I will furnish you with the final three button scripts to make your librarian fully operational (and extensible!). I have tried to make this as clear as I can in this somewhat limited space, but if you run into trouble, all is not lost. You can send me and S.A.S.F.F.D.M. (Self-Addressed Stamped Formatted Floppy Disk Mailer), and I hereby promise to send you a working version of this Librarian, minus the HyperMIDI resources of course! Send it along with any comments or future projects you might like to see in this space to:

Robert Bailey *Canadian Musician* 3284
Yonge St., Toronto, ON M4N 3M7

Robert Bailey teaches Digital Sound at Capilano College, works as a software engineer at MotionWorks (a Vancouver Macintosh developer), and has been the keyboardist for the Paul Janz band for the last four years.

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WHERE ARE WE?

We are in Kingswood Wonderland!!

by David Ferri

On a warm August night this past summer, the opportunity arose for me to head off to the Kingswood Theatre at Canada's Wonderland near Toronto to catch John Hyatt and Little Feat in concert. How could I say no? I had only ever been to one other concert at Kingswood. That was a few years ago, and I had forgotten how great the facility is. That night I was reminded. John Hyatt was great, but it had been a long time since I'd heard and felt anything as powerful and as huge as the Little Feat show. It got me thinking that inquiring minds just might want to know exactly what the Kingswood Sound System consists of. *I know mine did.*

To get the full scoop on the system I needed to talk to John Erikson. He has been the house technician at Kingswood for the last three years. A brief glimpse at his studio history and it's easy to see why. John started about eighteen years ago doing sound for different bands out in Calgary. He came to Toronto and spent almost seven years doing the audio for Max Webster. Then in 1980 he landed the soundman spot for Rush and stayed with them until 1988. Now, as well as the Kingswood job, he works for Comfort Sound doing live recordings from the Comfort Mobile. *(I think I'll burn my resume.)*

John was more than happy to explain the set up at Kingswood, so we made arrangements to meet at the theatre.

All of the PA gear at Kingswood is supplied by a Montreal-based company named Audio Analyst. Each spring, every piece (right down to the last patch cable) is shipped to Kingswood, and every fall it is all packed up again and shipped back.

The speaker cabinets used here are full-range cabinets and are commonly referred to as "S-4s". They consist of 2X18" low frequency drivers, 4X10" midrange drivers, two JBL 2441 high frequency horns and two ring radiator type ultra-high frequency transducers. The system is actively crossed over in a three-way configuration (250 HZ, 1200 HZ, and the ultra-high frequency is passively crossed over above 7K). The frequency response of each cabinet is 40HZ-20,000HZ, plus or minus 3db. When the



David Ferri.

PHOTO: PATRICIA GREER

system was first installed eight years ago, the president of Audio Analyst (Albert Lechesse) came in and worked out the original designs for speaker placement.

Basically he was faced with two major problems. When Kingswood is sold out, there can be a total of 13,000 people there. How do you get a good even coverage throughout the venue maintaining a hefty SPL, but keep within park regulations of a 95 db sound limit at the back of the hill? Twenty S-4 cabinets (two rows of ten) suspended above the stage in a centre cluster, and an additional eight cabinets per side suspended above each sound wing was decided upon as the best way to overcome these problems, and with the exception of some fine tuning in the aiming of the cabinets each year, this main configuration has stayed the same.

Even from show to show John is constantly monitoring the sound quality and levels. If, for instance, the hill is not full of people, a certain amount of absorption is lost, especially in the mid and higher frequencies. A level reduction of about 3-5 db to the amplifiers powering the upper mids and highs, in the top row only of the centre cluster, will compensate nicely to keep a smooth, full balanced sound (but under 95 db at the back of the hill). The house speaker system is powered by forty Phase Linear model 700-B power amps, thus giving this system a total potential power of about 40,000 watts RMS. Each year John and his crew need a good two days to fly these cabinets into position (where they are dead hung for the season), wire the whole system up, and then EQ for the flattest possible response.

Next we headed out to the mixing position, which is about ninety feet straight out from the centre of the stage. This spot is sunk nicely into a row of seats as not to block anyone's view, but still give the audio tech and the lighting tech a great listening and viewing position. It's big enough to hold two or even three large consoles, several effects racks and probably seven or eight people. Most touring acts will use their own mixing consoles and probably their own effects as well, but if the situation calls for it Kingswood has an impressive list of house gear. The house console is a 32x8x2 Soundcraft series 800-B. The main drive unit has two sets of stereo EQs and compressors, one set for the centre cluster and one set for the side wings. The effects rack houses four (Yamaha) Rev-5s, Rev-7, Eventide Harmonizer, Super Prime Time, (Lexicon) PCM-41, stereo Brook Siren compressors, three stereo Brook Siren gates, and one Stereo Drawmer gate. There is also a CD player, cassette deck and a Crown RTA-2 Real Time Analyzer in the rack. The house microphone selection consists of six Shure SM 58s, eight Shure SM 57s, eight Sennheiser 421s, three AKG 451s, two Sennheiser 409s, one AKG D-12 and two Electro-Voice 757s.

A forty splitter snake runs to the monitor system (stage right). As with the house console and effects, the monitoring system is usually brought in by each act. However there are times throughout the year when the house monitoring system is used. The monitor console is a 24X8 Midas. Each of the eight separate mixes utilizes a DBX-160 compressor and a 1/3 octave graphic EQ. There are twelve SAE 2600 power amps bi-amplifying ten 2X15/horn floor monitors, and two 2X12/horn drum monitors.

(I would like to thank John Erikson, the Kingswood Theatre and Audio Analyst for letting me get a great first hand look at this system.)

David Ferri is the engineer/owner of Orchard Studios and Orchard Sound (PA rentals) in Norval, Ontario.

JAZZ FUSION



Dave Antonacci.

PHOTO: PATRICIA GREER

by Dave Antonacci

There's nothing like having a well-rehearsed, hot band in the studio ready to record a new jazz-fusion tune. There are so many different ways to record and help a band establish a distinct sound. I always take the attitude that anything goes.

Before we finished our first day of setup and drum checks for the self-titled *Purple Changes* album, the feeling in the room was already starting to glow. We knew we had a product that was hot. I had discussed with drummer Vito Rezza the possibility of going for brand new skins all the way around the kit. You drummers out there, always keep your drums in the finest shape possible. You'll get more work and always be a pleasure to record. Vito's kit sounded amazing, thanks to their immaculate condition and his amazing skills.

Before going into the studio, it's a good idea to get demos of the tunes, maybe three or four different takes. Choose one, then elaborate on it more than you normally would. I usually call two or three players in to blow on the tune so I can get a better picture of what should be the main instrument playing the head, and who should solo where. It could get a bit messy, because you end up with a lot of tracks, but it's worth the time to A/B them.

When preparing songs with a real guitar dominance, I usually let the player hear the tune, familiarize himself with the lines he might have to play and let him try a number of different sounds. In Rob Pileh's case we doubled a few of his lines with sax, which almost made the two sound like one. Rob has a massive cabinet rack/MIDI system (about the size of my fridge) with two custom-made speaker cabinets, all designed in L.A. Because most effects these days have stereo outputs, it's a great idea to try and have two speakers to receive them. If you can't afford two amps, borrow one from a friend when you're going in for that big session. We placed a mic in front of each cabinet and got a real fat guitar sound. This effect isn't good for all applications, but when used tastefully, it sounds great.

Most jazz-fusion is very expressive and should almost beg for live spontaneity. It's slicker than mainstream jazz, but to work it must have that free, impressionistic style. This is why, when recording, always try and get as much recorded off the floor as possible. Even if you're playing to a sequenced pattern, let the band try and lay down a live track. I even like it when the sax or lead instrument plays the song with the rhythm section and takes his solo, etc. The main thing is that the drums must be dead on, then everything else will fall into place. You'll find that fixing a bass note here or there or punching in a keyboard line will be a lot easier with a solid foundation of drums. Even if a band is super-rehearsed, there's always going to be some fixing up to do. In the studio, there's nothing more enjoyable for a sax player than to put on the headphones and blow to a real burning, well laid out bed track. If the mix is right in the cans, he'll give you the results.

There is no law in recording jazz-fusion that one must follow. It's difficult to come up with totally new ideas for production but you can experiment with combinations of all shapes and sounds. Having the bass double the lead melody on certain sections or adding five-string bass to existing four-string parts will give you interesting results. On one cut on the album, bassist Mike Farquharson played four- and five-string on the rhythm track, then overdubbed fretless on two sections of the melody where there was a crescendo. It was done quite tastefully, and added a real 3D sort of imaging on the cut. If you have the track space, double the fretless parts so you can really experiment with the planning of all four basses.

These are a few of my favourite things (sorry, I couldn't resist!) Always remember when you're recording that to try almost anything is good, and will usually end up sounding different enough to give your product a distinct sound. Who knows? Maybe one day someone will be trying to copy *your* secrets of recording jazz-fusion.



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OUT OF MUSIC MANUFACTURING: PART ONE

As with all things, the music manufacturing process has to start somewhere and, hopefully, end with a successful product. A logical and planned approach must be taken when trying to determine what, how many and why to manufacture. Of course, the amount of available capital, from whatever source, will ultimately dictate most of these questions. A proper understanding of the Canadian music industry and its rather complex methods of distribution is key in deciding exactly what form your finished product will take. Hence, our starting point.

The first rule in any good marketing plan development is to determine target markets and develop distribution systems to reach those target markets. The bottom line in any good marketing plan is to do this and still make a profit. Music products can be sold by one of two methods; the self-sell, or retail distribution. You can self-sell almost anything yourself, either off stage or in small quantities to private chains or independent retailers. In order to use the services of a retail distributor, your product mix will have to be such that the distributor can move product quickly and with little effort on his part. Your product should also have some previous exposure in its specific radio markets and have created some degree of interest. This is also encouraging for the distributor, because he will not have the added cost of introducing a cold product or artist to its market.

In order to get the type of exposure to radio in Canada required to generate interest among distributors, a basic understanding of how radio works is necessary. Demographically, there are about five hundred radio stations in Canada, made up of six formats. These are adult contemporary (AC), contemporary hit radio (CHR), album-oriented rock (AOR), contemporary album rock (CAR), country and college campuses.

The advent of compact disc technology in recent years has virtually eliminated the use of turntables in almost all of these stations. Also, contrary to popular belief, cassette tape, no matter what the quality, is even less likely to be heard than vinyl records. Compact discs offer the stations ease of handling and far superior search and edit capabilities. Given these facts, the unfortunate reality is that compact discs have a much, much greater chance of being heard in radio in Canada today. Another unfortunate reality is that CD manufacturing is still not quite within reach for most independent artists' budgets.

There are, however, cost-effective alternatives available to the indie artist, such as 5" CD singles and compilation CD packages. These formats are something relatively

new to the music industry in Canada and are being used extensively by almost every major record label in our country to promote the newest products. Because of the rapid changes in format acceptance at radio in the past twelve months, independent artist promoters have been quick to start offering



PHOTO: PATRICIA GREIER

Brian Daley is Marketing and Sales Account Executive for Canadian independent artists at Cinram Ltd. Cinram Ltd. manufactures compact discs, cassette tapes and vinyl LPs and singles for most of Canada's major and independent record labels. Brian is closely associated with radio promoters and independent record labels.

their clients these same CD compilation packages. Your single, along with usually up to twelve others, is compiled onto one disc and jointly promoted to specific radio formats. Costs and features of this service may vary between promoters, but can be obtained for as little as \$1,000 per single — a very economical rate considering today's high cost of manufacturing, mailing and tracking 7" vinyl singles. 5" CD singles are also an effective method of getting your product to radio and increasing your chances of being heard. The 5" CD single can still be a relatively expensive proposition. Regardless of whether your program is ten minutes or seventy minutes, generally set-up costs and hard manufacturing costs are the same.

It is important to always bear in mind that whatever you send to radio, it is strictly a *promotional tool*. Therefore, the portion of your budget allocated to this should reflect accordingly. Don't expect to profit from this first step instantly. It is an investment that will hopefully reap rewards in the future.

The first step in our distribution research has just shown us that the compact disc format is the preferred source for Canadian radio promotion. Now that your single has had some exposure in its specific markets, it's time to start considering the product mix that will satisfy distribution demands for the new single and follow-up album.

Of the product formats available to you, the most popular among major distributors for selling a single is the cassette single. This

format typically contains two cuts with A and B sides, as found on 7" vinyl records. Unlike the conventional package, the cassette single is supplied in a 15 pt. board sleeve or O-card. The product is very economical to manufacture because of its short program length and lack of plastic library box. From a consumer point of view, it's easy to purchase and use and, more importantly, has a higher perceived value than the 7" vinyl record. Album format choices range from 12" vinyl LPs to cassette tape to compact discs. Of the three choices, greatest emphasis should be placed on the cassette tape. Once again, tape will prove to be the most cost-effective product to manufacture and will net larger profit margins than its counterparts.

Since most indie budgets will only allow some and not all of these format choices, I suggest that unless you have unlimited funds or a distributor who is willing to pay for all of this product, you should take a cautious, step-by-step approach to manufacturing. For example, if after your initial investment of \$1,000 for participation in a CD compilation, you want to capitalize on the new-found interest in your single, you should probably do the following: Purchase 1,000 cassette singles at approximately \$1.20 per unit. Your investment now totals \$2,200. You now sell these 1,000 singles off stage to friends and friends of friends for \$4.00 each, showing a gross profit of \$1,800. You now have sufficient funds to purchase outright, 1,000 album length cassettes for \$1.60 per unit, which can be sold by the same methods for \$8.00 each or a gross profit of \$6,400 plus the previous \$200 or \$6,600 gross profit. I think you get the picture. This cautious approach is preferred for the self-sell method of distribution. It takes a lot more work and discipline on your part, but can allow you to manufacture without losing money.

When dealing with a retail distributor as your method of selling product, most decisions on product mix and profit level are pre-determined in your contract. The flexibility of the self-sell approach is lost to a certain extent, but the risk of not selling enough product to make profits or break-even is less.

Finally, a word of advice to those of you presently investigating manufacturing and distribution using either method. Think with your head and not your heart: that ultimate compact disc album may not be for you now. Your time will come.

Part two of this series will deal specifically with the manufacturing process of each format — specifically, the items you are required to supply to the manufacturer and cost breakdowns.

Yamaha Eb/E Trumpet

The YTR 9635 heavywall custom trumpet offers a rare Eb/E configuration, as well as larger, interchangeable, heavywall bells and high nickel content monel pistons.

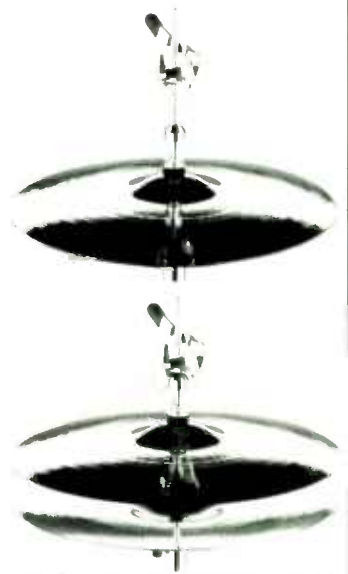
For more information, contact: Yamaha Canada Music Ltd., 135 Milner Ave., Scarborough, ON M1S 3R1 (416) 298-1311, FAX (416) 292-0732.



Quick-Release Hi-Hat Clutch

With the growing popularity of double-bass drums and the use of alternate hi-hats, Ludwig has introduced a new quick-release hi-hat clutch. This device allows the double-bass drummer to continue with the closed hi-hat sound while both feet are on the bass drum pedals. By striking the quick release mechanism with your drumstick or hand, the top hi-hat clutch disengages from the pull rod to rest securely against the bottom hi-hat cymbal, for that closed hi-hat sound. When the drummer requires an open hi-hat sound again, a simple depression on the hi-hat foot pedal will cause the pull-rod to re-engage the top hi-hat cymbal to its normal open position. This new device can expand your musical possibilities, incorporating the Hi-Hat into a more functional multi-purpose instrument.

For more information, Contact: H&A Selmer Ltd., 95 Norfinch Dr.,



Downsview, ON M3N 1W8 (416) 667-9622, FAX (416) 667-0075.

Surelock Guitar Straps

Standtastic, manufacturers of keyboard stands, have released their new "Surelock" straps, featuring a strap lock system built into the strap. Because the locking system is actually part of the guitar strap, the guitar player does not have

a separate system for each of his guitars. The "Surelock" strap requires no modifications to the guitar.

For More information, Contact: Standtastic, 1325 Meridian St., Anderson, IN 46016 (317) 642-5205.

Custom Guitar Covers

Featuring a contoured fit and a built-in pocket for padding and to store a polishing cloth, the Ashton guitar cover is available in a variety of colours and animal prints. Made from a washable stretch fabric, each cover comes in its own matching bag.

For more information, contact: J.A. Davidson, 682 Adelaide St. W., Toronto, ON M6J 2T2 (416) 594-1022.



Boss Super Chorus

The CH-1 Super Chorus, a compact effect pedal, produces a wide assortment of chorus effects and stereo chorusing, and utilizes an analog circuit with a 95dB signal-to-noise ratio and electronic FET switching. Modulation Depth and Modulation Rate controls, an Effect Level control and EQ control are featured, as well as stereo outputs.

For more information, contact: Roland Canada, 13880 Mayfield Pl., Richmond, BC V6V 2E4 (604) 270-6626, FAX (604) 270-7150.



Ensoniq Personal Music Studio

The Ensoniq SQ-1 and rackmount SQ-R offer 24-bit effects and a 16-track sequencer with mixdown capabilities. Both the SQ-1 and SQ-R have 180 internal sounds (340 w/optional card), 121 sampled acoustic and synthetic waves are used to create a broad range of instruments. The SQ-1/SQ-R offers reverb, chorusing, flanging, delay, distortion and roto-speaker



programs. Sound and sequencer data can be stored on credit card-

style memory cards, and the SQ-1's sequencer memory can be expanded

from 9,000 to 58,000 note capacity with the optional SQX-70-S kit.

The rackmount SQ-R has all the features of the SQ-1 minus the sequencer, in a single rackspace configuration.

For more information, contact: Kaysound Imports, 2165 46th Ave., Lachine, PQ H8T 2P1 (514) 633-8877, FAX (514) 633-8872.

D'Addario Introduces Guitar Polish

The new D'Addario Guitar Polish is a non-abrasive formula designed to assure a brilliant sheen on the guitar without risk of damaging the finish. D'Addario Guitar Polish is also environmentally safe, coming in a non-aerosol spray. The pump bottle is designed to fit inside the guitar case.

For more information, contact: J. D'Addario & Co. (Canada) Ltd., 50 West Wilmot, #13 Richmond Hill,



ON L4B 1M5 (416) 889-0116, FAX (416) 889-8998.

Opcode Universal Librarian Music

Galaxy, a universal librarian software package for the Macintosh computer, is designed to help musicians organize, store and retrieve large numbers of sounds and setups for synthesizers and other MIDI devices. Opcode offers twenty-three Patch Librarians, and Galaxy offers all twenty-three Patch Librarians in one program. It supports all the features of Patch Librarian and is compatible with all the MIDI devices Patch Librarians support — now over sixty-five.

Galaxy allow users to program their own "librarian modules" to

work with almost any MIDI device capable of system exclusive communication. To make this programming easier for general users, Opcode created PatchTalk™, a simple HyperTalk-like language. Galaxy can also export patch names to Opcode's sequencer, Vision, automatically ensuring that subsequent changes to names always get exported too.

For more information, contact: Opcode Systems Inc., 3641 Haven, Suite A, Menlo Park, CA 94025-1010 (415) 321-8977.

MIDI "Beacon"

A new test device from Musonix provides helpful information about the operation of any system using MIDI interconnections.

Dubbed the MIDI Beacon™, the device measures just 3-1/2" (90mm) long, and is equipped with a standard MIDI In jack and a green LED indicator.

In use, the Beacon is plugged onto the end of any MIDI cable. The

presence of a MIDI signal on the cable causes the LED to flash brightly. Molded of ABS in a highly visible Safety Yellow colour, the device requires no batteries and carries a two-year warranty.

For more information, contact: Musonix Ltd., 2537 North Ontario St., Burbank, CA 91504 (818) 845-9622, FAX (818) 841-5927.



Telex Wireless Guitar System

The WT-25G Transmitter features a Transmit Audio Gain control, which allow compensation for the wide variety of electric guitars on the market. It can be firmly attached to the guitar strap or the performer's belt by a heavy-duty stainless steel clip. The system operates on high-band frequencies between 150 and 186 MHz, eliminating interference from low-band channels.

The FMR-25G Wireless Receiver

features all-metal construction and a three-year limited warranty. Narrow channel selectivity permits the simultaneous operation of several systems in a single location without interference. A peak-reading LED on the receiver displays audio level on an easy-to-read four-point scale.

For more information, contact: White Radio, 940 Gateway Dr., Burlington, ON L7L 5K7 (416) 632-6894, FAX (416) 632-6981.



ART MIDI Control

The X-11 MIDI Master Control offers instant foot pedal access via MIDI of up to 128 patches for hands-free control of any MIDI device. Each x-11 patch can be programmed to send specified changes on any of the sixteen MIDI channels to change effect patches, synthesizer programs, controller data — virtually any command that can be sent

by MIDI.

The display gives you a readout of the patch number, and LEDs monitor which patch is active within the twenty-five available banks.

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



Paiste Sound Formula Cymbals

Made of an alloy called Sound Formula that was used in the signature series, Paiste's new Sound Formula cymbals are available in eighteen different models.

For more information, contact: Artec Canada, Inc., 149 St. Paul St. W., #300, Montreal, PQ H2Y 1Z5 (514) 842-1649, FAX (514) 842-7325.

Maestro Pedal Assist

The Maestro patented Piano Pedal Assist is designed for piano students 3 to 11 years old. It is an adjustable height platform with a foot pedal. The foot pedal transfers foot pres-

sure as the platform is lowered and as the student gets taller. When the student has outgrown Maestro, foot pressure on Maestro equals that of operating the piano pedal directly.



sure to the piano pedal, enabling even the youngest piano student to make use of a piano's capabilities. Maestro "grows" with the student, actually requiring greater foot pres-

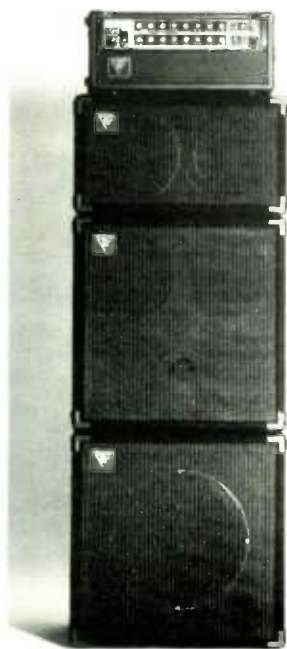
For more information, contact: Trendex Corp., PO Box 812, 576 N. Main St., Antioch, IL 60002 (708) 395-2074.

New from Pearce

Pearce Amplifier Systems has introduced four new amps and modular bass cabinets, including the **B2p** powered bass the **A3** bass power amp, amp guitar the **G2x** guitar preamp, the **A2** power amp and a line of **bass cabinets** with 1x15", 2x10" or 4x10" speaker configurations.

The B2p is an 300/150 watt bi-amp, bridgeable for 600 watts mono, as is the A3. The A3 power amp is 100 w/ channel stereo, 200 watts mono bridge. The G2x guitar preamp has stereo returns for all three effects loops.

For more information, contact: Pearce Electronics Inc., 255 Great Arrow Ave., #5, Buffalo, NY 14207 (716) 873-0226, FAX (716) 873-2710.



Yamaha Vector Synthesizer

The Yamaha SY22 Vector Synthesizer features two-axis vector control of up to four voices at once in real time. The blend of Advanced Waveform Memory (AWM) and FM waveforms means that the SY22 offers a total of 374 different sounds from which to build 64 user-programmable voices. Using the vector control and recorder, two or four of the waveforms can be blended and de-tuned manually or automatically. In the manual mode,

dynamic level and detune vectors can be recorded in real time.

The SY22 also incorporates 64 factory-set voices in ROM, including a complete drum set, sixteen internal digital effects include five reverb programs, five delays of various lengths, and distortion.

For more information, contact: Yamaha Canada Music Ltd., 135 Milner Ave., Scarborough, ON M1S 3R1 (416) 298-1311, FAX (416) 292-0732.



Latin Percussion Ridge Rider

The Ridge Rider combines a new striking edge and mounting mechanism. The Ridge Rider striking edge is a moulded plastic piece that is firmly riveted to and conforms to the shape of the bell. The mounting mechanism is a drop target floating capture device, which enables the cowbell to be anchored to a 3/8" shaft with only hand tightening.



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

G.W. Lyon Model LE-2 by Washburn

One of the new G.W. Lyon series by Washburn, the LE-2 is equipped with one humbucker and two single-coil pickups and a five-way selector switch, and boasts a hardwood body, maple neck and a rosewood fingerboard. Other standard features include a fulcrum vibrato and jumbo nickel silver frets.



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

ADA Software Update

ADA's level 2.0 software is now available for the MP-1 MIDI Tube Preamp. Level 2.0 software supports MIDI System Exclusive, allowing MP-1 users to up/down load programs to a computer. Level 2.0 software contains many new presets, and also includes a "dictionary" feature that makes the MP-1 more user-friendly.

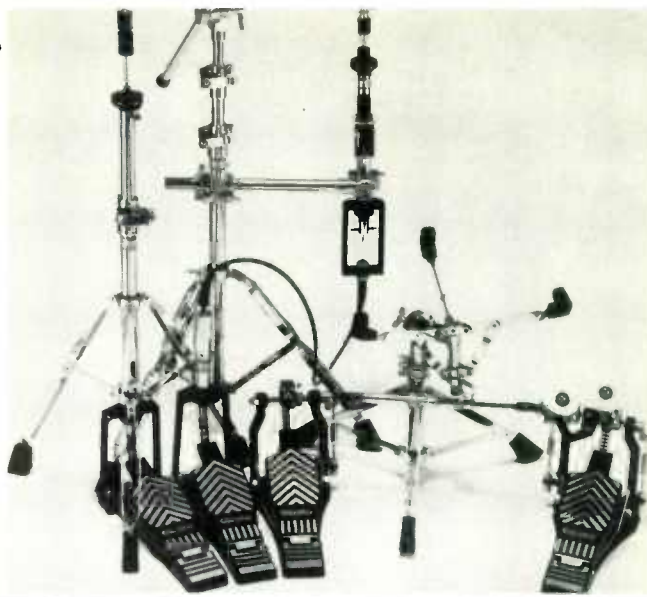
Registered ADA MP-1 owners may receive the update kit for free, or may elect to purchase the one-time-only "service special", which includes software installation as well as complete calibration and circuit updates by ADA's technicians.

For more information, contact: Soundcraft IMG Inc., 0281 Clement, Lasalle, PQ H8R 4B4 (514) 595-3966. FAX (514) 595-3970.

Gibraltar Pedal

The 9000 series pedal line-up is a comprehensive variety of bass and hi-hat pedals, including (see photo) the 9211 single pedal with 911 RP rock plate; 9211 DB double pedal; 9207c adjustable cable hi-hat with drop clutch, 9207x remote hi-hat and SC-HHSC stabilizing clamp.

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



The Trace Acoustic Solution

The first amplifier designed exclusively for acoustic guitars, the Trace Elliot Trace Acoustic TA 100 R and TA 200 S (stereo) amplifiers feature 100 and 2x100 watts, and 4x5" and 8x5" speakers respectively.

Additional features include Dynamic Correction™, a Notch Filter to tune out feedback, an Alesis digital reverb with sixteen selectable programs, one effects loop and a detachable leather carrying strap.

For more information, contact: Gould, 6445 Cote de Liesse, Montreal, PQ H4T 1E5 (514) 342-4441. FAX (514) 342-5579.

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Innovative Snare Replacement

Impac is a new snare replacement mountable on all conventional fourteen-inch snare drums using the drum's existing hardware. The compact assembly allows each helical wire to be self-supporting and pre-adjusted under equal and optimal tension. The design



eliminates choking, buzzing and snare slap, increasing the drum's power and sensitivity to all areas of the drum head.

For more information, contact: Scorpion Products, 195 Clearview Ave., #716, Ottawa, ON K1Z 6S1 (613) 728-0880.

TASCAM Portastudio

An eight-track cassette recording system, TASCAM's new 488 Portastudio features twelve inputs (eight mono and two stereo), 3 3/4 ips tape speed, DBX noise reduction, 3 locate points and a comprehensive LCD display.

comprehensive LCD display.

For more information, contact: TEAC Canada Ltd., 340 Brunel Rd., Mississauga, ON L4Z 2C2 (416) 890-8008.



Telecaster Plus Series

Fender has introduced the Telecaster Plus series — upgraded versions of the Telecaster concept. Models include both the **Telecaster Deluxe Plus** and the **Telecaster Plus**, featuring "Fender Plus Series" electronics (a Blue Fender-Lace Sensor in the neck position for a '50s humbucker tone, and two Red Fender-Lace Sensors together in the

bridge position with a 3-position mini toggle switch for "either/or" operation).

The Deluxe version features the "Strat Plus Series" tremolo system (chrome Fender/Schaller locking tuning keys, a Wilkinson needle-bearing roller nut, and the Deluxe tremolo bridge with extra-rounded stainless steel saddles to deter string

breakage).

Controls consist of a 3-position pickup selector switch (which, combined with the 3-position mini toggle, produces seven different humbucking and single coil configurations), a master volume, and a master TBX control.

The Telecaster Plus Series models are available in Natural Ash,

Antique Burst, Ebony Frost, Crimson Frost and Blue Frost. They come with a moulded case.

For more information, contact: Fender Canada, P.O. Box 279, Port Coquitlam, BC V3C 3V7 (604) 464-1341, FAX (604) 464-9275.

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by David Henman

As yet undiscovered,
yet unsigned,
these stars of tomorrow offer a
glimpse of the future of Canadian
music.

If you are unsigned and would like to be part of **SHOWCASE**, send us a complete bio, glossy black and white photo (please! no half-tones, photostats or other "printed" materials) and a cassette of your music. Also include an address and phone number where you can be reached. All submissions to **SHOWCASE** will automatically be sent to *Rock Rookies*, a syndicated radio show which also features unsigned artists.

Send your complete package to: **SHOWCASE**, Canadian Musician, 3284 Yonge St., Toronto, ON M4N 3M7.

THE STOATERS

To these ears, this kind of music, especially when performed with such obvious joy, is completely irresistible. That these players love what they do comes across in spirited playing, simple and uncluttered arrangements, and an overall warmth that makes you want to spread the word. I've rarely had so much fun listening to a submission to

SHOWCASE. But enough gushing.

The group consists of Dennis Crews on mandolin, tin whistle and bodhran, Robert Bapchie on bass, Dale O'Sullivan on drums, Doug Schmidt on keyboards and accordion and Robert Ford on guitar, who I'd like to thank for reminding me how much fun a guitar solo can be.

There are four songs and one instrumental piece on this EP, recorded in May of this year at Turtle Mobile Recordings in Vancouver. The music here rocks hard, especially the final track, which was recorded live. Stuff like this puts a smile on your face. That's rare.



● **The Stoaters** ●

Style: Celtic Rock.
Contact: O'Day Productions
177 West 7th Ave., 4th Fl.,
Vancouver, BC V5Y 1K5
(604) 873-9686.

JONATHAN WRIGHT

Another serious singer/songwriter with a sermon to sing: So what sets him apart from others of that ilk and gets him into **SHOWCASE**? Songs, of course, in case you didn't know. Titles like "Shallow World" and "Hope and Desperation" would normally make me cringe; and these are not three-minute pieces of condensed hooks and choruses, either. But this guy can craft a melody and a chorus, and create moods that make those tell-tale hairs on the back of your neck come to attention. He's a good singer too, who respects the song enough to not over-sing it.

There's no information here as to who played on this recording, or where it was recorded. It is certainly well recorded — no excess here. The playing is supportive and impeccably understated.

Wright is young — twenty-six, actually — and I would hazard a guess that he has quite a promising future.

● **Jonathan Wright** ●

Style: Country/folk rock.
Contact: 4209 Victoria Ave.,
Vineland Station, ON L0R 2E0
(416) 562-5148.



TERRY ODETTE

Strong lyrics. That's the first thing I noticed about this recording. The very first line of the first song, for example:

*Easy life, bar room evening
hidden knife*

Hello? Got my attention. A poet, obviously, with a need to communicate through song. And although Odette occasionally falls into that trap of sounding like the words were unsuccessfully grafted onto the music, he generally gets results that are more akin to



a happy marriage. I found that the eight songs on this tape became infinitely more accessible with each listen — a very good sign.

Produced by Odette and Richard J. Hutt and mixed with Fraser Hill (Hutt and Hill have produced The Northern Pikes and Tom Cochrane) earlier this year, this is an excellent, very natural sounding recording — clean, ambient and uncluttered. I can't believe I've never heard of this guy.

● **Terry Odette** ●

Style: Electric rock.
Contact: Toad Productions
14 Mt. Hope St.,
Kitchener, ON N2G 2J2
(519) 742-6914.



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The Hooters are one of the most musically diverse groups performing today. The band’s unique sound is produced utilizing a variety of acoustic instruments ranging from the mandolin, recorder, accordion, dulcimer and melodica to the more conventional “tools of the trade,” guitars, drums, keyboards and vocals. With such an incredible assortment of miking possibilities, The Hooters needed several specific functional characteristics in a microphone to fully enhance the group’s musical versatility.

Although no microphone is perfect for all applications, The Hooters found exactly what they needed with N/DYM® Series II. The EV N/DYM® Series II product line consists of five vocal microphones and two instrument mics, ranging from the world’s ultimate concert vocal microphone, the N/D857, to the value performance leader, the N/D257A. Each N/DYM® mic features a particular performance criteria and function. From vocals to drums, acoustic and amplified instruments, no other manufacturer offers a wider selection of high-performance microphones.

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For additional information, see your local Electro-Voice dealer or call Mike Torlone, Electro-Voice market development manager, at 616/695-6831.



Electro-Voice, Inc., 600 Cecil St., Buchanan, MI 49107, 616/695-6831

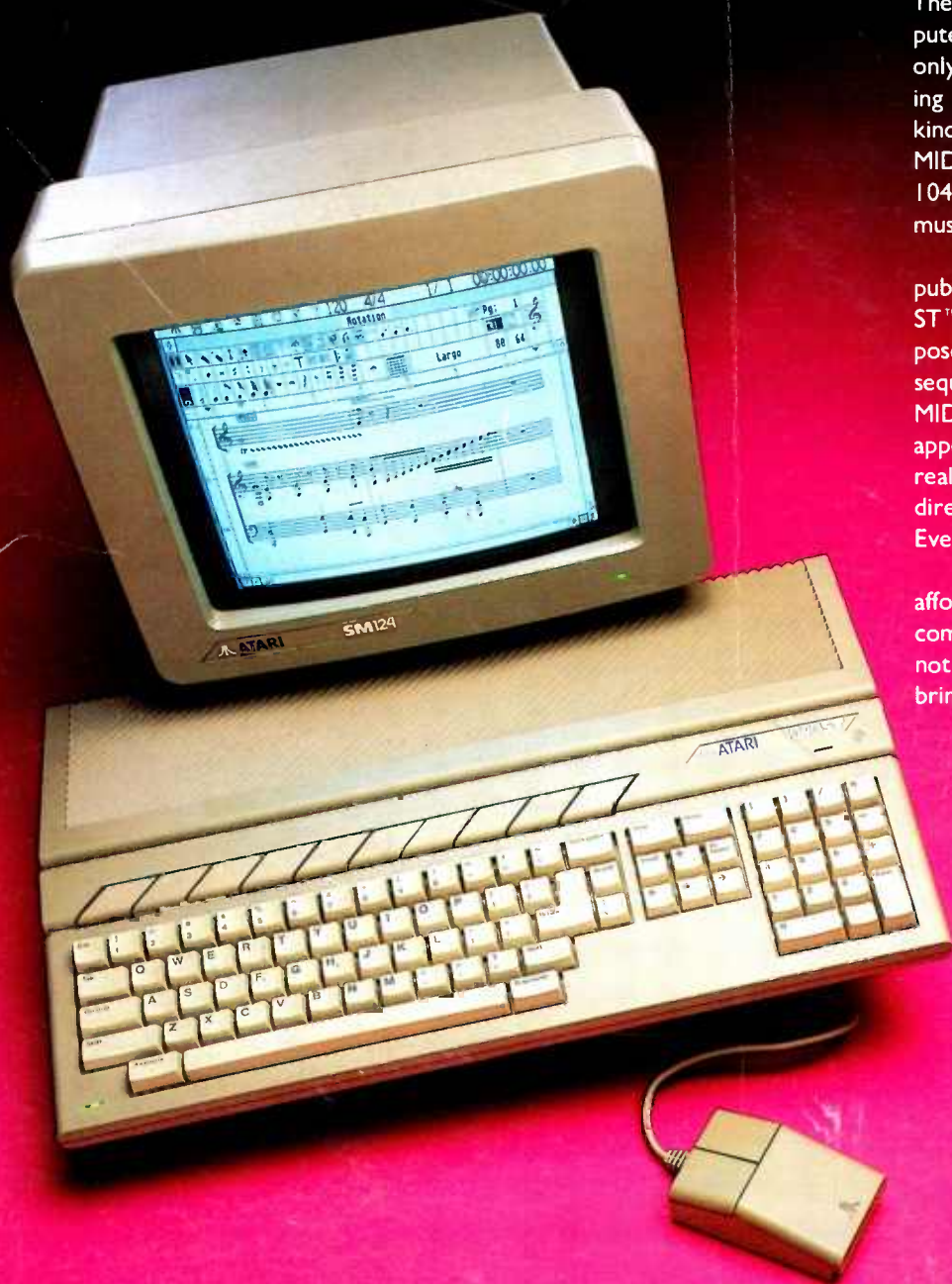
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