

# CANADIAN MUSICIAN

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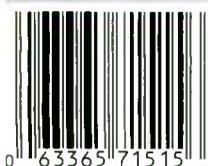
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VOLUME X, NUMBER 5



Jeff Healey (left) and Ronnie Hawkins

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# Canada Has A Mental Problem

Vinny Cinquemani thinks the Canadian music industry has a major collective mental problem: Americaphobia — the fear of all things of the U.S.A. Vinny thinks the situation is so acute that he has embarked on a one man crusade to alter the mind set of the Canadian industry.

The irony here is that although Vinny runs Canada's largest booking agency, he is a transplanted New Yorker who came to Canada years ago seeking much greener pastures.

Vinny says Canadians are shooting themselves in the foot with their griping, backstabbing, and unusual habit of eating their young.

What has Vinny riled lately is how eager Canadians were to bury both Honeymoon Suite and Glass Tiger when their most recent albums failed to bolt to the top of the *Billboard* charts — after only one single was released.

"The situation is ridiculous," says Vinny. "These bands are in it for the long haul and have record companies and management committed for the long haul. To say they've stiffed after only one single is absurd. They're missing the point completely." More recently, Canadian masochists have buried Loverboy after going "only Top 50" in the U.S. this in the shadow of several band members deciding to stretch out and pursue solo projects. And the pundits have ruled Rock and Hyde are finished now that they are pursuing solo endeavors.

I put it to Vinny, "Other than the pettiness and stupidity of this doom-mongering, what does it matter?"

Well Vinny thinks it matters a lot. He feels if the real story doesn't come out, this negative Canadian posturing will become self-fulfilling. "If we truly believe success as a musician is only measured by an American top ten single out of the box, every time," says Vinny,

"We're all doomed to fail here at every level."

To make his case, Vinny compares recent Canadian tours by American Richard Marx backed up by Henry Lee Summer, and Honeymoon Suite backed by Haywire. "Comparing each Canadian date of both these tours, the Canadian bill by far drew bigger crowds than this so-called superstar American bill. Or Platinum Blonde's latest album only goes single platinum this time. Another failure? I know dozens of bands that could live with that kind of heartache."

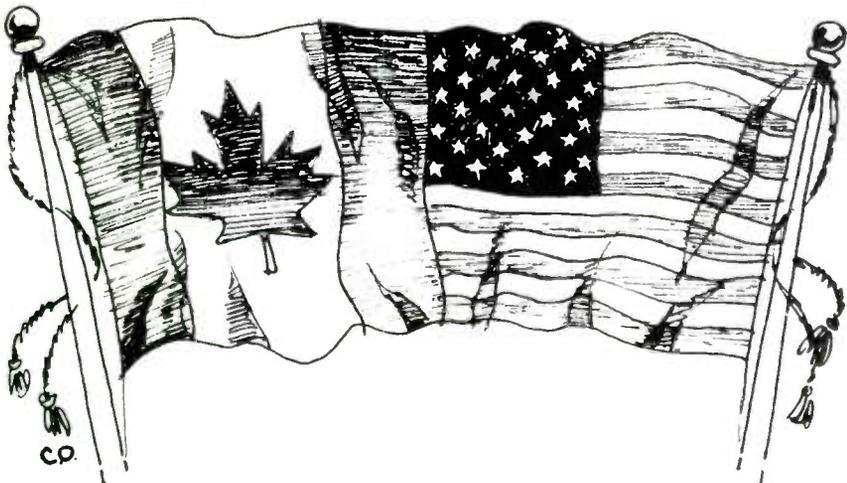
Vinny also points to David Wilcox who has a tremendous career right here in Canada. "David has steadily built up a major following in Canada to a point where he is a wealthy man. He is an enormous draw everywhere he plays, all his albums have gone gold and he's self-managed. The American market has been irrelevant to David."

Where does this Canadian inferiority complex come from. Part of it I think has to do with living in the shadow of Americans at every level: business, sports, politics, television, literature — you name it. For the most part we're not a self-confident nation.

Unlike the Americans, we don't have an indigenous music that has evolved over many decades and become part of our musical culture. Further, Canadians take little pride in Canadian artists that live down their street or across town having some success. Canadian artists are never as exciting as someone with a weird accent that has travelled 2,000 miles to play for them.

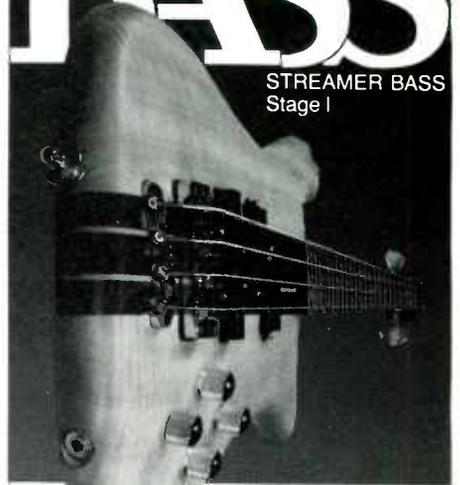
On one point — and one point alone — Canadians should take their lead from the Americans. Americans couldn't care less where their favourite artists come from. All they care about is the music.

Ted Burley  
Editor



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## FEEDBACK

### Whine. Whine. Whine.

In response to the article about the alleged inadequacy of Q107's Homegrown contest's judging procedure, what I found particularly irksome was your overall negative tone. Other than a gratuitous line about the 'laudability' of our effort (gee thanks Ted!), you could only whine about one particular aspect of the contest — an aspect you clearly know little about.

I think that it is unrealistic to expect members of the music and media community to devote the equivalent of 10 working days (which is approximately the amount of time we at Q spent) listening to all 1300 tapes. If you have 10 days to spend next year, by all means you are welcome to sit in on the listening sessions.

As for the whittling from 1300 to 25 tapes being the "most critical part of the process" we'd like to think *our* ears, and specifically those of our Music Department, are capable of separating the wheat from the chaff — though you might give us a quarrel on that point.

Just for the record, Homegrown was a project conceived 10 years ago by Q107 for the purpose of developing and aiding the careers of local musicians, most of whom would otherwise never get a chance to bend the ear of the industry. I think it would be modest not to say that the original vision and goals of Homegrown have been realized, and that it is widely perceived to be a successful and valuable part of the local and, for that matter, Canadian music scene (consider some of the previous Homegrown winners such as Hon-ymoon Suite, The Partland Brothers, The Jitters, etc.). Certainly we appreciate the mention in your magazine but something positive would have been nice. Hell the sandwiches and beer were free — at least you could have given us credit for that.

Looking forward to your valuable input for next year.

Elsie Xynos  
Director of Promotions  
Q107

P.S.. Be sure to bring a sleeping bag and tooth brush for the listening sessions next year!

### In Defence of Recording Schools

I read with great interest the opinion of Evan Thompson of Toronto, Ontario, expressed in a letter to the editor (Feedback August 1988). The letter was headlined, "Recording schools are a bad investment."

This opinion was expressed because Mr.

Thompson felt inadequacies existed in private schools of this nature. In summary they were:

1. Inadequate student representation.
2. Lack of longevity as a school and thus no specific "niche" or parameters that the schools represent where training to.
3. High tuition costs, no provincial government subsidization.
4. Students are forced to jump through a number of hoops established individually by institutions, to receive their "just reward".

The formal channels Mr. Thompson speaks of as missing in "these schools," are for the most part better established in private trade schools than in publicly funded Ministry of Education schools. Private schools have a whole division of government specifically in place to monitor the credibility, financial stability and performance of the schools registered with this branch. In B.C. this is the "trade school", Apprenticeship and Training Development — Ministry of Advanced Education. In other provinces it may be called something slightly different.

Larger Universities may have "student associations", which many smaller schools do not have. In a school which has 25,000 students not only do the numbers demand such an organization but you are more apt to find students with time to spend on pursuing objectives and goals set out by the student association.

In the real world and particularly the freelance industries such as music, audio, video and entertainment, most successful participants are leaders who do not criticize the lack of a particular organization, then await a miracle to produce it. Rather they would see it as an opportunity to start one themselves. This is the difference between leaders and followers, successes and failures; this is making your own hoops.

Further to Mr. Thompson's comments about the short period of time (many less than ten years) that these schools have been around, one has to consider the newness of this industry. In law and medicine (and many other professions) the practice has been around for hundreds of years and thus schools have developed, adapted and grown over this period of time. Most of the technology involved in recording and certainly the development of it as an industry has occurred over the last 30 years with special emphasis on the last 15 or so. One can expect "niche" carving to be difficult when the technology and the changing face of the industry, demand new niches every other year. Teaching attitudes, business communications and adaptability are perhaps the best "hoops" a school of this nature could force students to jump through. The biggest fallacy of all is the "just reward" Mr. Thompson speaks of receiving at the end of it all. If Mr. Thompson

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## FEEDBACK

wants rewards then perhaps he should join the military. They are the ultimate in followers and achieve their greatest sense of satisfaction in receiving "awards" of fancy coloured ribbon and medallions. In this "industry" the reward is working at your craft with others pursuing the same direction. It is the "joy of doing", there is no material reward for many who are doing it. Just the knowledge that the only thing that shatters dreams is compromise.

I find a real contrast of opinion when Mr. Thompson calls for important institutional machinery like student representation, then goes on to say that these institutions are all wet because they have patterned a series of exercises (hoops he calls them) to provide experience in a protected environment (i.e.: a school). These same "hoops" that he wishes to avoid are more present in many government run/subsidized schools who have the money but strangle themselves in bureaucracy to get at it. In 1988 private schools are better, they can react more quickly, work with smaller group of students, are not required to accept less qualified tax payers as students, have a financial incentive to be a lot better, and in this effort quite often work harder on placement and industry recognition of their graduates. This is certainly not true of all private schools and as always it is "buyer" beware. If you are looking for ivy on the walls, 100 years of graduation classes, multi-million dollar student union buildings and a football team, then study philosophy at a university. You will be able to shine or stink unnoticed and your "just reward" will be smaller student loan payments and an opportunity to work at one of the many jobs available to philosophers.

Niel Hartvig-Nielsen  
President

Institute of Communication Arts  
Richmond, B.C.

## Who Me, Smug?

My letter to you is in response to the photo of Robbie Robertson, featured on page 41 of the April issue of *Canadian Musician*.

Like many, I read my share of music mags. Not the least of which being C.M.. Good work, keep it up! Unlike many, I find very little reason to write one of those scathing "Cancel my subscription" letters. I feel more inclined to address those artists who are featured in these fine magazines. The ones competing for the "Smuggest Look of the Year Award".

Thankfully, their lyrics and interviews are often more inspiring than their attempts at making Pat Boone or Mr. Rogers look like Clint Eastwood. But wait a minute, what's wrong with those legendary smiling faces an-

way? At least they look like they enjoy what they do, and what could be more inspiring?  
Michael Bennett  
Toronto, ON

## Where's Lee's Nose

Nice pic of Lee Aaron, what did you do with her nose? (page 48, August 1988).

Bob Pawlin  
Toronto, ON



Lee Aaron

## Another Stinker

Your magazine isn't as great as you think. I think it stinks and is full of shit. Why don't you talk about the real musicians, the American musicians?

Sandra J. Louis  
Gloucester, ON

## Don't Blame The Industry

I would like to comment to the musician, Wayne Deadder, whose letter you published in Feedback in your February issue.

I can appreciate you're blaming the music "industry" itself for your disgust since you slogged it out playing gigs and perfecting your skill to no avail, but I take exception to your comment which essentially states that a band or performer shouldn't include a visual element in their entertainment. I happen to feel that both Gowan and Platinum Blonde have interesting, original music to offer those who enjoy their different styles, as I do.

I also do not remember the Beatles, the Stones or even Elvis exactly turning their backs on the little ploy of being known for setting trends in hair or dress fashion.

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# Duke Street Soundtracks Launched

by Terry Burman



NEO A4

It's not uncommon to find songs by the big-name artists on movie and TV soundtracks these days. Producers want established acts to help sell their films, which is understandable. But what about the artists who aren't yet household names? For one label's acts, there is a way.

This spring, Duke Street Records launched Duke Street Soundtracks to promote its artists' music to film producers. Pat Hope, who heads up the soundtracks division, said the label had been approached by film

production companies about acquiring songs for their films, so Duke Street put together two sampler tapes to begin testing the market.

The first volume, a vocal sampler featuring NEO A4, Eye Eye, FM, Mark Korven and Aaron Davis, was sent out in May. An instrumental collection of works by Manteca, Moe Koffman, Aaron Davis, Rob Piltch, Hugh Marsh and Rob McConnell, followed in June. The results?

The samplers were very well received. Hope said the com-

ments about the vocal tape ranged from "good tunes" to "I play this in my car every day." Still, the instrumental tunes went over the best. "Vocal songs tend to date a film, especially if there's a hit song from a certain year," she added. "The producers want something a little less recognizable."

Yet this didn't stop FM from having five (count 'em — five!) songs placed on the soundtrack of Paramount's slasher flick *Friday the 13th Part VII: The New Blood*. FM material will also be



Moe Koffman

featured in the Friday the 13th TV series, Hope said. Hugh Marsh wrote "Sempre Nel Mio Cuore," the theme song for an Olympic presentation documentary. Mark Korven scored *I've Heard the Mermaids Singing*; the soundtrack included "The Open Window" from his *Ordinary Man* album. And Eye Eye's "Out on the Limb" was featured in the movie *Higher Education*.

So, move over David Bowie, Lionel Richie and the rest of you. Here come some artists to give you a run for your money.

## Rock & Hyde Split For Now

Capitol recording artists Rock and Hyde will take time away from their nine year career together in order to pursue other solo endeavours. "This is, however, not an end to Rock and Hyde," says Bob Rock.

Both Bob Rock and Paul Hyde took part in the production of all their recording efforts, and guitarist Bob Rock soon discovered it was a task he enjoyed and wished to continue. He stepped outside the Rock and Hyde canopy and took on his first major project with producer Bruce Fairbairn in 1986 as an engineer for the multi-million seller *Slippery When Wet* by BON JOVI. Since that time, Bob has gone on to produce projects for Kingdom Come, as well as his current



Paul Hyde and Bob Rock

work on the new Bon Jovi album and a 1988 schedule that includes production with The Cult and Blue Murder.

Writer/vocalist Paul Hyde has been involved in production with other acts as well, most recently

co-producing Penta Records debut artist RAYMONI MAY. Paul has been writing and recording demo material for the past two months and a solo album is anticipated sometime in early 1989 on Capitol.

## For Blue Rodeo It's A Boy

During the first of two performances (July 15th) at the Ontario Place Forum, Greg Keelor made a half-joking comment to the crowd. "Don't be surprised if Cleave Anderson (the drummer) gets up and runs out in the middle of a song. His wife is expecting a baby at any moment and he almost didn't make it here today." The crowd laughed and both shows went off without a hitch.

The following day Cleave did come very close to missing the band's appearance in Bala when his wife, Ingrid Schumacher of CHUM-FM, delivered their son, Luke at 8:30 pm. Although there was some concern about cancelling the show, ever-dedicated Cleave left the hospital after a safe delivery and arrived in Bala just in time to walk on the stage.

# Contest Features \$100,000+ in Prizes Make Music Launched In October

Everyone should play a musical instrument, and you are never too old or too young to start. This is the forceful message of a promotion being launched this October called Make Music. To drive home this message (and give dozens of people a head start) organizers are giving away more than \$100,000 in musical instrument prizes.

"The goal of the program," stresses Ted Burley (editor of *Canadian Musician* and an organizer for Make Music) is to encourage people to take that first step towards beginning to play a musical instrument."

Burley points out that many polls taken over the years confirm that the great majority of people that don't play would like to know how. (The polls also indicate that once a person hits their twenties they assume it's too late to get started). "Nothing could be further from the truth," says Burley.

"All you need to do is to go to a music store in your area or find a music teacher. These people will be happy to introduce you to the world of making music. If you already play a little, they can show you how to sharpen your skills."

Organizers have also announced that October has been endorsed by Prime Minister Brian Mulroney as Make Music Month. In his letter of support Mulroney stressed that he supported the goals of Make Music and encouraged all Canadians to get involved.

The official spokespeople for Make Music are David Foster, Liona Boyd, Oscar Peterson, Honeymoon Suite and Blue Rodeo. They'll be featured in the publication and be the focus in the publicity campaign. They'll stress the impact music has had on their

lives; encouraging others to follow suit.

There will be a tremendous amount of activity in the publicity campaign. Mailings will be directed to television, radio, magazines and newspapers.

The publication featuring editorial celebrating the joys of making music, will be distributed through record stores, "to get to as many of the unconverted as possible." It will be produced in English and in French for Quebec.

Much of Make Music's focus will be on the contest which will generate the most interest in the program at street level. The contest will be co-presented by the *Music Express* syndicated radio show and *Good Rockin' Tonight* television show for the entire month of October. It will feature more than \$100,000 in musical instruments as prizes.

To enter the contest all you need to do is go to a participating musical instrument retailer in your area and fill out a ballot. You will be eligible to win one of the following prizes packages, which include all the key components: home recording studio, guitar packages, electronic keyboard package, piano, home organ, drum package, and sound reinforcement.

The *Music Express* show is broadcast on 19 stations coast-to-coast reaching 750,000 listeners per week. *Good Rocking Tonight* reaches 200,000 viewers per week. Both shows will be directing those wishing to enter the contest to go to their local music dealer to pick up a ballot.

For more information on Make Music or to find a Make Music retailer near you, contact Pop Strategies at (416) 485-8295.



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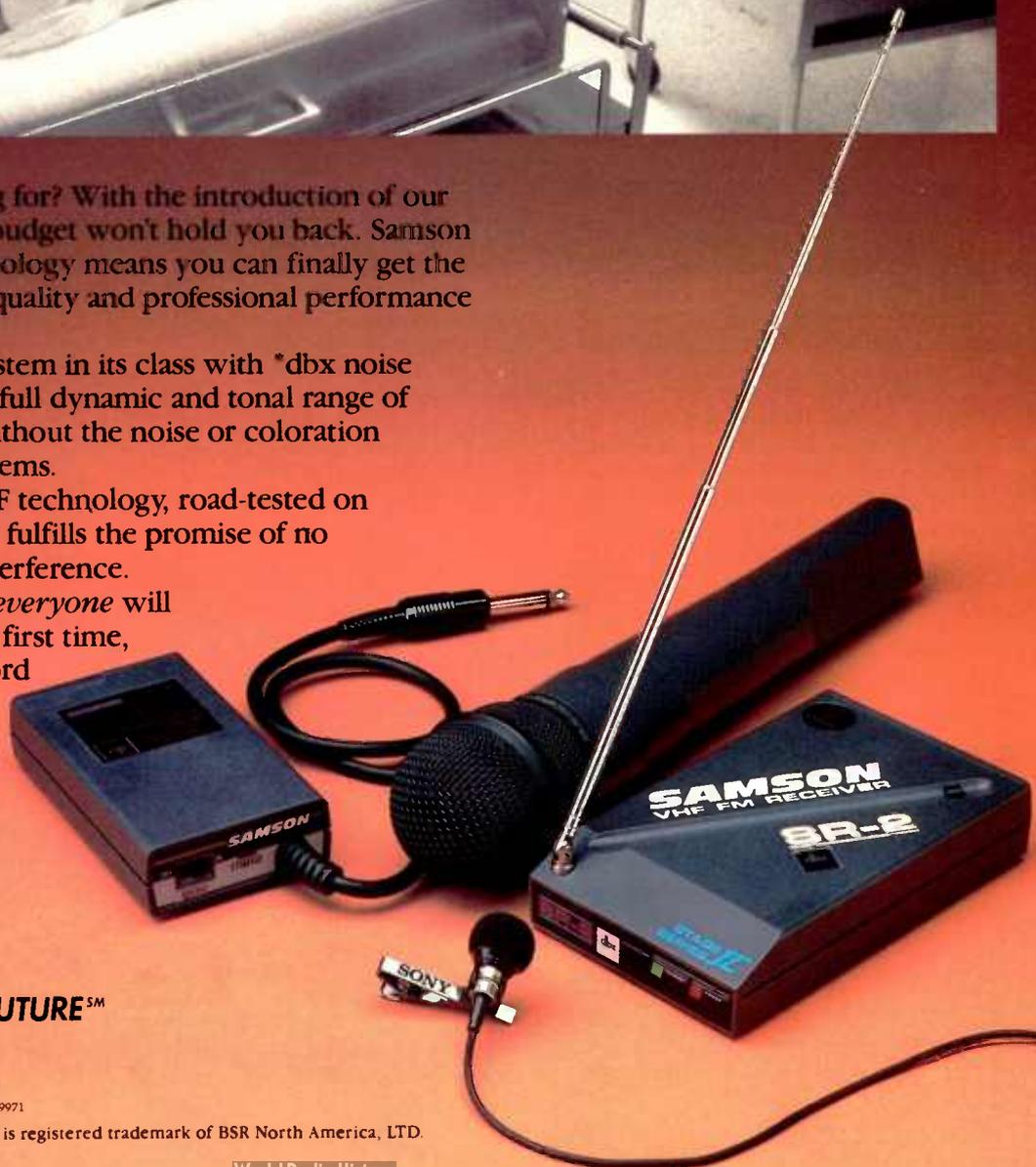
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# Tone, Touch, Vibrato, Melody and Taste



Mathew Greenberg and Danny Levy of The Jitters

by Danny Levy

There's a running joke that comes up at any Jitters rehearsal where we're arranging new songs. At some point, Blair will turn to Matt and say, "Well, we can always let Danny play that guitar solo he does."

Now, even though that's a pretty good-natured put down there's an element of truth there. I've never been much of a technician - even at moderate tempos I can't play sixteenth notes without a lot of flubbing - and in this post Van Halen world a lead guitar player without speed and flash can get to feeling pretty insecure. How can you possibly compete?

Simple. All you need are taste, tone, touch, a gorgeous vibrato, a sense of melody and a touch of genius.

## Tone

What makes for a great tone? Well first, the obvious: A great guitar through a great amp into a great cabinet sure helps. Quality effect units are good. Heavier strings can sound fatter. But what I discovered was, once you've strung your Kramer and put it through your SPX into your Marshall and out your Fanes, you find out that most of your tone was in your fingers all along.

## Touch

I mean this literally - how you actually touch your guitar with both hands. Ry Cooder caresses the strings. Angus Young hammers

them. Roy Buchanan pinches them. Their very touch is distinctive - Buchanan went from playing vintage Teles and Twins to brand new Les Pauls and Marshalls and still sounds unmistakably like Buchanan. That's touch. How can I make my touch more distinctive? Hopefully, by trying different approaches and letting my ears decide. If I've been using a pick, I'll try my fingers. If I've been alternate picking, I'll try all upstrokes. It's just like making love - sometimes the most forceful thing you can do is be gentle. Above all, I'm concentrating on what I think is the single most distinctive element of any player's touch.

## Vibrato

I recently read an interview with Steve Vai where he talked about his practise regimen. He said he tried to spend at least an hour a day playing just one note, trying to make that note sing, speak, cry, talk. In other words, he was practising his vibrato. Most rock guitar players - most rock fans for that matter - feel they could probably identify Beck, Clapton, Santana, B.B. or Van Halen from hearing just one note. That, my friends, cliché that it is, is distinction.

I'll say it again, only stronger: Your vibrato is the single most personal element of your technique. It can be fast and stinging or slow and lilting but it's yours, nobody else shakes a string quite like that. Yet somehow, players don't seem to spend much time working on it.

Try it! Try different speeds with different fingers. Try to work up a "classical" vibrato. Get your right hand in on it - try a slow, gentle vibrato with your whammy. The thing I've been concentrating the most on is vibrato at the top of a bend. I'll bend from a given note to a given note, try to lock in on the pitch, then practise shaking the string without straying too far from pitch, keeping the vibrato in control. Not only is this helping my tone mature a bit, it's also been great for my ear - hopefully I'll lose my tendency to overbend when I'm excited (like when I'm on stage or in the studio).

How good is your vibrato with your pinky? All you guys who fingertap - how good is your vibrato with the finger (or fingers) you tap with? My friend Kurt Scheffter says I make way too much of this, but then Kurt has one of the most gorgeous vibratos I've ever heard, so he can afford to be smug. As for the rest of us plodding mortals, well, I reckon we oughta work on it.

## Melody

Earlier on, I said this was my list for constructing guitar solos. Maybe I should have said composing. Either way, what I'm getting at is, I'm not much of an improviser. I mean, I have a double handful of licks I can whip out and string together into a passable solo - "that solo that he does", as the joke goes - but that kinda thing gets tired very quickly - especially in a pop song.

Instead, I try and look at the solo as a little song in itself - a second, somewhat freer melody with a beginning, middle, and end, featuring as many hooks as are appropriate - and then I set about trying to write it the same way I try to write songs: In my head. I try to imagine the chord changes - or sometimes I'll play a tape - and I play an imaginary solo in my mind. Then, every time I come up with a phrase I like, I do the most important step of all - and no, that's not pick up the guitar and try to play it.

I sing it. I go to a room where no one can possibly hear me and sing the phrase (or lick) at the top of my voice. Then, when I can sing the whole solo (not counting octave jumps) from start to finish, I pick up my guitar and work out what I've sung, adding some "guitarisms" and a little bit of flash, some passing notes and some slurs.

## Taste

What can I say? Taste is a matter of taste. All I'm gonna say is that in music, (as in everything), taste is often synonymous with restraint. Not always, though - that, too, is a matter of you know what.

(Danny Levy is lead guitarist with The Jitters.)



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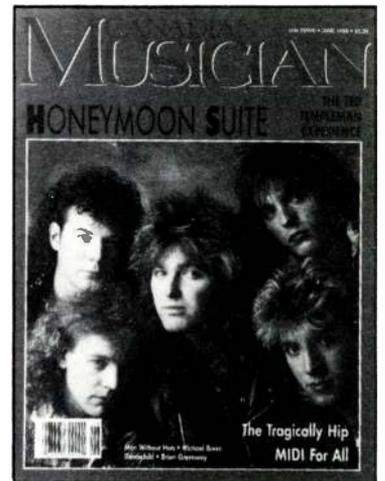
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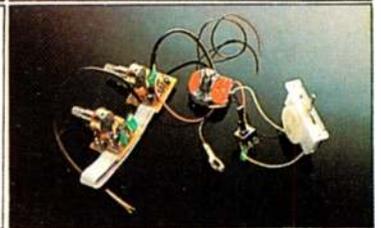
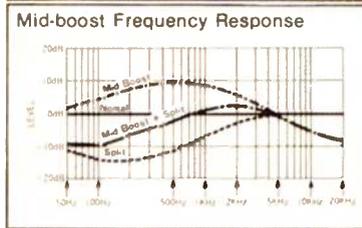
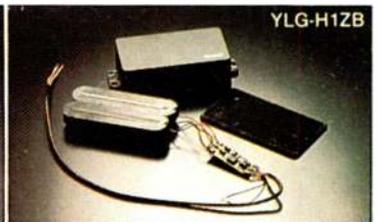
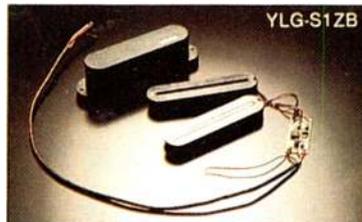
**Body:** Select Light Alder  
**Neck:** Maple/Mahogany 5P (Through neck)  
**Fingerboard:** Bound Ebony 24F (350R)  
**Scale:** 24-3/4" (628 mm)  
**Nut:** Height-adjustable locking nut  
**Bridge:** RM-Pro (with Pitch Rise adjustment)  
**Pickups:** Power Focus active pickups/"YLG-H1ZB" x 2  
**Controls:** Drive Spectrum Control/Master Volume, Front P.U.-Volume, Master Tone, 3P-P. U. Selector sw, Electronic Coil split sw  
**Hardware:** Black  
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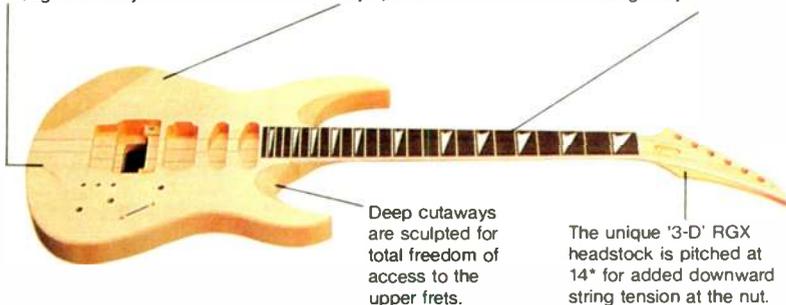
Compared to standard passive controls, active types provide significantly better versatility and a higher quality output signal that is less susceptible to noise. The Yamaha active control system gives you a quick-reach Master Volume control that offers super-smooth volume control for perfect swells and pedal-steel effects. The Spectrum Drive controls include individual mini-toggle switches for each pickup, so you can select any combination for an extraordinarily wide range of sounds. The Mid-boost control allows you to dial in up to 10 dB of boost between 500 Hz and 1 kHz for extra fine control of the midrange frequencies, and a coil split switch electronically simulates the sound of a single-coil pickup for crisp, carrying tone that is ideal for rhythm work.



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# Training The Ear For Improvisation

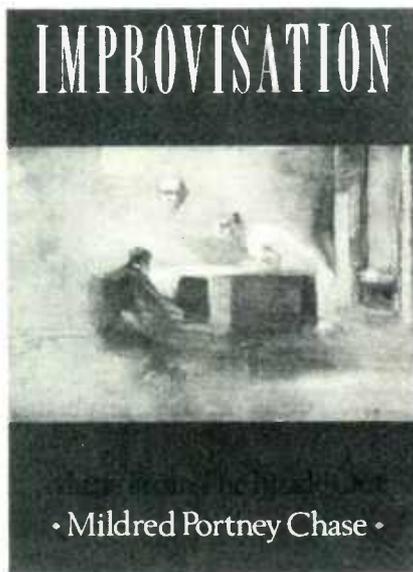
by Mildred Portney Chase

Whether one is improvising in a disciplined manner or a completely free style, the ear guides the playing. This takes place with split second timing, at a conscious as well as unconscious level. No matter how well developed, this capability can always be improved. Even the person who has perfect pitch may have trouble recognizing all the sounds in thickly textured music. Contemporary music uses such complex harmonic combinations that even the best trained composers will often compose with an instrument so that they can be sure they are writing down all the notes correctly. For the inexperienced player with an untrained ear, even the most simple sounds may prove an insurmountable challenge.

Learning to play by ear should be a part of every musician's development. Playing by ear has been looked down upon for too long by too many teachers, yet it is the most natural way of learning to produce music. You are able to proceed at your own pace, with no metronome marks or bar lines dictating at which instant you must supply the correct answers. With a little persistence, playing by ear can be developed to a usable degree in a relatively short time. It is easy to feel comfortable about changing around the music you play by ear, so this skill becomes a very natural channel leading to improvising. When you have become very familiar with a song you have learned by ear, it can serve as a base for swinging out into wider paths of inventiveness. Ultimately, that song can become the environment for your improvisation.

Many teachers have avoided teaching their students to play by ear, sometimes actively discouraging it, fearing that the student who had this ability would not develop reading proficiency. There is no basis for such a fear. When a student shows a tendency to pick up the music from the teacher's demonstrations or through other listening and obviously doesn't look at the page, this asset should be appreciated and the student should simply be given enough sight reading to bring that ability up to the same level. Playing by ear is a wonderful way to develop overall musicianship. Clara Schumann, one of the greatest pianists of the nineteenth century, was taught to only play by ear in her first year of training, along with improvising and some technical studies. It was not until her second year that she was introduced to note reading.

Bearing this fact in mind, any teacher should feel inspired to devoting a few



moments of each lesson to guiding the student in ear training. If you are not working with a teacher you could do this on your own by trying to figure out the notes of simple folksong or any other type of music with which you are familiar. It is important to be familiar enough with the song you choose to work out by ear so that you can hear it in your mind. Persistence in trying to find the intervals of the song you are trying to play by ear as well as recognizing and identifying intervals and their direction out of the context of a song will train your ear well. Along with developing sight reading to the highest degree possible, my students are asked to try to work on one song each week to play by ear. If the student is very young and this is too ambitious, they may prepare only one phrase during the week. The important thing is not how much material is covered, but that this musical activity is continued throughout the student's training.

A good deal of ear training can be accomplished even without a teacher. One way to do this is to pick a key and identify it, then close your eyes and play a group of notes. Keeping your eyes closed, try to guess what you have played. You can check your accuracy upon opening your eyes. Until some proficiency has been acquired the hand should not move across too wide a range, but stay close to the starting place so as not to create a challenge beyond your ability. (This activity presumes that the student is familiar with the keyboard by sight and sound to

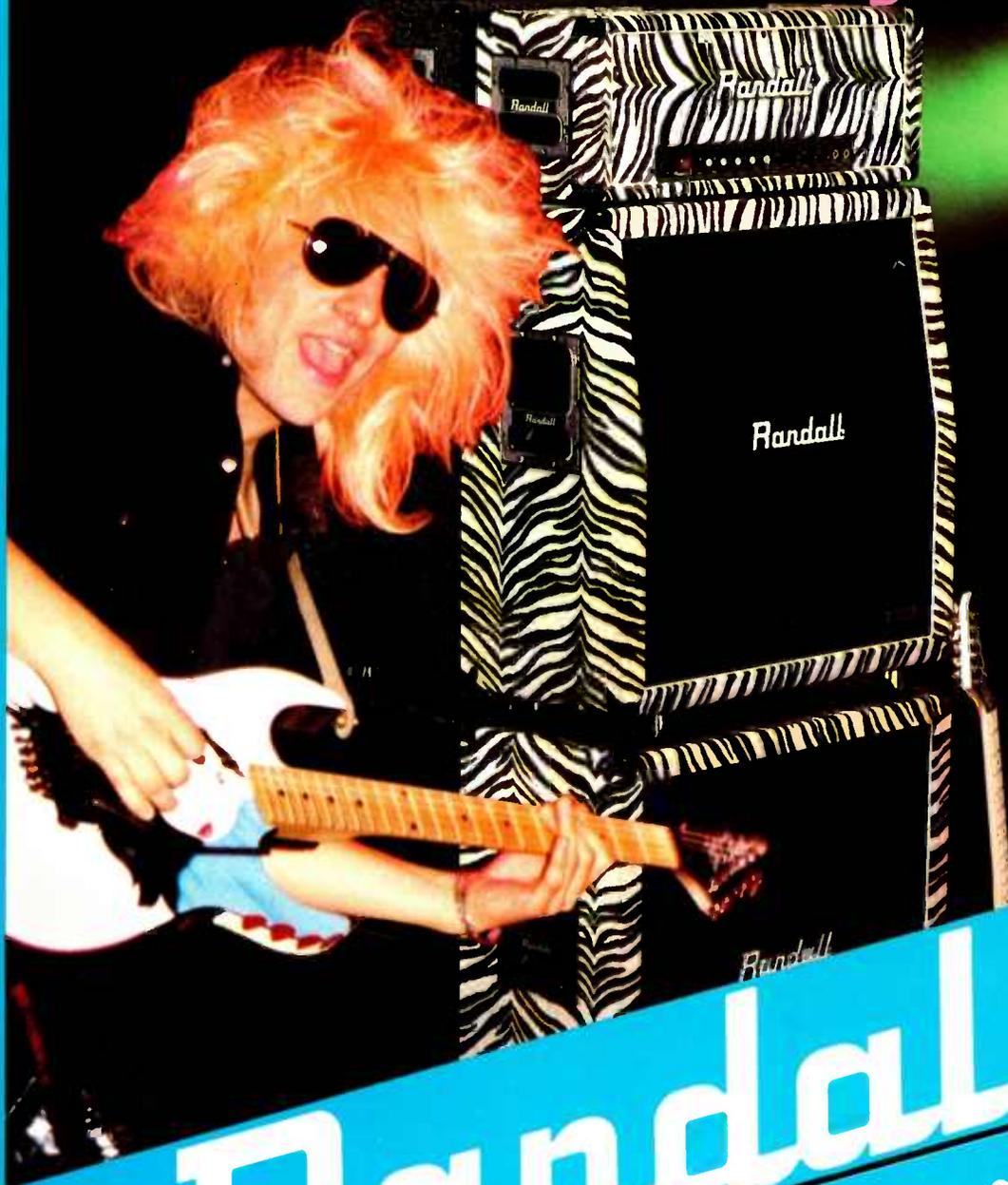
some degree.) At each session and at any time during the session when needed, play a key and allow yourself to look so that you are sure of one sound that you will be able to relate to others. Unless you have what has always been referred to as perfect pitch you will need the security of knowing your starting pitch, so that you can relate the following pitches to it. If you are not sure of the first sound, you cannot be sure of its relationship to the next sound.

A cassette recorder can be a very useful tool in training the ear. One practical use of the cassette is in dictation. You can record simple short groups of notes, beginning with three-to-five-note groups with a space of silence in between. Play these back and try to imitate them on the piano. You can rewind and play over any group that you could not catch the first time around. Persist at this practice if only for a few minutes a day. Consistency will eventually develop your accuracy. Next, try it from the beginning again, this time away from the instrument, writing out the notes. These skills will be invaluable to you in your overall practice. If you continue your practice of improvising, eventually you may wish to write out an improvisation and this will enable you to do so.

As you listen to the tapes of your improvisations, you will notice many things that might have escaped your attention while playing. You might notice an unusual harmony that you would like to be able to use again or certain harmonic or melodic patterns that re-appear often, presenting evidence of your own style. Focus on these, replaying these parts of the tape. Try to replay them on the piano. Even if you must grope along toward this objective, eventually this practice will sharpen your ear and your tonal memory so that you can retain and repeat patterns. If some of the tones do not come through clearly enough to replicate (this may be due to thickness of texture, for example), try to simulate the effect. Sometimes you will find an acceptable substitute. Don't bog down at this point. If you are writing out the music, you will be able to return to these places and fill them in at your leisure. Together with developing better listening, your memory will be improved, which in turn will help your ear since it is involved in recognizing what you hear.

(Excerpted from Chase's book *Improvisation*.)

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PRODUCT REVIEW

# The German-made Warwick Streamer Bass

by John Switzer

This instrument is the BMW of basses: superior craftsmanship, excellent performance, but with a price tag that puts it out of reach of most people. No one could doubt the quality, or even argue that cost exceeds value, but one can still get around efficiently and with some style with one of those inexpensive Japanese models. This is strictly a luxury item for the bass player who has everything.

The Streamer Bass I was given to review is a brilliant piece of woodworking. Unfinished American Cherry was used for the body, and fire-hardened Wenge was used for the neck, which is fixed through the body, rather than bolted on. I'm partial to the feel of Fender basses, and rarely find other designs to be as comfortable, but this one is beautifully contoured, and feels as good strapped on as anything I've played. It's a little on the heavy side, but so well-balanced that it was never fatiguing, even over a day-long rehearsal. The neck is quite slim top to bottom, but a little thicker than my Fender Jazz front to back; but after some getting used to, this wasn't a problem, and it played easily. Also, with 24



John Switzer

frets, the neck allows a full two-octave range on each string.

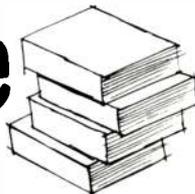
The model I tried out had two EMG J-style pickups, although the model in the brochure showed a P-J combination. Apparently Seymour-Duncan pickups are also available. Hardware is all Warwick-designed, Schaller-made; great stuff. I found the volume control

a little unobtrusive: it seemed to go from off to full with little graduation in between. But otherwise the control functions are really versatile. The bass and treble controls provide for active cut and boost of frequencies, and this, together with a pickup select pan-pot, allows for a wide variety of sound possibilities. Also, a nice feature is a separate and easily accessed (no screwdriver required) battery compartment (active circuitry requires power, in the form of a 9-volt battery).

So, I'd say this is a pretty much faultlessly designed and beautifully crafted instrument that sounds great. But at a cost (around \$2000) that makes even the over-priced Steinberger seem cheap, I'd have to recommend you look for a better buy, unless you're one very successful musician, or the type of person who'd buy a BMW for the sheer joy of luxury and style, above and beyond practical necessity and everyday performance. Would I play this bass in a bar gig? Would you drive your BMW in an off-road rally?

*(John Switzer is bassist with the Jane Siberry band)*

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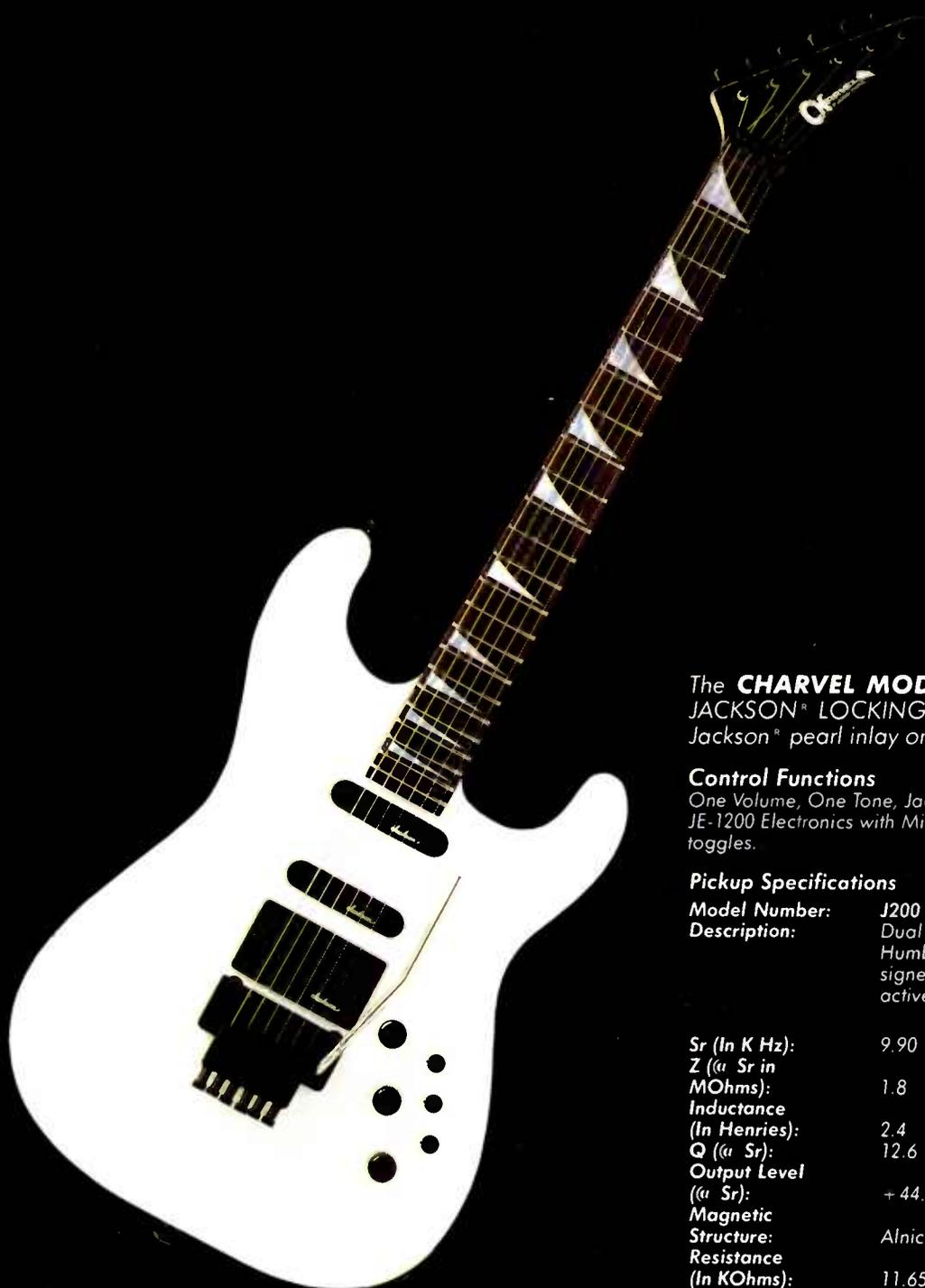
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## The Quest For "Little Big Drums" Gearing Down For Small Clubs

by Bob Vespaziani

When I was playing the club circuit in Western Canada, I used a nice, loud drum set that could hold its own in bars licenced for 250 to 500 people. The tom-toms were oversized, and cymbals were all large and of heavy thicknesses. The entire drum kit was miked, and I could easily compete with the two guitar "metal gods" I was playing with. The band had a three-person road crew who set-up and moved the equipment around from gig to gig in a truck leased from Ryder. The whole show was loud and proud and geared for the big Western holes.

Then I moved to Toronto four years ago, and things started to get ugly. Most of the clubs I was playing were small (70-150 seaters) with tiny P.A. systems. My drum kit was too big and brash for these clubs. I had to put together a kit that could fit on a small stage, and still sound big without drowning-out the vocals of the band. It also had to be easy to transport around the city since I no longer had a truck and crew at my disposal.

My quest for "little big drums" started on the cymbal department. I put together a set of cymbals that were small in size and light in weight. Smaller, thinner cymbals would peak and decay quicker than my heavier rock-type cymbals. The set-up I have been using lately consisted of a 15" Sabian HH crash (extra-thin), an 8" Sabian AA splash (thin), a pair of Sabian 13" regular hi-hats, and a 21" Sabian H ride (medium heavy), that has virtually no overtones when driven hard. The smaller hi-hats have a nice, clean "chick" sound when played with the foot, and lots of attack when played with sticks. Both crash cymbals explode quickly without lingering after being struck.

With my cymbal set-up taken care of, I moved on to the drums. I went for smaller toms (10" x 8" and 12" x 10" rack toms and a 14" x 12" floor tom, all Canwood) which I kept double header. I tuned them low and "wide-open" with little or no external dampening. The tom-toms sound nice and full, even when not miked.

For a kick drum, I use a 20" x 16" Canwood which is versatile enough for rock, blues, country or jazz. When the drum is not miked I use less dampening and tune a bit more

"ring" into the front head so that it cuts better.

My choice of small drum depends on the type of job I'm playing, but I usually alternate between a 14" x 7" Milestone or a 14" x 5" Ludwig chrome. Both drums have a 40 strand snare on the bottom head. This enables me to tune them high and tight, but still get a nice "wet" crack.

I keep my hardware basic and uncluttered with all drums and cymbals mounted on two TAMA heavy-duty floor stands with various clamps and boom-arm attachments. Keeping hardware to a minimum cleans-up the floor space around the drums. This is important when playing extremely small stages (most singers and guitarists do not enjoy being goosed by a protruding boom stand).

All this equipment goes into fibre road cases when torn down. The cases fit very nicely in a small compact car with enough room left over for a 6'2" sax player, or two small back-up singers.

So what do you do if you don't have access to a vehicle? I find myself using taxis more and more these days to transport my gear around town, and believe me, there is a definite art to moving drums this way. First, you have to talk a driver into stopping for you and your kit. I find most drivers to be accommodating, but some require more tact than others (a five dollar tip is usually enough tact). Be sure to get a cab with trunk-space (propane powered taxis usually don't have enough space). Try to fit as much as possible in the trunk. The less gear there is on the back seat, the happier the driver will be.

For most blues or country gigs, I use what I call my "taxi kit" which consists of just a 20" kick, a snare drum, a wood block, two cymbals and a hi-hat. It all fits inside three medium size road cases and I can get it in and out of a cab with no headache. Of course, the amount of gear you bring is dictated by the demands of the gig, but if you strip your kit down to the bare essentials, you minimize your hassles with transportation and stage set-up (and we all like to minimize our hassles now don't we?).

*(Bob Vespaziani is a busy Toronto drummer playing in a variety of bands, including The Fatales).*

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# Hugh Fraser – Vancouver's Jazz Sparkplug

by Roderick MacDonald

**H**yper-creative Hugh Fraser, the manic-sparkplug of the Vancouver jazz scene is calling from London, England, to say he's calmed down.

Hard to believe that Hugh, who's created more wild work situations and won more awards than any other local jazzoid, even understands calm.

"I have calmed down. When I'm performing I try to leave a day before and after to contemplate. I'm slowing down and pacing the music and I'm getting into the other side of the golden mean."

The golden what?

Mention Hugh Fraser in a free association test and local jazzoids say "intense."

"I use the word a lot," Hugh says, "but I don't mean out and out raw energy. It's more. Some people use the term golden mean."

Hugh explains it's the dividing point between right and left, male and female—any two opposing forces. He says the meeting point has intensity—and that's what he likes.

"I'm always stressing intensity so members of my band don't feel locked into what I want them to do. I try to lay down an opposing force to what they offer so when the two forces get together there's intensity." If musicians bring too many preconceptions or if there's too much free rein there's no intensity. And in Hugh Fraser's cosmology that simply won't cut it.

During the early eighties, after studying in New York with Karl Berger and Oliver Lake, Hugh decided there was no reason a large number of horn players had to be restricted to standard big band arrangements. He returned to study with trombonist Dave Robbins at Vancouver Community College and began writing "fairly open ensemble concepts." Players who turned up regularly to 'shed' charts in his basement became part of his first success, the award winning Vancouver Ensemble of Jazz Improvisors—better known as the VEJI Band.

"We wanted to express our individual voices. VEJI wasn't really a big band and wasn't playing material from the big band era. It was a collection of VCC contemporaries who needed to express music they were learning and listening to—Charlie Parker, John Coltrane, all that sort of stuff."

In 1981 VEJI blew away the competition to win the open class of the Canadian Stage Band Festival. "It was great. We paid our own way there and came out of the basement with these radical charts, you know, playing radical music, and we won the thing."

But it wasn't easy. Thirteen musicians with

a mean age of 22 left Vancouver about 6 a.m., flew to Edmonton, and arrived with minutes to spare before mounting the stage. They had played till 2 a.m. the night before and Hugh recalls madly writing charts in Basin Street long after hours.

God only knows how they got to the airport.

After performing that morning they hung out the rest of the day in an Edmonton beer parlour. (And by the way, you haven't been in a beer parlour till you've been in an Edmonton beer parlour—big as the Agrodome and replete with mega-metal death bands, bikers, and their bikes!

Legend has it band members were ingesting psycho-active drugs when word came

get paid in cash." Sure he does, but not like you might think.

"After we played the 1986 Toronto Jazz Festival we were sitting around the compound listening to Chick Corea's Electric Band and I started hounding the promoters for my money. I knew they were getting down to the wire and didn't have enough money to pay everyone, so I made sure I had the largest guys in the band with me. In the middle of Corea's set we threatened to go on stage and unplug his gear and take what was owed us in sound equipment. Within 30 seconds the promoter appeared with a wad of cash."

Hugh says his new group, the award winning, (another plaque?) Hugh Fraser Quintet, came about by accident.

"I had a CBC show lined up for VEJI with *Jazz Ce Soir* on the French CBC network, but they had a budget cut and could only pay five players, so I took the two featured saxophone soloists, Phil Dwyer and Campbell Ryga, and rhythm section of VEJI, Buff Allen and Chris Nelson, and recorded material I hadn't arranged for VEJI. The tape was rebroadcast by CBC several times and entered in the Alcan Jazz Competition."

Ryga has a different take: "Hugh lost his shirt, man. He always lost money on VEJI and he finally learned his lesson about dragging a big band around the country. But the sound of two saxophones still appealed to him."

The quintet played across Canada last summer and by the time they got to Montreal for the finals of the Alcan competition they were, in Fraser's words, "fairly tight." Tight, my ass. Critics said they were scary.

"We didn't get paid to make the competition," Ryga says, "but we won it and got paid \$5,000 a few months later, which was good. We needed the bread."

Hugh says the money "just covered our expenses going back east and hanging out in Montreal for a week," but there was more. Their concert opening for Dave Brubeck and Montreal Symphony Orchestra was taped and broadcast by CBC TV, they recorded an album called "Looking Up" for CBC's Jazz Image label and more importantly, they were sent to the Paris Jazz Festival.

"That gave us a track record," Hugh says. "It's like most things—people don't want to hire you unless they've heard you."

Hugh likes live concerts and says recordings are merely "documentaries of a not necessarily live performance. It's like photographic reproductions of a painting," he says. "They're only reminders of the real thing."

**"I'm always  
stressing  
intensity  
to my bands."**

they had won the competition. Hugh says that's just not true. He says they sparkled on the televised awards show later that evening merely "high on Alberta draft beer, adrenalin and exhaustion."

During the next few years VEJI recorded two albums, spent two winters in residence at the Banff School of Fine Arts, and toured Canada playing jazz clubs and festivals. But Hugh and the thirteen, and often more, young members of his communo-anarchic band found that money, like it is for many creative people, was always a problem.

"Everyone needs money to exist but that's where it ends for me," Hugh says. "I think if anyone's only interested in making money they're nuts, but if anyone's in music trying to make money they're doubly insane, you know."

And Hugh should know. He had to sell his piano to pay his musicians when the 1984 Okanagan Jazz Festival stiffed him with a rubber cheque.

"That was one of those ugly situations," he says, "but it doesn't happen to me anymore. I

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- CHALK CIRCLE — Mending Wall
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- JONI MITCHELL — Chalk Mark In A Rain Storm
- ROBBIE ROBERTSON — Robbie Robertson
- THE NORTHERN PIKES — Big Blue Sky
- OTHER \_\_\_\_\_

### SINGLE OF THE YEAR

- ANDREW CASH — Time and Place
- BLUE RODEO — Try
- MEN WITHOUT HATS — Pap Goes The World
- STRANGE ADVANCE — Love Becomes Electric
- THE PARACHUTE CLUB — Big Big World
- OTHER \_\_\_\_\_

### INTERNATIONAL ALBUM OF THE YEAR

- INXS — Kick
- MIDNIGHT OIL — Diesel & Dust
- R.E.M. — Document
- SINEAD O'CONNOR — The Lion and The Cobra
- THE CULT — Electric
- OTHER \_\_\_\_\_

### BEST GROUP

- BLUE RODEO
- CHALK CIRCLE
- 54\*40
- THE BOX
- THE NORTHERN PIKES
- OTHER \_\_\_\_\_

### BEST FEMALE VOCALIST

- ANNA DOMINO
- JANE SIBERRY
- JONI MITCHELL
- k.d. lang
- LIBERTY SILVER
- OTHER \_\_\_\_\_

### BEST MALE VOCALIST

- ANDREW CASH
- GOWAN
- IVAN (Men Without Hats)
- JEAN-MARC (The Box)
- ROBBIE ROBERTSON
- OTHER \_\_\_\_\_

### BEST R & B/REGGAE RECORDING

- DUB US — World Beat
- LIBERTY SILVER — Private Property
- LILLIAN ALLEN — Canditians' Critical
- MESSENJAH — Cool Operator
- SATTALITES — Gimme Some Kinda Sign
- OTHER \_\_\_\_\_

### BEST JAZZ RECORDING

- AARON DAVIS — Near Blue
- HUGH MARSH — Shaking The Pumpkin
- MANTECA — Fire Me Up
- MOE KOFFMAN — Oap • Pap • A • D • D
- UZEB — Naisy Nights
- OTHER \_\_\_\_\_

### ENGINEER/PRODUCER OF THE YEAR

- DAVE JERDEN — Shaw Me (54\*40)
- DANIEL LANOIS/R. ROBERTSON — Robbie Robertson
- FRASER HILL/RICK HUTT — Big Blue Sky (The Northern Pikes)
- TERRY BROWN — Outskirts (Blue Rodeo)
- ZEUS B. HELD/MEN WITHOUT HATS — Pop Goes The World
- OTHER \_\_\_\_\_

### MOST PROMISING ARTIST

- ANDREW CASH
- BARNEY BENTALL
- ERIA FACHIN
- GLEN JOHANSEN
- MALCOLM BURN
- OTHER \_\_\_\_\_

### MOST PROMISING GROUP

- NATIONAL VELVET
- ROMAN GREY
- SPIRIT OF THE WEST
- THE RAZORBACKS
- THE TRAGICALLY HIP
- OTHER \_\_\_\_\_

### VIDEO OF THE YEAR

- BLUE RODEO — Try
- JONI MITCHELL — My Secret Place
- ROBBIE ROBERTSON — Somewhere Dawn The Crazy River
- RUSH — Time Stand Still
- THE BOX — Ordinary People
- OTHER \_\_\_\_\_

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- EVA EVERYTHING — The Right Thing
- NEWS FROM THE ROOF — Modern Age
- THE SHUFFLE DEMONS — Out Of My House, Raach
- OTHER \_\_\_\_\_

### BEST INDEPENDENT ARTIST

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- EUGENE RIPPER & THE NORTH — Peking Hap
- TEENAGE HEAD — Electric Guitar
- THE PURSUIT OF HAPPINESS — Killed By Love
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- OTHER \_\_\_\_\_

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- HEIMLICH MANEUVER
- MICAH BARNES
- RAYO TAXI
- THE HOPPING PENGUINS
- OTHER \_\_\_\_\_

### BEST ALBUM ART

- HUGH SYME — The Northern Pikes — Big Blue Sky
- JERI McMANUS-HEIDEN — Robbie Robertson — Robbie Robertson
- NORM HACKING & KEITH BEATY — Norm Hacking — Stubborn Ghost
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# Demons and Curses

## The Jazz World of Mike Murley

by Roger Burford Mason

**T**o the Canadian *jazz aficionado* Mike Murley's name is one which promises exciting, original and fluent musicianship by a young tenor player who has served his apprenticeship in the best Toronto bands, been on the road, studied his art and is now beginning to create an enthusiastic following.

Murley, born in Windsor, N.S. in 1961, took to the tenor early and is quick to pay tribute to the excellent teaching he received in his youth from Don Palmer, himself a jazz musician whose career in New York in the fifties and sixties took in some of the best gigs in New York. Tapes of Murley playing at jazz camps as a high school student show an already well-developed technique, a sure ear for rhythm and harmony in ensemble work, and a surprising confidence and imagination in his solo spots.

After high school and York University, Murley played with a number of bands in Toronto, learning his craft, building his repertoire and coming under the influence of some of the city's best musicians. He was listening avidly to the great tenormen - Sonny Rollins, Wayne Shorter, and John Coltrane whose influence on every modern saxophone player is immeasurable - but was all the time experimenting to develop his own style and find ways of expressing his own music which tended increasingly towards the post-modern, 'free' jazz of Ornette Coleman. Still absorbed in the music of bands which were playing compositions by Monk, Rollins, even Basie and Ellington, and work by local composers such as Bobby Fenton and Al Henderson, Murley was nevertheless beginning to write and arrange compositions of his own which reflected his developing concern with a kind of jazz which allowed a greater harmonic and melodic freedom to the players he envisaged playing his music.

Murley was awarded a Canada Council grant in 1987, and this enabled him to live and study in New York. He studies saxophone with David Lieberman, and composition theory with the English bassist David Holland. In New York Murley has gigged with Brother Jack McDuff, the organist who has recorded with Sonny Stitt, and at clubs such as Pat's in Manhattan, the Rex in Brooklyn and Murphy's in Queens. In Toronto, Murley is best known for his work in the brilliantly eccentric band, the Shuffle Demons, but has played with Brian Dickinson, Neil Swainson, Bobby Fenton, Rainer Weins' Silk Stockings and Barry Elmes' Time Warp. In addition to two Shuffle Demons



Mike Murley

albums, Murley features with Rainer Weins band on the album *A donde esta el mercado*, which CKLN listeners voted jazz album of the year in 1987, on Time Warp's *Rough Edges* which is due out this autumn, and on Hugh Marsh's album *Shaking the Pumpkin* which was released on Duke Street Records recently.

The distinguishing features of Murley's performance on all of these records, and in live performance, are his inventiveness and technique. Tunes we all know and love are first paraded with perfect respect for their original melodic and rhythmic structures and harmonies and then subjected to the most intense musical scrutiny. Keys shift, the melodic line is stretched to and beyond immediate logic, harmonies are conjured up, evaluated and offered new alignments, and rhythms tested, modulated, played with and then restored with the panache of a veteran.

Now, this summer, after two years of keeping his own quartet together, of writing and arranging for them and playing with

them to the point where each knows instinctively where the other is going, Murley is about to bring out his first solo record. *The Curse* will be issued in the first week in September by the new Toronto label, Unity Records, and will feature six tracks, of which Murley has composed five. The band - Murley, John McLeod on cornet and flugelhorn, Jim Vivian (a Shuffle Demons partner) on bass, and Barry Elmes on drums - has spent more than a year recording tracks which vividly illustrate Murley's interests and the direction his music is taking. From the jokey title track (written to hex the Minnesota North Stars into losing to the Toronto Maple Leafs), and the explosive "Orny" which pays tribute to the influence of Ornette Coleman, to ballads such as "Thanking Duke" and Mel Waldron's beautiful "Soul Eyes", the music on this album exemplifies Murley's musical experience and development.

(Roger Burford Mason is a Toronto freelance writer).

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# MIDI

## The Curse of MIDI

by Harvey Wolfe

**M**ore and more MIDI programs are on the market turning home computers into multi-track studios with seemingly endless tracks.

Musicians without extensive financial backing can, for the first time, have the advantages of expensive recording facilities without the astronomical hourly pricetags. Unlimited hours to experiment and create larger than life masterpieces.

It sounds great, and it can be. It can also be a curse and the aural version of having enough rope to hang yourself.

At the very heart of the creative process is the ability to differentiate, that is, to decide what to use to make a better creative statement and also what not to use, which is just as important. There are many different ways to approach an idea and this is the point where the advantage of MIDI and computers can turn into a disadvantage.

Because it is possible to keep many tracks and thus many different approaches to an idea, a writer or arranger with a MIDI/computer set-up does not have to make the decision to lose that extra string or horn part because there is no real reason to do so. Beforehand, decisions had to be made, often based on track limitations and although it could be frustrating, the essential creative strand remained. The idea had to be good to stand on its own.

With a MIDI/sequencer set-up, layer upon layer can obscure the linear aspect of a great idea and dilute it till the original inspiration is all but washed out. The scary thing is that it may end up sounding like a million bucks. The sad thing is that "it" is no longer there and all you have is a Cadillac with a beautiful paint job and a rusted out motor and transmission. Looks great, but it's not going anywhere.

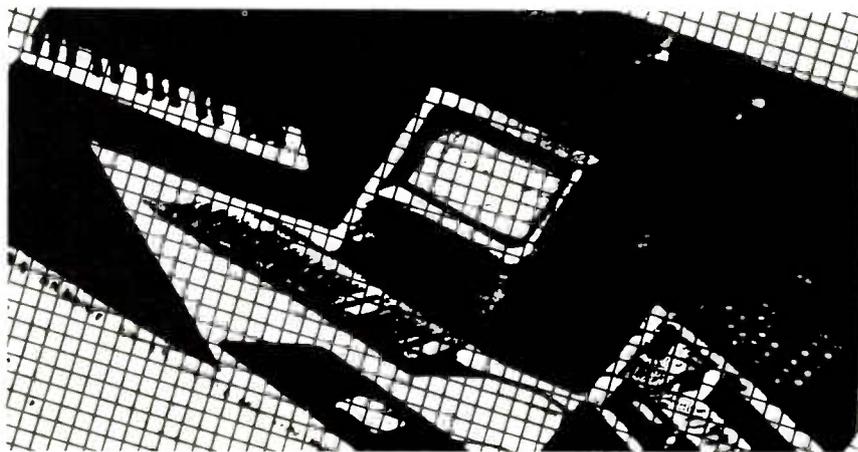
This particular problem is especially deadly in music where the vocals are supposed to be the focus of attention. With synthesizers capable of creating sounds over a very wide frequency spectrum, it doesn't take long to completely stack the frequencies to the point where there is no room left to squeeze in that outdated, inefficient piece of equipment - the human voice.

The big problem of course, is that the human voice isn't MIDI. In the days before tapeless studios, writers would lay down basic tracks (drums, bass, piano, maybe guitar) and immediately throw on a dummy vocal. Not only would it be possible to make an instant assessment of the strength of the song, all the most important elements were in place and a logical framework was available to build on.

In tapeless situations, it's easy to put the vocal aside and to lay down a technicolor instrumental track that becomes impossible to live without. The vocal is eventually done, and frustration sets in because it doesn't sound right.

There is also the additional creative challenge of designing new sounds to use in the writing process, and although this can be very inspiring, there is the danger of putting the bulk of ones time and energy into the sound design with little left over for the actual music. Comparatively speaking, we all know it is a heck of a lot more fun to experiment with incredible sounds that to sweat out trying to write a bridge for a song that is more than just average.

Ultimately, MIDI is without a doubt a great technological breakthrough and along with computer technology form a team that can be a writer's greatest collaborator - as long as the writer holds up his or her end of the bargain and writes.



# Getting the Raunch In Your Voice

by Rosemary Burns

Every so often a student comes to me and asks if I can make them sound like so and so who is currently in the top forty. It also happens every so often that students are sent to me, by throat doctors, who have recently had surgery on their vocal chords to remove nodes and I am asked to help them get their voice back into condition.

Now both types of these students have no idea how sound is made or they have never really thought about it. We all have a voice EH. I immediately ask them to draw a picture of their instrument. Naturally, if I was a piano teacher they would immediately draw a piano, guitar, cello, etc. but, as a singing teacher I usually get a blank stare or over the years I have seen pictures of birds, country scenes, a harp, etc. you can imagine almost anything. I have had many a laugh. It is rare the student that draws for me the human body. Yes, our instrument is the body and it is by knowing how the body makes sound that we are able to control the instrument. To make sound, any sound three things are needed, energy, vibration and a sound board.

Energy in our body is air. I can huff and puff and blow your house down.

Vibration is created at the vocal chords. The vocal chords are controlled by the subconscious. They are involuntary. Therefore, rule number one for me is a singer does not have a throat. When the air from our diaphragm passes through the vocal chords compression waves are created. Compression waves are beads of high and low pressure trailing one another. Too scientific for you to follow. Just think about the electric current that converts into sound. It is the same thing. Now after this takes place the compression waves must have a sound board. Compression waves are energy and if one should use the muscles of the throat and neck as the sound board the energy remains in the throat and my dears that is what causes nodes.

The compression waves create energy; if held in the throat, they are restricted. The waves can actually cause blisters on the vocal chord. Eventually, if this goes on for some time a callous will appear. Voila, the vocal chords cannot vibrate freely and they touch each other and in no time nodes appear.

When a person has an operation to remove nodes it is actually removing a callous and if something is not done to release the energy from the throat area the nodes will soon reappear. So using the throat as the sound board is very dangerous. Many many singers use the throat as the sound board and particularly anyone who is trying to imitate some

particular singer that has a raspy sound. The whole focus becomes the throat and almost all the body tension is put into the area around the throat. It doesn't take long for that person to lose their voice. Remember the energy from the compression waves are being contained in the throat. But and this is the big but, if you can get your tensions throughout the whole body then the throat will not take the brunt of all of this energy. Over the years, many times in this column I have explained how one should use the Tai Chi method of breathing because it involves the total body so that the energy is not focused in one place. If you look at pictures of some of the top stars you will notice that the muscles are straining in all of the body. Why are so many of the stars of today pumping iron. To get all the muscles of the body working. Now why is it possible to get a raspy sound in your voice and yet not lose the voice? Simple. The whole body is involved and energy is not in the

throat but everywhere. The tensions are throughout the body.

Naturally, the best place for the compression waves to pass through is the Mask or the bone structure of the head. But you can use both the throat and the mask to obtain the raspy sound if the total body is involved. It may sound difficult but it is not. Try on-the-spot running while you are singing and you will find the voice much freer and tension will be gone from the throat area.

At the top of this column I mentioned the top forty. I find that so many singers must do cover material to keep their work but, what so many do is to copy the material directly from the record and even if the music is not in their key, they strain to do it anyway. I feel that everyone has a sweet spot in their voice and they should use it as much as possible so that when you copy a tune you should change the key so that it fits into your sweet spot.



# Writing The Hit Song

by James Amodeo

**T**he first thing an aspiring songwriter should do is to select his market. This may be Top 40, Jazz, Country & Western, Rock, MOR, Folk, Classical, and so on. The next thing is to learn music theory and which chords relate to which emotion in the human being (Yes! there is such a thing).

## THE BASICS

Knowing how to read and write music is an essential prerequisite to becoming a successful songwriter because this knowledge will help you dissect, and understand the various components of a musical composition. Extensively, this knowledge will aid you in understanding the basic structure of many hit songs — a structure you will want to imitate and emulate.

With the knowledge of music theory, you'll be able to analyze such things as, form, melody, chord structure, and rhythm patterns. In addition, you'll be able to create better lyrics that fit the colour of the music, or visa versa. Most hit songs have various, basic qualities in common. These are:

**INTRODUCTION:** Generally, introductions on Top 40 hits are never longer than 15 seconds. They are almost always without lyrics, and set the stage for the Main Melody. Such short, musical introductions allow a radio DJ's presentation to have more punch, and effect on his listening audience.

**SIMPLE MELODY:** What is the one basic thing you most remember about a hit song? The melody, of course. A melody should be based on a short theme, and must be very easy to sing, play and remember. It should be repeated often so that the song is easily recognized and identified.

**CONTRASTING THEMES:** The form of the song is based on repetitious themes of the main melody, or blocks of melody. Between each block of main melody, contrasting, short themes are injected, called a bridge. Bridges are used to link one block of melody to the next and are often used to create a particular intensity or feeling, setting the stage for the next block of melody. A bridge, or contrasting theme, always compliments and supports the main melody.

**DEFINITE BEAT:** Rhythmic patterns are repeated so as to create a definite beat for dancing.

**LYRICS:** Lyrical patterns follow the main melody and support it. The idea expressed in the lyrics may be picturesque but must be basic enough to appeal to a majority of listeners. The lyric idea must support and emphasize

the title.

**TITLE:** It should be composed of the fewest possible words for easy memory retention. It should catch attention and arouse interest, be relative to contemporary life, and is repeated often in the lyrics.

**ORIGINALITY:** This is synonymous with fresh, new, novel, and not with eccentricity. Lyrics and music should have these qualities.

**HOOK:** The song has something especially outstanding that may immediately catch the attention of the listener. A hook can simply be the main melody, or a few notes, a chordal modulation, a sound effect, and may appear twice or more times in the entire song. Sometimes introductions may contain the hook that catches the listeners attention and retains it.

*“Any serious songwriter should study Beatles songs.”*

## FORM AND ARRANGEMENT

There is no strict format that commercial songs follow in respect to the order of appearance of its component parts (introduction, chorus, verses, bridge). Most songs, however, will start with a brief, four-bar musical introduction with its own, distinct melody. The intro leads into the first and second verse, to the chorus, bridge, back to the verses, chorus, bridge, chorus, end.

Popular or commercial songs consist of two, distinct parts formed of verses and a chorus that is repeated at intervals. The chorus (also called the “refrain”) often establishes the main melodic and lyrical theme which is different from the verses. The verses will expand and explain the lyrical idea set up in the chorus.

The lyrics in the verses may tell a story, state a fact, describe a feeling, etc., but always using simple words and expressions easily recognizable by people. Lyrics should always present the idea in a progressive, cohesive manner. In addition, lines of verse should

have a regular pattern in respect to quantity, meter and rhythm. Such lines are also known as stanzas.

It is perhaps easier to analyze the structure of a song if we think in terms of musical blocks consisting of eight measures, or some multiple of eight measures, per block. A verse, for example represents one block. A second verse is another block, and a chorus is yet another block corresponds to a particular segment of a song, has a distinctive melody, chord structure and rhythm patterns. When these blocks are strung together, they form the song.

## MELODIES

A melody is the rhythmic arrangement of musical tones in sequence to express an idea. Songs consist of blocks of tones, or musical notes, arranged in such a manner as to form distinctive patterns within a limited number of bars. When the patterns are joined together in a progressive manner, this results in a song.

The art of creating hit songs rests heavily on the writers' capacity to arrange these tones and form patterns that, when combined result in simple melodies that musically relate to each other and have a harmonious flow pleasing to the ear. These different melodies form the overall concept of the song when presented in logical sequence.

People are accustomed to hearing music which uses notes within a specific, limited range. For example, on the piano this range would be from G below middle C to F above C, an octave above middle C. Because most people can sing comfortably within this middle range, melodies should be composed only within these limits.

The untrained ear cannot assimilate successive interval skips greater than a fifth. So melodies should be kept as simple as possible. Also, melodies should flow smoothly from one block to the other. Abrupt changes that make the melody seem jerky should be avoided. Don't forget, the easier to whistle and sing, the easier it will catch-on with the listening audience.

The Beatles produced hundreds of perfectly balanced tunes that songwriters should study. The Fab Four used every trick in the book to come up with sweet, simple melodies that remain almost as popular today as when they were first issued. Any serious songwriter should make a special effort to study Beatle songs as to overall structure, harmonic and lyrical content.

# Shadowy Men Record A Soundtrack

by Don Pyle



Shadowy Men On A Shadowy Planet

I guess the best thing about being an instrumental band is that people think of you first when they think about background music. This double edged insult/compliment usually ends up working to our advantage, and being offered the job of scoring director Ron Mann's first "big budget" film was one of those times. God only knows how long Ron was working on what became *Comic Book Confidential* before we were dragged in about two years ago. The film was to be a series of profiles on the most influential cartoonists from the first 'Sunday Funnies' to present.

The nightmare about making documentary style film is that there is no script to shoot from. The first year and a half of work was kind of like a long series of thumbnail sketch demos. We'd do a bit of music based on the feeling Ron would try to convey to us about the specific profile. We'd then play yo-yo with the demo until we got something that suited the particular segment. Originally, we were asked to be one of several groups and musicians involved in the music. Each one was assigned a segment and asked to come up with music for it. The piece we were first given is probably the best cartoon in the film. It is also probably the best piece of music we contributed to the film. We approached it in what I'll call "Prokofiev style"! The particular piece was an animated detail of a book by Charles Burns called *Big Baby*.

It's a really cool spooky story about a boy who thinks he sees Molemen kidnapping people and taking them back to Mole headquarters beneath the neighbours' pool. This segment was pre-edited so our scoring was done to the specific cuts. The mood of this piece, and anything like this, is obviously what we are trying to create. Half the work

was done for us with *Big Baby* 'cause it is particularly strong on its own, so our job was to capture this and exaggerate it. The drums were used as the unifying thread playing slow and creepy beneath the bass guitar, which represented the main character, Tony. The bass came in when Tony was alone, playing a repetitive funeral march type tune, which enhanced and made Tony's fear that much more vivid. Since guitar, bass and drums are what we play, the guitar got to be the Molemen! Playing sharp jarring noise on guitar amplified the startle you got when the moleman actually crawled out of the pool. By taking apart the specific factors that created both the musical and visual texture, we were able to put our music together the same way the story was assembled. Drums as situation run the entire duration. Bass guitar as Tony's fantasy was a smaller piece placed on top of the drums and the electric guitar was the top layer of this obvious Jello 1-2-3 type arrangement, playing the role of the horror. Stealing the *Peter and the Wolf* schtick was the most obvious way of going about doing *Big Baby*.

Being obvious was the best approach for pretty well all the music in *Comic Book Confidential*. Because they are cartoons, they are caricatures of real life and tend to be more blatant. Because the filmed segments were edited from a larger whole comic, being specific and going with the first mood that struck you was the quickest, easiest and most effective way of approaching the score.

About half the film to which music had to be added was pre-edited, meaning that you have to compose within a specific time frame to the second and the "stings" and mood changes had to be done with one eye on your instrument and the other eye on a TV set. After playing and rehearsing something like *Big*

*Baby* for such a long time, the playing was kind of like sleep walking so that the music was actually a part of the film and story. If the feeling or timing wasn't right, we'd immediately look over at the person who'd thrown the thing off because it seemed like the music was already done, we were just miming it.

The whole process was more time consuming than difficult, as a suggestion of a feeling or texture is how some of the best *S. Men* songs came about. We'll be able to steal some of this later when we make up stories, themes and scores for everyday incidents as part of our own set. We've had enough practice at this stuff now to write instrumentals based on ordering Head Hunter Zombie drinks at the Hawaii Kai restaurant.

The music to which the film was to be edited proved to be more difficult. This wasn't because of the compositions but more because of the way we saw a piece of film as opposed to the director's point of view. One such conflict came about when we were told that a "Film Noire" sort of jazz piece was needed. "Sort of jazz" was what Ron got as real jazz to us is Buddy Greco. He almost turfed us out so we had to hire real jazz musicians to make real jazz. Ultimately, you have to give the director what he wants. Either that or convince him that he wants what you have.

*Comic Book Confidential* is scheduled to premiere at the Edinburgh Film Festival in August. The Canadian debut will be as one of the Galas at the Festival of Festivals in Toronto, September 10, with North American distribution through Cineplex Odeon shortly thereafter.

(Don Pyle is in the Toronto group *Shadowy Men On a Shadowy Planet*.)

# How To Give Good Interviews

by Mona Coxson

In all probability, your first major interviews will come about because of a recording contract. When the company releases your record, you stand a good chance of getting press coverage if their publicity department is doing their job; and getting press means getting your record reviewed by critics as well as getting newspapers and magazines interested enough to assign a writer to do an article about you or your band.

Before you give a single interview to even the most insignificant publication or radio station, preparation is the order of the day because you can be sure the writer will come prepared - if he or she is good. Aside from reading through the press kit the publicist should provide ahead of time, good writers do their homework and research their subject thoroughly beforehand. In the event that you've made even one comment to a journalist in the past that's been published, your interviewer will likely have read it before you meet.

This isn't done because the writer is out to get you. More often than not, the research is done to enable the writer to understand you better and/or to help prepare questions that may help in clearing up any distortions previously written. So to the large extent, it's to your benefit if you get an interview with someone who's prepared.

If the publicist has set up an interview with a writer, find out as much about the person as possible - and the publication for which he or she will be writing the article. What is the writer hoping to focus on? Your music, your personal life, or both? Will the writer be bringing a photographer or will he be using the publicity shot given him by the publicist? Is the writer familiar with your music? And if you can, try to read something already published by the writer. It may give you some idea of what to expect - especially if he's written about someone you know personally.

If yours is a band, decide ahead of time who will be your spokesperson. Although some writers may want to talk to each member, many only want to speak to one; two at the outside. Otherwise the interview can become confusing.

On the other hand, if this causes any dissension among the members, let everyone participate - but don't jump on one another's answers.

If the writer has prepared properly for the interview, the questions should relate to your music. If for some reason he gets off the track, gently (ever so gently) bring him back on by plugging your record, your record company, your tour or whatever. In short,

ensure that you plug what you want plugged and above all, establish the image you want established - and not necessarily the one the record company has decided on for you. They're not always right.

It won't hurt to show a bit of your personal life. After all, you're not a machine. Open up a little bit but don't go on like an egomaniac and don't drag out any family skeletons that should be long forgotten. The writer will be looking for anecdotes so be conscious of your image at all times. Act naturally and don't lie.

The publicist will set the time and place for the interview and may or may not be present during it. You might also want to know ahead of time how much time the writer will require. When the time arrives, dress appropriately. The writer will be making notes (even if he's taping the interview) of

**“It won't hurt to show your personal life.”**

what you're wearing right on through to how you tilt your head in case he wants to add 'colour' to the story. So I suggest that you don't snarl, chew tobacco, or spit. It won't look good in print.

Generally, be honest in interviews because if you're not, you could establish an image that isn't what you want at all, and once established, it could be hard to change. Think carefully before answering loaded questions and never put down other performers. If you must say something you don't want written, be sure to specify that it's off the record and offered for background only. Even then, be cautious if the writer is known as a 'hatchet' writer.

If you give many interviews, be prepared for some stock questions: How did you get started? Whose music influenced you the most? What's ahead? No matter how often you're asked the same questions answer courteously and politely. The writer wouldn't be asking if he knew the answers.

If for some reason you want to hire an independent music publicist to help promote your record and get you some publicity, you could be looking at about \$1,000 a month and a three-month retainer. Many publicists

won't do anything on a one shot basis. They say, and with some justification, that it will take at least that length of time to get everything together and into operation. Thus you could be looking at \$1,000 a month for a minimum of three months.

Overall, if you handle interviews with care, you can have a good relationship with the press and clearly that can help any performer's career.

## Radio

If you're asked to do a radio interview, double check if it's going to be live or taped. If it's live (which they rarely are) arrive well ahead of time. Broadcasters get very nervous. If it's taped, relax because the interview will be edited.

## Television

If you're invited to be on a talk show on television and have never done one before, there are only a few things to keep in mind.

Avoid wearing distracting stripes, pronounced checks or sharply contrasted patterns. Off-white or pastel shades are still best. Also avoid highly polished gold and silver jewellery or large diamonds or rhinestones, since they reflect studio lights and tend to 'flare' and distort the picture. Pearls or dull-finished metal jewellery are preferable. Leave jingling jewellery at home.

If you wear glasses regularly, don't try to appear without them. Since your eyes are accustomed to glasses, your eyes will react unnaturally if you don't wear them. The studio crew will take care to arrange the lights to avoid any glare.

During the interview, although you should be accustomed to this, remember that b, p and sounds tend to pop, explode and hiss on the air. Assume that all microphones are live, even after the interview has ended, unless told otherwise. Try not to speak too quickly and pause every once in a while to make it easier for the host or hostess to interject a question.

When you're speaking, avoid unnecessary movements and gestures. They distract from what you're saying. Quick hand or body movements are also hard for the camera to follow. Move more slowly than you would normally but don't come to a dead halt.

During an interview, look, listen, and speak to the interviewer - unless you wish to address the TV audience directly. And resist the temptation to look at yourself on the TV monitor. It's distracting to you and the viewers.

*(Excerpt from the new edition of Some Straight Talk About The Music Business by Mona Coxson).*

# BLACK BEAUTY'S BACK



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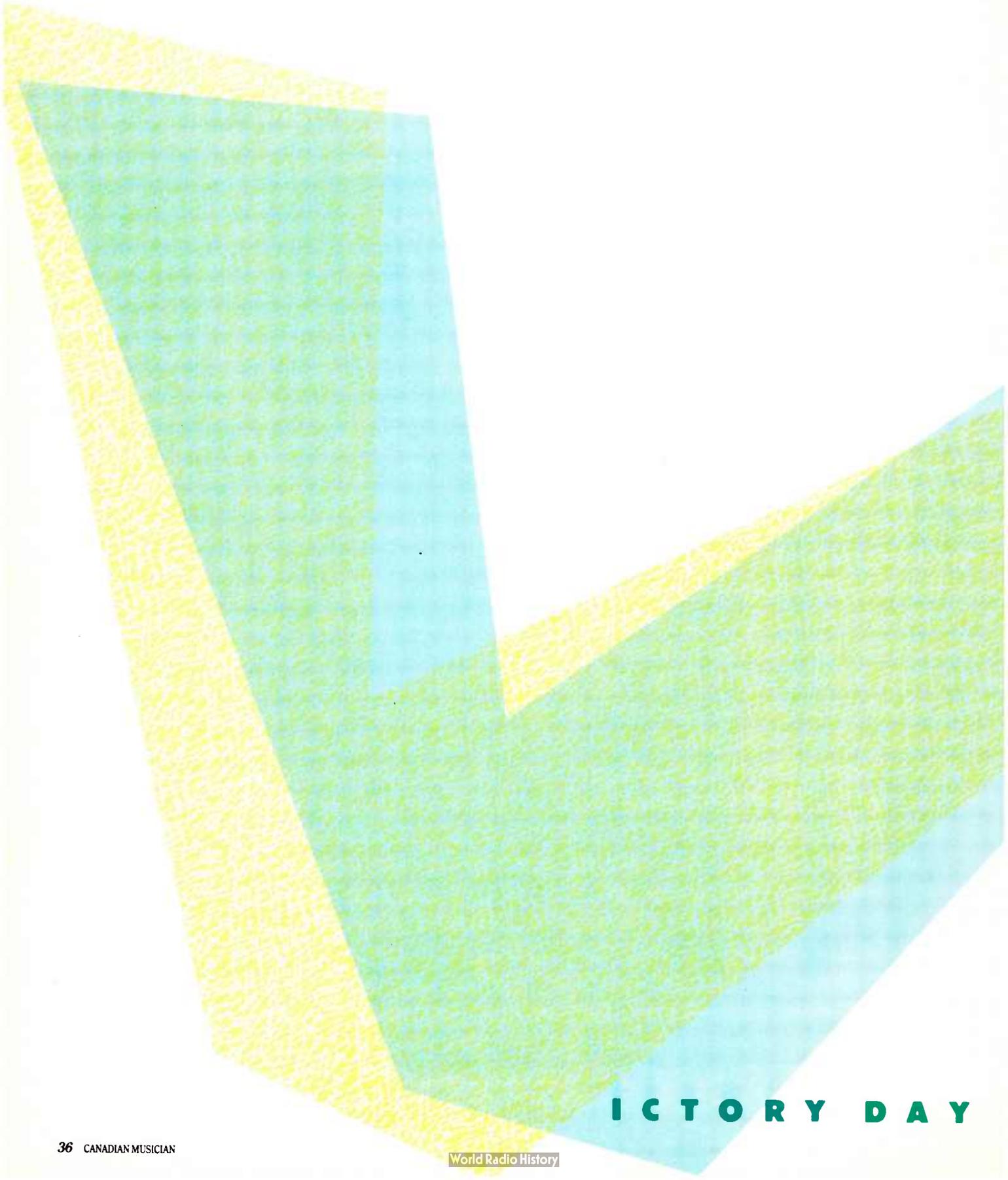
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# RED RID



FACTORY DAY



Tom Cochrane has a saying that he applies not only to music, but to his life as well. It goes like this: "You have to do the opposite of what you think you have to do, in order to get the things you want." Perhaps it's this principle that overrides all other concerns in his career with Red Rider.

The new LP, *Victory Day*, extends the steps taken on the last record, "The Boy Inside The Man," released two years ago. Produced by Don Gehman, best known for his work with John Cougar Mellencamp and REM's *Document*, it features a very clean sound that showcases Cochrane's writing ability better than ever.

Red Rider have also pulled off a unique move in that they've gotten out of their U.S. Capitol record deal and opted for BMG (RCA) worldwide, except for Canada. Cochrane and partner Ken Greer have such a good working relationship with Capitol here that they insisted on maintaining ties with them before signing the U.S. deal.

Cochrane explains that it was U.S. RCA boss, and old manager, Bob Buziak who suggested he give Gehman a call. "It's funny how that came about. We were sitting there with sketches of 14 songs. Seven were completely done, four were almost done, and three were in various states of disrepair. Bob phoned me up one day and said Don was flying to England because he was contracted to do the Cutting Crew's album, but suggested I have Don drop by to listen to some of the tapes on his way over.

"I already knew Don because Fraser Hill, Ken Greer and myself, when we were doing production on the last album, phoned him for advice. Don said he'd come down and listen, but he didn't have time to do more. So we went in with Fraser again, who is a hot engineer from Vancouver.

"After listening to the tapes Don was really impressed. We talked for four or five hours. He wanted a dub so he could make notes and get back to us. We thought that was the end of it, but he phoned and said he wanted to produce at least four songs, which was all the time he could afford. Things went so well in L.A. he stalled the Cutting Crew for another few weeks and came up to Vancouver to work with us there. Then he helped with the mixing as well.

"What began as four tracks ended up being 80% of the record. It's worked out great for us, because he's a real professional. The biggest thing we've learned from him is fundamentals. It's almost like a hockey coach coming in and stressing a back to square one attitude. He's not into the latest gadgets or black boxes."

Cochrane relearned the process of recording from start to finish through Gehman. The producer refused to let him hide behind gimmicks that would mask either lyrics or voice, or both. Cochrane admits that he'll hide be-

# RED RIDER

VICTORY DAY FOR TOM COCHRANE

hind production tricks if not goaded on to better things. He says, "It's a safe place to be! It also creates the aura of saying something and not having the responsibility of people knowing exactly what you're saying. Don made us go through that process again. He calls unnecessary overtracking the 'Mid-range Build-up'. That's his phrase for all the stuff that clouds records. That says it all."

Cochrane says Gehman is a very focused producer. He doesn't allow his artists to get self-indulgent. He explains that in the middle of the process an artist suddenly "doesn't know where to edit himself. I can come up with counterpoint after counterpoint, different variations of melody, different instruments to colour it, until things get cloudy. What Don has done is to be a good editor."

Cochrane also can relate his own experience of producing The Grapes of Wrath's

Cochrane says now, "That whole album, even the cover, was right out of *Spinal Tap*. I thought that whole Canadian rock star pose was kind of funny, but it compromised us. We looked like some weird mutant cross between Platinum Blonde and BTO."

Tired of the cynical techno-rock cul-de-sac he had found himself in during and after the *Breaking Curfew* LP (he now even admits that the songwriting was "off the rack"), he went back to the simplicity of the acoustic guitar to compose *Boy*. The difference these days is that he's using a MacIntosh computer as well as his acoustic.

He says, "I tend to be a bit of a musicologist and I look into Canadian Indian folk songs. I'll write them into the Mac so I can call them up and have a listen to them. You become a scientist in a laboratory. It's still folk music we're talking about. I refuse to fall into the trap of letting it write a song for me."

"Ken and I rented a house and moved in lock, stock and barrel. I think the neighbours thought that we were fences or something

for a half decade, was instrumental in fleshing out the keyboard structures on the album. A stellar session musician who seems to have the midas touch, he's worked on a lot of very heavy records lately, Bon Jovi's LP being the most notable. Cochrane says of Greer, "He's done a lot of work playing on Heavy Metal albums that have been produced out of Vancouver. His experience in the studio helped immensely, because there was one phase of recording, a two and a half week stretch, where we worked without Don, and John was pretty much coproducing it."

In their makeshift studio, Cochrane and Greer "tried to map out the demos as close as possible to the real thing. Gone are the days of spending hours and hours in a studio. Right now we have a 12-track, so we do our experimenting that way. We don't have the added pressure of knowing we're paying \$150 an hour. Some of the ideas were dumped over from the 12-track Akai onto the studio 24-track. 80% of what we did was demoed. We just went in, retraced our steps and then



(l to r) Tom Cochrane, Linda Gayle Pearson (Mushroom Studios), Don Gehman, Mickey Curry

*Treehouse* LP to the way Gehman directed *Victory Day*. "A good producer challenges the artist and makes sure that it isn't the artists' ego that's speaking. You want the artist's best instincts and not his ego. You have to challenge the artist, as I did with Kevin in the Grapes. If I didn't agree with him, or I thought he was getting self-indulgent, I would challenge him. And if he asserted himself and backed up his stance on something, that was fine by me. But if I still felt it was bullshit, or the ego side of him, I would challenge him further. I was very proud of the fact that *Treehouse* was focused. And that's what a guy like Don has done for me."

The demos that eventually became the new LP started with Cochrane and Greer (who recently produced The Tragically Hip's first EP), renting a house in Mississauga to write in peace. They used the same basic method that was employed to write *The Boy* LP.

On the 1984 LP *Breaking Curfew*, Red Rider went a little overboard. Of that period,

with all the nocturnal activity. We were always bringing in amp cases and equipment at weird hours. There was a good deal of suspicion in the neighbourhood. Cops would be rolling by at three in the morning.

"I used to go over there early in the afternoon, do some reading, writing and meditating. Then I'd try to write some sketches or complete songs on my own. Kenny would come in around dinnertime and then we'd work till however late the spirit moved us."

Cochrane and Greer used two drummers, Mickey Curry on six songs and Denny Fongheiser, who worked on the Tracey Chapman album, for beefing up the demos in L.A.. Spider Sinnavee, Red Rider's touring bass player, who also played on *The Boy* album, was off with Kenny Shields in a reformed Streetheart, so Greer played all of the bass parts on the demos. Cochrane claims his bass playing is very distinctive simply because Greer's not a bass player, and he therefore didn't fall prey to "stock ideas."

John Webster, who's played with Red Rider

added a bit more colouring here and there. The drum parts put on to the Akai were mainly machines. We just tried to generate the feel and try a couple of effects. We had quite a bit of outboard equipment to work with."

After seven LPs, one on his own and six with Red Rider, Cochrane has a rule of thumb for getting a record ready. "The more organized you are the better because there's always one or two songs that hang you up. If you go in with more material than you need, you can clear away the problem for awhile and work on something else. It's amazing how a little time away from something will help. With Red Rider, it's always been those two or three songs every album that you're trying so desperately hard to finish that have held us up. It runs up the bill and your psyche develops a lot of callouses."

Cochrane's singing has improved immensely over the years. He attributes this in part to learning to make the microphone work for him. When I mention that this expla-

# JEAN-PAUL CECCARELLI

(Sting/Studio)

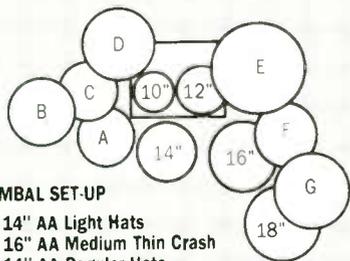


Photo: Adrian Schackmann

With his selection to Sting's all-star band, Jean-Paul Ceccarelli has suddenly found himself thrust into the spotlight of international success on the 'Nothing Like the Sun Tour'... a tour that will see him playing to capacity audiences around the world, including a selection of dates for Amnesty International.

A native of Nice, France, Jean-Paul is renowned in his homeland where he, along with his brother André, a major influence and with whom he has co-authored the best-selling drum book 'The Ceccarelli Experience', ranks as one of that country's leading live and studio sessions drummers.

A versatile player who has been heavily influenced by the Jazz and Fusion greats, Jean-Paul possesses a punchy yet fluid style that has not only kept him in great demand for extensive television and movie soundtracking, but has lent itself perfectly to the wide range of styles that Sting incorporates into his performances.



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# LARRIE LONDIN

(Everly Brothers/Studio)

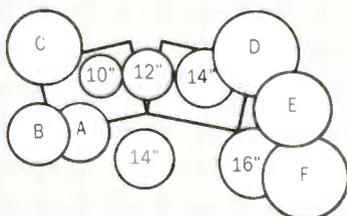


Photo: Jan Meyerowitz

One of the most recorded and successful session players of all time, Larrie Londin's dynamic drumming and creative versatility have made him the choice of a multitude of major artists...resulting in a resumé that reads like a who's who of the best in contemporary music.

Among those who have benefitted from Larrie's tremendous talents are Elvis Presley (Guitar Man), Steve Perry (Oh Sherry), Glenn Frey (The Heat Is On), Neil Young (Comes A Time), Ronnie Milsap (Stranger In My House), Journey (Raised On Radio), Chet Atkins (Stay Tuned), as well as B. B. King, Dolly Parton, Waylon Jennings, Jerry Reed, Joe Cocker, Adrian Belew...and the list goes on!

Also a powerful live performer and clinician, Larry says, "In the studio or on stage, Sabian cymbals always deliver, the quality and sound never fail to meet my needs."



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# STEVE FERRONE

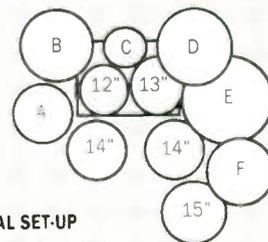
(Eric Clapton/Studio)



Photo: Ron Lee

Although his drumming with Brian Auger's Oblivion Express won him a legion of fans, it was Steve Ferrone's longtime stint with the soulful Average White Band, most notably, his rock steady syncopations on their hit album 'Cut The Cake' that launched him into the successful sessions career he now enjoys.

An impressive technician capable of laying down the most intense grooves, Steve has long been a popular recording and tour choice with such diverse notables as Chaka Khan, Peter Frampton, Steve Winwood, Al Jarreau, Paul Simon, George Benson and Duran Duran, who incorporated his funk/rock style as an integral part of their "Notorious" album and tour. Along the way Steve has also become a regular in Eric Clapton's all-star band (a position he occasionally shares with Phil Collins) and has recently assembled and recorded his own new group, Easy Pieces.



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- D - 18" AA Fast Chinese
- E - 21" HH Heavy Ride
- F - 16" HH Medium Thin Crash

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# RED RIDER

VICTORY DAY FOR TOM COCHRANE

nation doesn't help in figuring out why he can really let out a rock 'n' roll scream these days, he jokes, "Yeah, it's like occupational therapy. It keeps me from getting ulcers."

There may be no subservience to international style, but there is the Mellencamp connection in the production. And in the voice, whether it's conscious or not, there's the late '80s stylization, initiated by Bono Vox, of using one's breathe and one's grunting as part of the singing repertoire.

Cochrane says his voice has changed and grown over the years. "It's a learning process. It's realizing that sometimes you have to understate things to make a point, because the harder you try, the worse it gets. You have to be a bit of a method actor and live what you're singing."

Cochrane is very big on learning how to use equipment properly. He believes in learning as much as one can about the engineering process. He says, "I've always used the Shure SM7 mic, until this album. It's a broadcast mic for radio. It's got presence and a chunky mid-range, and it has the fidelity of a condenser even though it isn't a condenser."

"But for this record I started to use some of the more high-end mics. The new Neumann 87A is a favourite of mine because it's a little hotter. It's got 10dB more level, it's got a hump in the midrange, and it's smooth. It's one of (New York producer) Bob

Clearmountain's preferred mics now.

"Gehman's using the Paul mics, the 67s. Apparently this Paul guy is quite an eccentric. He just sits around ionizing diaphragms for classic tube mics with gold and different substances. Most of the good producers in the world now have at least one or two of his mics. I used one of the Paul mics for at least half the songs on this record."

Learning how to manage technology is an important aspect of producing a record, but Cochrane believes an artist needs a psychological edge as well. He emphasizes that the artist has to take control of the studio, and avoid the reverse situation. He says, "The artist has to feel comfortable in an environment, or he's gonna lose. By having my little laboratory at home, the Akai 12-track, different compressors and different EQ, I can experiment and learn the language. Then I have recommendations to make when I go into the studio. Engineers out there will read this and go, 'Oh my God! He's telling musicians to learn about equipment!' Engineers are sometimes very difficult people to work with, but I can sympathize because they have a tough job."

From Cochrane's country-rock roots in the early '70s, with the *Hang On To Your Resistance* LP (1974), through the first two Red Rider LPs, *Don't Fight It* (1979) and *As Far As Siam* (1981), he's been prone to the twangy side of the guitar. If it wasn't so noticeable with the *Neruda* (1982) or *Breaking Curtew* (1984), which were more techo-precise, it's returned with a vengeance on *The*

*Boy* LP and the new one. When quizzed about his favourite twangy guitars he related a story that is funny now, but not so funny when it happened.

Cochrane begins, "We had all our equipment stolen back in '82, \$80,000 worth. The stuff was stolen on a Sunday morning. We had just finished touring with Marshall Tucker. We went shopping Monday morning with Bruce Allen's (then manager of the band) credit card. New truck, everything! We loaded all this stuff just in shopping bags. Off we went to Athens, Georgia to start another tour there. We got there Tuesday afternoon. We had to set up and do a sound check. We didn't have time to eat. These poor sound guys get off the bus and look in the truck - no Anvil cases, no nothing, just shopping bags! Cords, shit and corruption everywhere! The crew was very close to a nervous breakdown after two or three shows because usually, when you're on the road, you set it up so that everything folds out of everything else. And here we were, prepared worse than a garage band, going out night after night to play for thousands of people. Pedals were flying back and forth onstage, cords were getting tangled everywhere. It was a pretty sobering experience."

Red Rider used a lot of vintage guitars early on, but the theft took care of that. So they bought a Gibson Les Paul Black Beauty, the same kind John Lennon used. They also procured a couple of old Strats and a '58 Gibson. Breaking up with manager Allen a little later did not alleviate their problems much



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**TMI**

either, because, according to the group, he repossessed most of the gear. Apparently Greer managed to hang onto the '61 Strat that he had modified with EMG pickups.

Cochrane then went out shopping again, meaning to buy a Gretsch Country Gentleman, but ended up buying a Gretsch Tennessean instead. He says of the homely guitar, "It looked like a paddle, the kind of ugly thing you could imagine somebody putting legs on and using for a coffee table. But it's the brightest Gretsch I've ever tried. It has a real stately twang to it.

"I've used that guitar for 80% of the guitar parts on *The Boy* and on the new record. We also used a Les Paul, Jr. (a reissue of a 1952 design) on some of the stuff. We use this high tech amp that seems to do the job of three or four amps. It's a little light in the bottom end, so we subsidize that by running it in series with a Fender Champ. It's called a Seymour Duncan, and it's a 100-watt convertible. So for the rhythm guitar parts I'll run it at about 80 watts. I highly recommend that amp, but not for the weekend player, because it goes through tubes like chewing gum. I change them every day. With most good amps that happens because as soon as you up the voltage you're gonna start going through tubes. But you can't get around the fact that it does give you that hot rock 'n' roll sound, with the added sustain.

Acoustically, Cochrane was endorsing Yamaha guitars last year. "God bless the guys there, they bent over backwards to try to get us to use their guitars, and we tried and tried,

but we just kept going back to our usual stuff. But there was one I kept. I just fell in love with this cheap, blue electric-acoustic, the Yamaha 575, that has an amazing Woody Guthrie mid-range twang to it."

Ken Greer mentions that he uses an old, 1958 Fender double neck 8-string pedal steel run through a very cheap amplifier, an Eaton's Viking. He gets noises out of it that sound synthesized and says, "I don't use it in the conventional way."

Cochrane was born in Lynne Lake, a tiny town in northern Manitoba. Although he moved to Toronto when he was quite young, he retains a strong sense of the pioneer spirit, along with his own version of national pride. For him, it's important to show the world the essence of what it is to be Canadian. It is only through exemplifications of our identity that we'll rise to the level of expressing universal truths.

The perfect example is a new song from *Victory Day* called "Big League." Cochrane describes it as a song about "a hockey player who has a scholarship in the States, but dies before he gets there. That's a comment on that whole process of growing with the sport of hockey, something that most Canadian boys relate to. Then the dream dissipates because you realize you're not going to be good enough or whatever.

"It's also one of the only ways out of certain areas of Canada. Is that so different than being a basketball player from Watts, or a baseball player from Lawrence, Kansas? It's not. It's very universal. It's funny because when

we were mixing that song in Los Angeles, they were just finishing up the soundtrack for *Bull Durham*. We were at Enterprise and there's three different studios there. Dr. John, Mac Rebennack, was in the next studio doing a track, and the producer came by and said, 'Damn! That's the song we were looking for two months ago!' Well this is a movie about baseball, and yet the song's about a hockey player. So that's an indication of how universal that song is, and yet it's very Canadian in terms of the specific experience.

"The great songs come from personal experience, but they should have a universal level to them as well. Only time will tell whether that particular song is a great song, but the point is that whether you're Canadian or Australian you have to try to communicate cultural experiences that people can relate to on a higher level. I don't hear enough of that being done. Some are coming into their own, but they need to be encouraged. They need security in knowing that people want to hear that, and they don't have to sound like U2 to make a living. That's why I named that one album after Pablo Neruda. It was a call to arms in a way, a call to artists to write things that will inspire."

As well as feeling strongly about Canadian musicians' place in the grand scheme of things, Cochrane has also been gratified lately by helping many younger musicians. After many years in the business, he's realizing he can contribute by giving guidance.

When he was younger Cochrane was never helped out all that much, and Red Rider



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# RED RIDER

VICTORY DAY FOR TOM COCHRANE

tended to learn through making mistakes. He points out that the business "has always been very corrupt in many ways. I wish I had had more people I could turn to, or that I could trust, but I was lucky enough to have a key group of people who were close friends and could help me through some of the pitfalls. I'd like to be able to share that and help the cultural side of music grow. I judge a lot of homegrown contests around the country; and I get bothered when I hear band after band trying so desperately to emulate American and British artists, because that's what they're told to do, and that's what they're led

to believe is necessary to become successful."

Cochrane has made a point of retaining his Western spirit and using it to his advantage in the cauldron of Toronto. He says, "It's much less conservative out West. It has a more positive attitude in terms of possibilities. Toronto is very myopic and can be very stifling."

In songwriting, that sublimating turns out to be a balancing act as well. Cochrane tries to add something of the mystical and the universal, without sacrificing clarity of image. He explains his writing modus operandi by saying, "You have to get across to people what you mean, so I try to find a happy medium where I can move people and take them someplace where they haven't been before, but at the same time reaffirm emotions and

ideals that are maybe somewhat traditional."

Red Rider's most famous song, the anti-terrorist "Lunatic Fringe," is still considered the Number Two AOR track in America, after Pink Floyd's "Money." Lately it's been used on Miami Vice eight times, and was also on the recent platinum selling *Vision Quest* soundtrack.

Cochrane says it was a difficult song to write, but one which made him decide once and for all to pursue the outside topics. Strange things happened on that tour, though. He says, "We toured in the south and it was scary because we'd have people come out with handmade I'm On The Fringe T-shirts. And with 'White Hot,' it took off in the south first, and I'd wake up in a cold sweat at four in the morning, and I'd have this vision of the curtain going up, because we were playing a lot of soft-seaters with The Kinks, and there's this audience full of white hoods. It was the most horrible nightmare."

We talk of the older artists, like Leonard Cohen, Robbie Robertson, Joni Mitchell and Bob Dylan. Cochrane is very wary of the audience who can only see the artist in his prime. He says, "I can completely empathize with these older artists whose audience wants them to be the same as when they had perhaps the most influence. It's like a couple falling in love to Dylan's 'I Want You.' That's all they want to remember because that was happening during their formative years. Meanwhile, Dylan doesn't want his music to become a snapshot in somebody's life. He's an artist and he wants to move on."

"I don't want to be remembered only for 'Lunatic Fringe,' and maybe it's lucky I'm not as big as some of these other artists because it becomes unnatural. You feel like you have to be a Houdini. I've insisted on being able to change coats. I don't want to get bored. I want to keep the parameters different in this ongoing movie that is Red Rider. And you can't think that maybe you're doing something that's too outside. If you feel you must do it, then it has to be done. That's why Bob Dylan is an artist."

People make a big deal out of the fact that Cochrane thinks and reads books. Lest we all think Cochrane's too cerebral, he wants to set the record straight that he and Greer aren't against having fun. He says, "Yeah, it has bothered me that there is this stereotyping. I guess the dumb rocker thing is one, because there are a lot of boneheads who have taken up rock music as an occupation. It's become a bit of a cliché now, but I quite enjoy watching the movie. *This is Spinal Tap*. I've known musicians like that. I've been in situations like that, and I find that when we take ourselves too seriously we're like that."

"It bothers me that people assume that because you're well read and well educated you tend to be overly serious about what you're doing. I try to downplay that serious side. It is there, and it's there in the work, and there are important things being said. But music still has to be fun and entertaining, and we try to make sure that that's not being lost."

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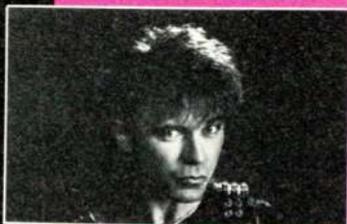
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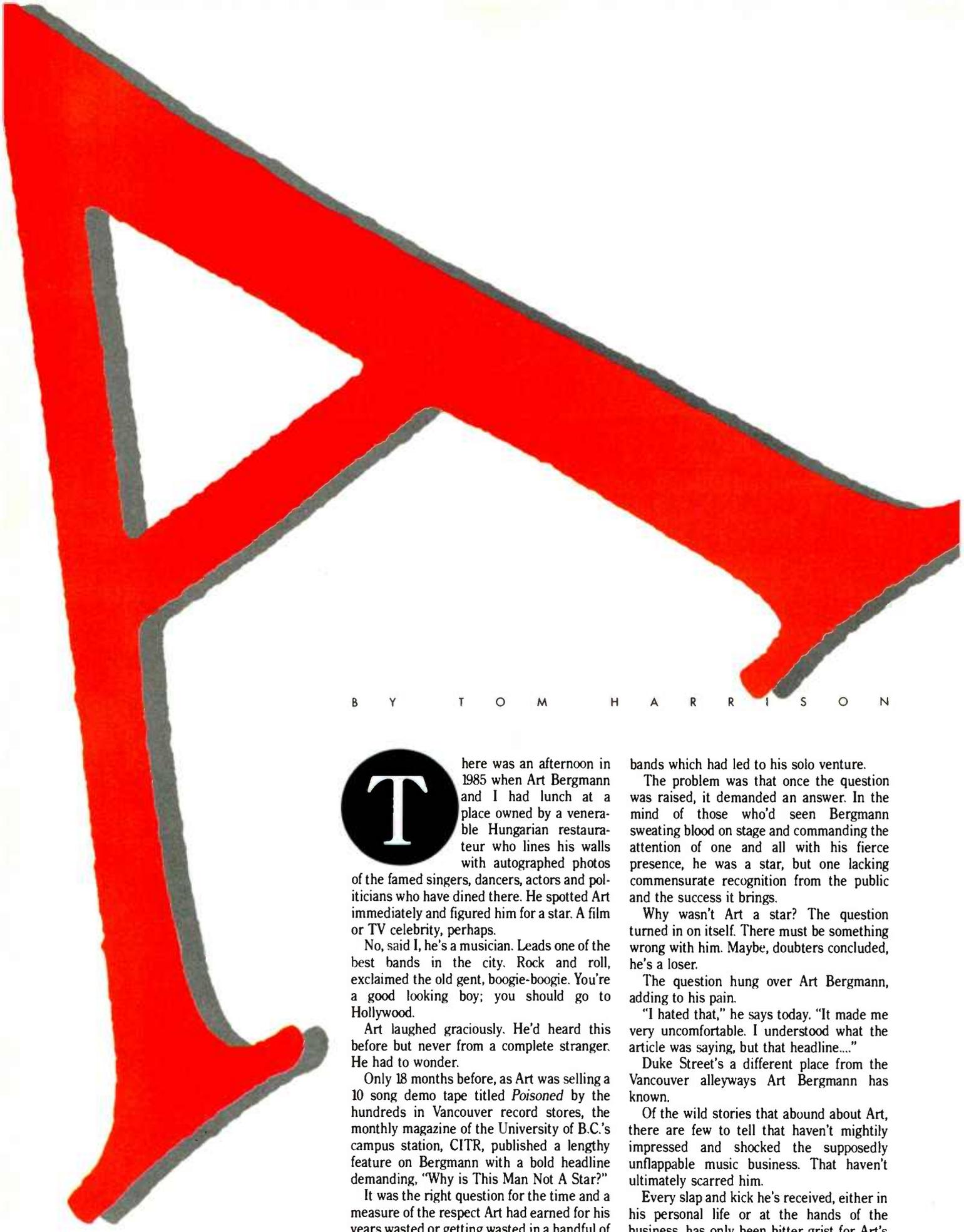
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**T**

here was an afternoon in 1985 when Art Bergmann and I had lunch at a place owned by a venerable Hungarian restaurateur who lines his walls with autographed photos

of the famed singers, dancers, actors and politicians who have dined there. He spotted Art immediately and figured him for a star. A film or TV celebrity, perhaps.

No, said I, he's a musician. Leads one of the best bands in the city. Rock and roll, exclaimed the old gent, boogie-boogie. You're a good looking boy; you should go to Hollywood.

Art laughed graciously. He'd heard this before but never from a complete stranger. He had to wonder.

Only 18 months before, as Art was selling a 10 song demo tape titled *Poisoned* by the hundreds in Vancouver record stores, the monthly magazine of the University of B.C.'s campus station, CITR, published a lengthy feature on Bergmann with a bold headline demanding, "Why is This Man Not A Star?"

It was the right question for the time and a measure of the respect Art had earned for his years wasted or getting wasted in a handful of

bands which had led to his solo venture.

The problem was that once the question was raised, it demanded an answer. In the mind of those who'd seen Bergmann sweating blood on stage and commanding the attention of one and all with his fierce presence, he was a star, but one lacking commensurate recognition from the public and the success it brings.

Why wasn't Art a star? The question turned in on itself. There must be something wrong with him. Maybe, doubters concluded, he's a loser.

The question hung over Art Bergmann, adding to his pain.

"I hated that," he says today. "It made me very uncomfortable. I understood what the article was saying, but that headline...."

Duke Street's a different place from the Vancouver alleyways Art Bergmann has known.

Of the wild stories that abound about Art, there are few to tell that haven't mightily impressed and shocked the supposedly unflappable music business. That haven't ultimately scarred him.

Every slap and kick he's received, either in his personal life or at the hands of the business, has only been bitter grist for Art's

# Art Bergmann

CRAWLING FROM THE WRECKAGE

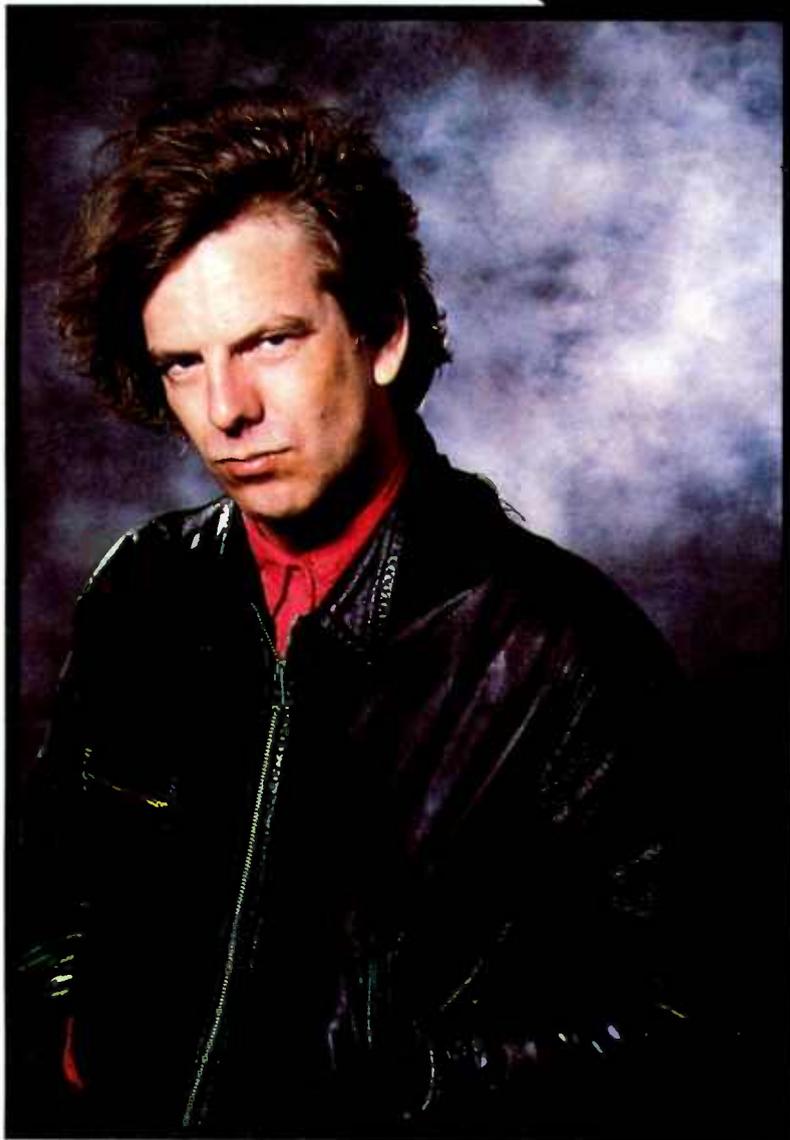


PHOTO BY DENISE GRANT

mill. What eats at his soul is cast out as a song of unsettling forthrightness, and this has perpetuated the hunger which has willed him to survive.

Art Bergmann doesn't hold back. Songs such as "My Empty House", "Runaway Train" or "The Junkie Don't Care" -- from his Duke Street debut, *Crawl With Me* -- are splattered with ganglia and viscera.

Yet Art is gentle and soft-spoken; immediately likeable if difficult to know. He and his band -- Ray Fulber, Susann Richter and Taylor Nelson Little -- do tend to indulge themselves, however, and it is usually at these times that Art's demons grab him by the wrists.

Even as Duke Street's Adrian Heaps was holding out a pen and a contract, Art and the gang were getting thrown out of The Rivoli on Toronto's Queen Street for being drunk and, um, outspoken.

Toronto isn't known as the city that fun forgot for nothing. Before he'd played a date in T.O., Art already had alienated someone else, but as shaken as Heaps was, he had the faith to follow through -- once he'd been reassured by Bergmann's manager, Sam Feldman, that the band was only celebrating early.



# Art Bergmann

between Spam and Klik. Somebody will buy it.

Art Bergmann is real, which makes him unpredictable, which means he has a mind of his own. He is an individual given to acting on impulse. He may be his own worst enemy at times, but he's had help.

"People were scared," Art admits. "I've actually had people badmouthing me right across Canada. Bruce Allen was one of them, but since he's still a partner with Sam I guess he'll be making money off me now, which is ironic.

"It's nice to be treated as a human rather than a disease," he continues, referring to his relationship with Duke Street and Feldman. "I'd been on the outside for so long."

On the outside Art Bergmann nonetheless

Both Adrian and Sam saw past the wildness and erratic behaviour that so frightened other managers or record companies. Feldman recognized Art's determination and knew that this was his lifeline.

"Art wants to make it," he says. "He wants to make it real bad, which is why I wanted to manage him."

Others were not so sure, but this figures. Canada's labels, major and minor, are used to dealing with commodity meat. Find it, process it, stick it in a can, give it a nice-looking label and put it in the shelves

had become one of the most popular attractions in Vancouver clubs -- famous and sometimes infamous for performances in which his anger or his sense of well-being (always brief) infected him and stared you in the face.

This wasn't how it started. In 1977 Bergmann was one of a troop of musicians from outlying White Rock, Surrey, Langley and the fringes of Burnaby who invaded the downtown core of Vancouver.

Bands such as The Skulls (with Joe Keighley of DOA), Modernettes, Active Dog, Monitors and Art's band, The Schmorgs, were the foundation of the local punk scene, ultimately colluding with the arts community and transforming suburban restlessness into an urban movement.

Although they left behind a crude, self-made LP, The Schmorgs never lasted. Art did.

His next undertaking was The K-Tels, who got into a scrap with the company of the same name and became The Young Canadians instead. To this day, "Hawaii" and "Data Redux", respective songs from the group's two EPs, are the basis of Bergmann's reputation as a writer and riveting guitar-player.

The venture after was the loose, likeable but alcohol-soaked and directionless Los Populos. For the next three years Art stayed in the passenger's seat and let someone else drive, yet Los Pops likewise recorded an EP which intermittently hints at his potential.

In 1984, Bergmann finally grabbed the wheel, stopped the car and got out. He made his Poisoned demo at an eight track studio, found a band and went to work. A mini-LP was released in '85 and was followed in '86 by a second cassette, the highlight of which was the devastating original version of "My Empty House."

This was accompanied by the "My Empty House" video. Powerful as it is, it only hints at the subject of the song -- a man so bereft of hope he kills his wife. Utterly mad, he waits for someone or something else...

By 1987, Art's local popularity was at its zenith while his spirit was at its nadir. Then Feldman entered the picture and so did Duke Street, who's heard nothing from Vancouver but Art Bergmann's name.

"I'd been underground for so long and suddenly I'm placing my trust in publicists and agents and a record label," he recalls his apprehension. "For a while I felt like my soul was on sale. \$8.98 cheap."

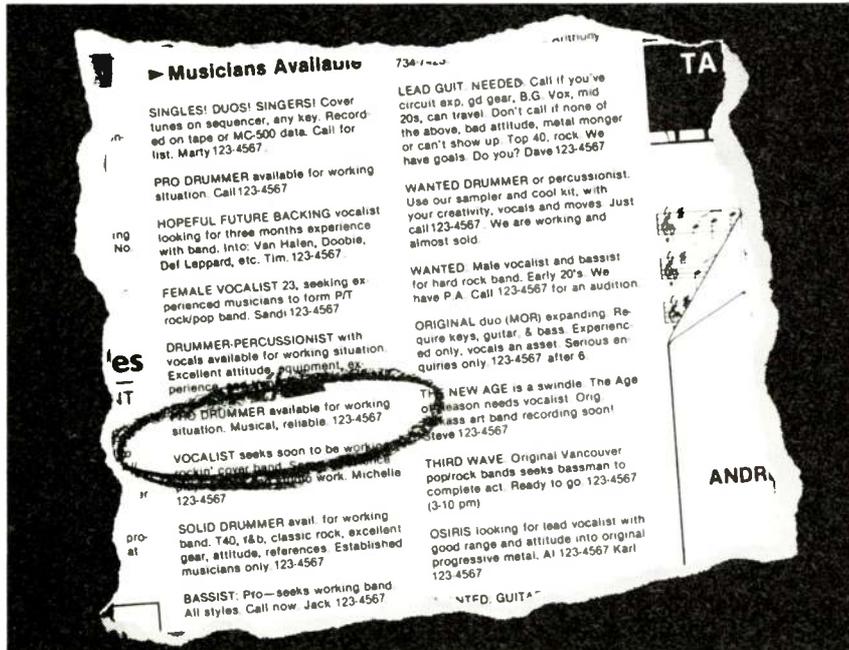
Art's price has gone up. Optimistic but ruled by a hard-bitten skepticism, he is satisfied that he is getting his chance at last.

*Crawl With Me* was recorded in Toronto this spring with producer John Cale, one of Art's heroes. Cale, who no doubt could identify with what Bergmann was going through from personal experience and from producing such enormously talented misfits as Iggy Pop and Patti Smith, exerted both his will and influence upon the band.

"The sound is a lot different," Art states, a sense of wonder spilling over into pride. "People will be shocked if they're used to the

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World Radio History

# Art Bergmann

other songs. Everything is very clear, very real. I must be getting subtle in my old age, although John didn't try to pretty up my voice at all.

"It's a real New York rock album," he continues. "Cale took off all the bombastic, homogenous sound that was on the earlier stuff. You can hear every detail, every part the band is playing."

Several songs from the past have been re-recorded, including "Runaway Train" and "My Empty House". Cale evidently wanted to capture their essence and had the confidence in what he heard that other attempts to produce Art lacked. Stripped down and electrifying in their directness, these songs come from the heart and go for the throat.

Cale, whose stormy life includes brilliant and awful solo LPs and his legend-making contributions to the Velvet Underground, met Art early this year while he was in Vancouver on tour with Chris Spedding.

"We were looking for a producer and here was a producer right under our nose. Not only that; he was one of my idols.

"We gave John a tape and didn't expect to hear from him for a few weeks but he called us before he even left town, from the airport, and said he wanted to produce us."

Within weeks Art and the band were in Manta Sound and coming to terms with the equally unpredictable John Cale. While the sessions brought out hidden talents in the group, sharpening the singing and playing skills of keyboardist Richter and getting the rhythm section to swing, Art called the quickness of the session a "pressure-cooker."

"It was not a happy session. Too quick. Boy! But we met a gem of an engineer in Roger Moutenot who's a real good guy to boot. He handled the technical end of things because Cale is into the psychological aspects of recording.

"John didn't explain anything to us; he didn't tell us what direction we were taking or anything. At times I felt like Dennis Hopper facing Marlon Brando in *Apocalypse Now*. Like, 'The man's too big.' I think we get along pretty well now.

"John and I both hate pre-production. It's like taking the piss out of a song. I consider the demos to be pre-production. We did strip down the drums and other things, though.

"Everybody improved greatly. John knew right away when things were wrong. We got some inventive keyboard parts and I did all my guitar parts in about half an hour. We're a lot more secure in our playing now and are ready to tour.

"At first I thought it wasn't working," Art confesses. "When I got back the first two mixes, they were so stark and real and unlike what I was used to. But I talked to John for a while and he said, 'You don't need all that shit on it, Art,' and he was right. I came around to his point of view."

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## HOW THE JEFF HEALEY BAND'S MAKING IT

# BIG

I N T H E U. S.

B Y T I M O C O N N O R

**“H**i, how you doin’? It’s Tom Stephen of the Jeff Healey Band. I’m calling you with one of those car phones from a movie set in Los Angeles just to let you know what we’ve been up to.

“We’re doing a movie with Patrick Swayze, the guy from *Dirty Dancing*. We play a bar band and Jeff plays a blind guy who is Swayze’s sidekick.

“We’re doing most of the soundtrack for the movie and Jimmy Iovine’s producing it. Yeah, him. We’ve also done our own album. It’s coming out in August.

“Yeah, not bad for a bunch of unknowns from Canada.”

No, not too shabby at all. In fact, Stephen,

Joe Rockman and Healey had a spring that sounds like a B-movie where the earnest Canucks stumble their way through one improbable bit of good fortune after another. “Hey Rusty, there’s more venison here than you can shake a stick at!”

For those who’ve seen the trio’s explosive live shows -- performances that seem almost dangerous both physically and mentally -- and heard Healey’s virtuoso displays of guitar playing, it doesn’t come as much of a surprise that this Toronto threesome is on the cusp of fame and fortune.

But the scope and speed of their rise has surpassed anyone’s expectations, including their own. But they’ve made their own breaks. For one thing, Jeff Healey is one of

the greatest guitar talents to come down the pipe in a long time. The three members of the band complement each other, not only musically, but also with the different business, road and playing experiences they bring to the band. It’s also been a case of doing it yourself to ensure it’s done right. Being smart and lucky has helped too.

They’ve achieved almost the impossible for a self-managed group that plays blues rock -- not the trendiest thing around -- and features a blind 21-year-old from Etobicoke who plays the guitar on his lap for Pete’s sake. They have secured a whopping nine-album, worldwide pact with Arista Records, in what may well be the greatest deal ever secured by a Canadian group with an American label.



PHOTO: BETTS (CANADA WIDE)

Jeff Healey (left) with Ronnie Hawkins

Quite simply, there hasn't been a buzz like this about a new guitarist since Stevie Ray Vaughan first blew on the scene. Perhaps it's just because he plays the guitar kind of strange, playing the fretboard like it was a piano, but Healey's effortless command of his guitar seems otherworldly. He makes his guitar scream, whisper, cackle and cough like it was a person.

This is one band that knows what's important and what's not. Now it remains to be seen how seriously the public will take the Jeff Healey Band. Bets are we're talking serious success here.

His fiery solos sing with Clapton's tunefulness, scamper with Vaughan's suppleness and frolic across the same har-

monic turf as jazz legends like Bix Beiderbecke. He's been called the Hendrix of the '80s. He yields his guitar like it's been an extension of him for his entire life, which is pretty close to the mark.

Born with eye cancer and blind since he was a baby, Healey was given a steel guitar by his father when he was three. At nine, he taught himself to play chords lap style. By 11, he was leading country bands and in high school he was playing jazz guitar, and was chosen a Canadian Stage Band Festival all-star in 1983 and 1984. He then fell in love with the power blues of Cream and Hendrix, and he passed through a number of bands in Toronto and jammed with anyone who wanted to share a stage.

The first big break came when bluesman Albert Collins invited Healey to join him and Vaughan on stage at Albert's Hall in December 1985. Healey was so impressive, Vaughan exclaimed: "Man, he is going to revolutionize the guitar." It's a quote the band later used to great advantage.

Healey eventually met up with Stephen and Rockman at Grossman's, a Toronto blues club, for a jam in early 1986 that changed their lives. "Within 16 bars of playing together, we established a musical communication that is rare," Rockman recalls.

"It was like electric shock. I knew that the three of us together could be very, very big."

Even though he had about \$10,000 worth of contracts for session work, Rockman took a

# JEFF HEALEY

chance on forming a trio with Stephen and Healey. Rockman had toured Ontario with a number of blues and rock bands, and he had studied classical guitar for six years prior to taking up the bass at 19. Rockman's playing is tasteful and rock-solid, but he's also got a deep knowledge of musical structures with a good ear for arranging.

For Stephen, however, it was his first real band. He learned how to play drums by jamming at places like Grossman's, and he's developed into a driving and powerful drummer.

In Healey, Rockman saw a guitarist doing

things with energy and flair beyond his years. "When I met Jeff, he had no right to be playing things like Cream and Hendrix at 19. He should have been playing Rush or Van Halen."

But Rockman also saw a first-rate improviser in Healey, something of a lost art in mimick-crazy rock circles these days. Rockman puts it down to Healey's roots in '20s and '30s jazz and popular music. Even though he plays rock, Healey's favourite records among his 9,000 record collection are the works of Artie Shaw, Beiderbecke, Fletcher Henderson and Louis Armstrong.

Stephen picks up the tale when the subject turns to the business side of things. If Stephen ever tires of being a musician, he could become a very rich record executive if his

success handling the business affairs of the Jeff Healey Band is any indication.

Stephen, 33, has a master's degree in urban planning, but he also had his own small construction firm in his hometown of Saint John, N.B. "I grew up in a construction family and wheeling and dealing is the name of the game. It's not unlike the music business."

After the band's first few experiences with promoters went sour, Stephen said they decided to manage themselves for as long as possible. Stephen said that other people might concede points, but by "pushing, yelling, arguing and finessing, we've usually ended up with what we've wanted to get. Who's going to work harder for us than ourselves?"

Right away, the band got great press from the Toronto media. That helped sell the band in other regions and get it out of Toronto where the band was becoming over-exposed. "We wanted to season the act and see if we had it mentally and physically because the road is tough," Stephen said.

The band then approached a number of Canadian record companies, but found no takers. They were told that they needed a gimmick, that they were a bar band, that they played dated music. Nevertheless, the band was buoyed by the tremendous response it was getting from fans in clubs, and formed its own record company, Forte Records and Productions. They issued the single "See the Light" on the label and made a video that MuchMusic played right away, substantially increasing the band's profile nationally.

In mid-1987, the band scraped together \$2,000 cash and sent Stephen to New York to snag a record deal. Stephen said the few contacts he had in New York hadn't brought even a bite, and he even got thrown out of the NBC building after he tried to meet Paul Shaffer. David Letterman's sidekick. "I was being thrown out of the building when Anton Fig (Schaffer's drummer) saw my T-shirt that said 'Drums Only,' and we had a chat." Fig invited Stephen to come down to his band's showcase gig at the Bottom Line that night, but he couldn't promise he'd get in.

Knowing the place would be swarming with A&R types, Stephen headed down and a few bucks to the doorman got him in. And there sitting on the bar, like a gift from the heavens, was a complete list of all the major A&R men in New York. Stephen began to copy the list and the doorman almost threw him out, but for a price he got a copy of the list.

Stephen got demo tapes to every major record company in New York, but by his third day, with his money running out, he thought he'd have to go back to Toronto empty-handed. Then on his last day, he got a call from Elektra and a few other companies expressing interest in the band.

But after Stephen had been back in Toronto for a week, Mitchell Cohen of Arista called and asked if the band could come down to New York to meet Clive Davis. "I didn't even have any idea who Clive Davis was," Stephen said, chuckling.

Healey and Stephen went to New York in

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## JEFF HEALEY

August and talked with Davis, who launched the careers of Paul Simon, Janis Joplin, Patti Smith and Whitney Houston. The pair showed Davis a video the band had made playing with Vaughan on the cancelled CBC program *It's Only Rock 'n' Roll*. "That really got him going," Stephen said.

Davis told them outright that he wanted to sign them and that he thought they had lots of potential. "He liked Jeff's musical background and that we looked like guys who knew what we wanted," Stephen said.

After five months of negotiations during which the band pushed for guarantees of support and creative control, they signed the contract last December with the help of Toronto lawyer Richard Hahn.

The deal stipulates the band will record two albums, with an option for a third, and if all goes well it can record up to nine albums. "It's purportedly one of the better deals ever made by an unknown Canadian act signing with an American label," Stephen said.

It's a production deal; Arista signed Forte Records and Productions to produce the Jeff Healey Band. Stephen said this will allow the band's company to help other Canadian bands get deals in the future. The pact includes a separate licensing deal with BMG, which will distribute the group's albums in Canada, that will allow the band to keep their own master tapes.

In January, the band began pre-production for the album and started talking with producers, and at one point even Eric Clapton expressed interest.

Last March, the band went to Los Angeles with the intention of getting its album started, but an incredible series of events unfolded that got them off that track and on to a faster one. "Imagine the luck," Stephen exclaimed, soon after Arista had started talking with Iovine about working with the band, the producer became involved in the film *Road House*, whose screenplay just happened to call for a bar band with a blind lead guitarist. "It's incredible! Boom! Bang!" Stephen enthuses.

Hilary Henken, the screenwriter, had seen the band in Toronto, and Iovine liked its *See the Light* video, and they were offered parts in the movie. Stephen said their first reaction was to decline the offer -- "we're a rock 'n' roll band!" -- but when they learned that the producer was Joe Silver (*48 Hours*, *Predator*) and that Swayze was in it, they went for it.

At this point, the band persuaded Arista to get involved in the soundtrack because they didn't want to be working for another record company.

Talk about being fit for a part in more ways than one. The script called for a rough 'n' ready bar band that played beer joint nuggets like Cream's "White Room," CCR's "Travelling Band" and the Door's "Roadhouse Blues." They also recorded an original called "One Foot in the Gravel."

Healey said that in the first week of record-

ing, Iovine made suggestions on arrangements, "but after that there was no need -- we were doing what came naturally. It was recorded mainly for that bar sound." The film and soundtrack should be released around Christmas.

Recording the soundtrack ran into April, and with the deadline for their own album fast approaching they quickly nailed Greg Ladanyi to produce their debut. Ladanyi has worked with Toto, Jackson Browne and the Church. Iovine was eager to work with the band, but he was committed to working on the soundtrack to U2's upcoming concert film.

The pressure of recording a debut with a major record company is enough, but the soundtrack went overtime and left the group only two and a half weeks to do the album. "We worried that we had over-extended ourselves," Healey said.

But the group pulled it off, which Healey attributed to the experience gained doing the soundtrack. It also helped that they were able to use Tom Panunzio, who engineered the soundtrack recordings, for their own album.

After the band finished the basic tracks at The Complex in Los Angeles, Ledone added some backing vocals, percussion and keyboards from Benmont Tench of Tom Petty's band to flesh out the sound.

Given Ladanyi's experience with mainstream pop outfits like Toto, Healey said the band was worried Ladanyi might make the record too slick. And indeed, the band didn't like Ladanyi's first batch of rough mixes.

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# JEFF HEALEY

Healey said Ladanyi replied, "I haven't done this kind of thing before." But it was a very positive experience with Greg. It was a good team effort."

Healey said he got what he wanted -- "an uptempo rock album with an edge and some punch." The LP has a blues leaning, but he notes there's only two songs that follow a strict 12-bar blues structure. These include a cover of Freddy King's "Hideaway," made famous by Clapton, and a slow blues jam recorded with Robbie Blunt, formerly of Robert Plant's band. "It was just an impromptu thing. We didn't know it was being recorded," Healey recalled.

The band's good taste in covers continued as they recorded two songs by revered American songwriter John Hiatt, the ballad "Angel Eyes" and a rocker called "Confidence Man." They reworked "See the Light," making it slower with a "better groove," as well as a number of other originals.

Ladanyi didn't mess with the band's sound too much, and most of the drums, bass and rhythm guitar was recorded live off the floor, Healey said. He added that Ladanyi helped "bring a sense of arrangement to the band. We're used to playing as a three-piece covering a lot of bases. When you're put in a studio, it can sound really busy.

"As a rhythm player, I've done a lot of laying back. It's nice to get away from the pres-

sure of having to fill all the holes at one time."

Healey said he didn't want the record to sound like the band does live, but he's pleased that the record has a spontaneous feel to it. "Without wanting to brag, most stuff came off on the first or second take."

It was expected there might be some fireworks between Healey and Ladanyi considering the guitarist's reputation for launching into orgies of feedback and never playing a solo the same way twice. But Rockman said "Jeff has matured a lot as a guitar player. In the studio, he's been able to experiment with different sounds. He's getting positive responses from producers and engineers and he's become a lot more tasteful in his lead playing and the way he uses feedback."

While his debut is one of the most eagerly awaited albums in years among guitar fans, Healey said "it's more than just a guitar album. There are actual songs with verses, choruses and bridges. It's very dependent on the vocals and lyrics. I didn't want to make an album just for guitar players. That would only limit the market."

Rockman said the band focused on writing good songs with plenty of variety, rather than concentrating on instrumental noodling. "A blues album tends to be more musician oriented, but a good rock album is more focussed on songs."

As for the guitars used on the album, Healey said he used his Stratocaster Contemporary and he rented a number of axes, including a Gibson ES335, a Les Paul and a Fender Broadcaster. Healey said he

didn't use one specific guitar for solos, but he switched around depending on the sound he wanted.

He used a Marshall 100 watt amp and a Marshall 4x12 cabinet, the same set-up he uses live. He said he didn't use much new technology for the record, and the only toys he employed were an overdrive, EQ, flanger and a wah pedal.

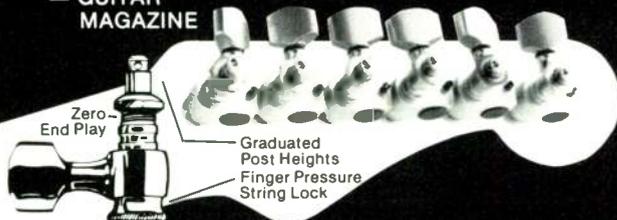
Now that the record is finished, Rockman said the band will likely start playing showcase clubs around the United States to promote it. While the band is Canadian, Rockman said they will be concentrating their effort stateside because their record deal is with an American label and that massive U.S. public doesn't know about them yet.

They might support a major act on a U.S. tour, but even though openers usually get poor treatment, Rockman is confident the band would come off smoking. "We're so much more mature as a band now. We've been in the studio day and night and in that atmosphere, you are under a microscope and all of your playing, timing and arranging has to be thought out carefully. It's translating to a better live show."

The band will also be carefully inspecting the promotional materials that Arista uses to push the band. They are deadset against any attempts to hype Jeff's blindness. "We have lots of control over promotion," Rockman asserted. "It can be done tastelessly, but we don't want to see anything with the word blind on it. That's irrelevant." **CM**

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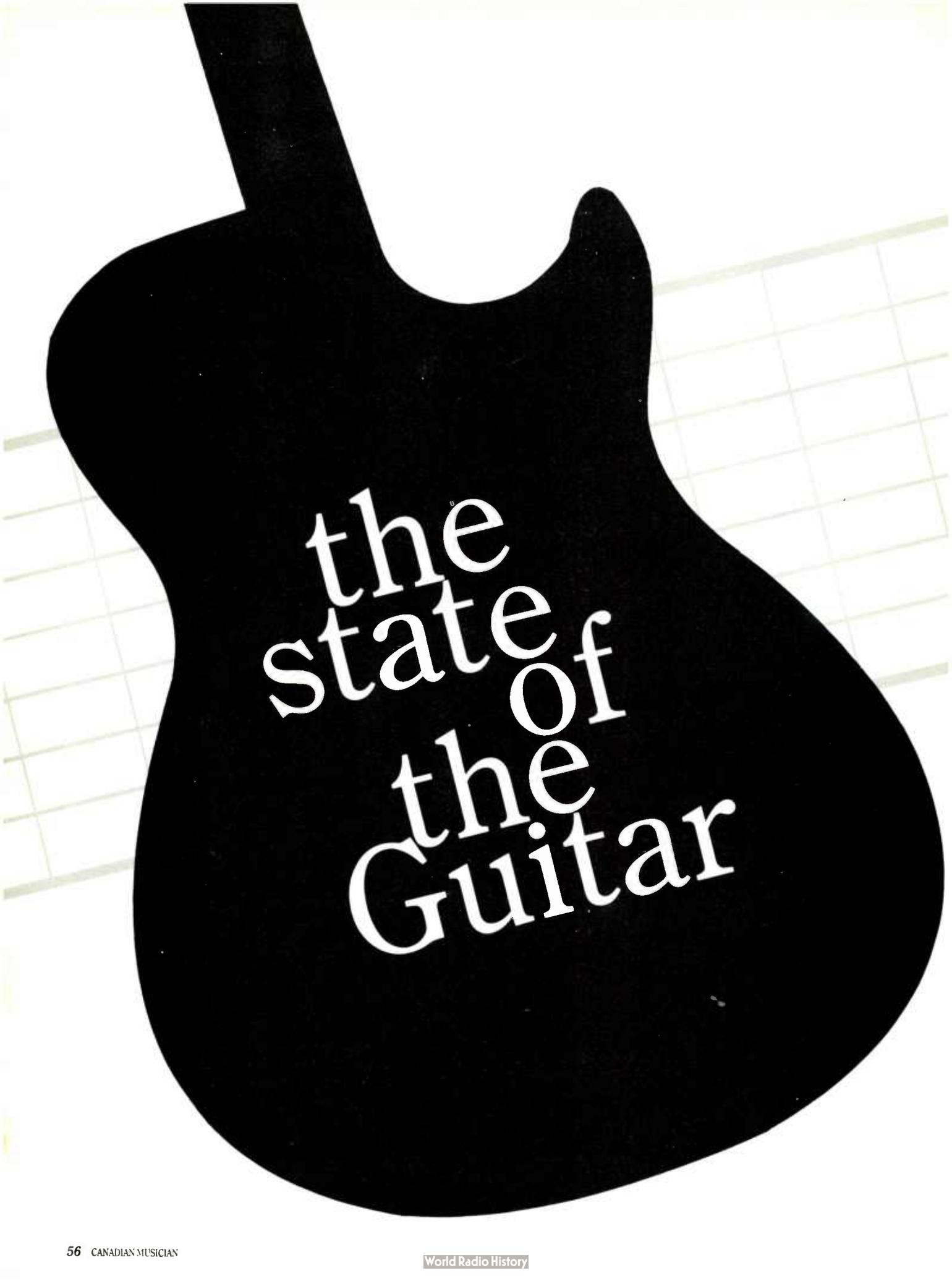
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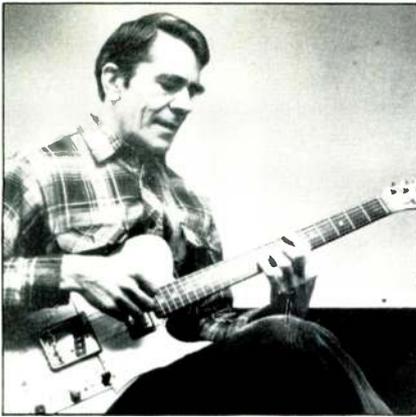
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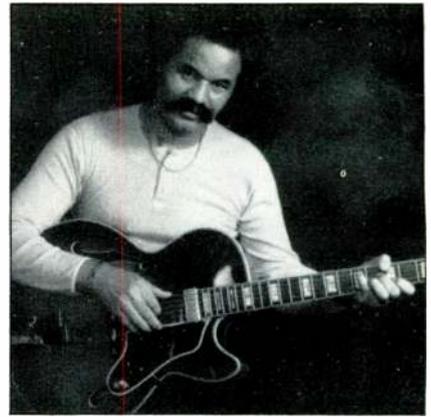
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Ed Bickert with vintage Tele



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# YESTERDAY TODAY TOMMOROW

by David Henman

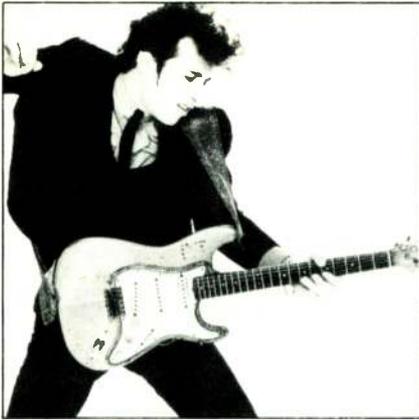
One of the first things you realize as you undertake a bit of research into the phenomenon of the electric guitar is that it really hasn't changed much since its origin. (The details of which are unclear.) That is, with the exception of such obvious evolutionary modifications as the introduction and gradual predominance of the solid body, the attempts to improve tremolo technology via the locking devices and, most recently, a concentrated effort to marry the guitar and the synthesizer, the most dramatic changes in guitar technology and design have been in the areas of amplification and signal processing. The guitar itself remains a chunk of wood (or chunks of wood bolted or glued together) with six strings, from one to three electromagnetic pickups, and a bit of hardware.

In delving into the electric guitar, I ex-

plored several areas, including the players, the manufacturers, the trends and of course, the guitar synthesizers. My "experts in the field" were, in Toronto, Mike Grootenboer of Steve's Music and Bob Webster of Long and McQuade, and in British Columbia, Robin Lobeo from Calder Music in North Vancouver. In consulting these retailers, I tried to ascertain what has been happening, continues to happen and is expected to happen in the fascinating realm of the electric guitar.

The first time buyer/beginner, according to Mike at Steve's Music is spending more money now than in the past, and is being met halfway by such companies as Charvel, Kramer, and even Fender, who are producing quality instruments in the under \$400 range. A photo on the cover of a magazine will, says Mike, influence a lot of aspiring guitarists, and often a tremolo, especially a locking unit,

is a must, even to the beginner. Bob Webster at Long and McQuade sees the first time buyer eyeing the low-end Strat copies that are made in Korea: "You get a lot of the glitzers in that are looking for the heavy metal style guitars, but basically it still seems that Strat copies far outsell anything else." At Calder Music, the first time buyers usually walk in with their parents who, Robin Lobeo told me, "have a bottom line of what they want to spend...usually under \$500.00 for a guitar and amplifier. A lot of people are trying rent-to-buy, or just renting for a while to see how the kid is going to react to the instrument. The guitar magazines are really influential in that they see a lot of Statocasters, or Jackson and Kramer guitars with the sharp headstocks. When you're starting out you can't appreciate what a good instrument should sound or feel like. They're



**Paul James, Fender Strat**

looking at cost and aesthetics."

Robin doesn't encourage the beginner to buy a tremolo equipped guitar. "We have teaching studios here, and a lot of our teachers actually recommend the students avoid getting into a tremolo right off the bat. They have a real heck of a time keeping an instrument in tune, without playing around on the tremolo".

The intermediate/professional level is where the phenomenal popularity of the Stratocaster and Stratocaster style guitar is most evident. The August '87 issue of *Guitar Player* asked the question: "What has three pickups, six strings, and more clones than an IBM PC?" The Fender Stratocaster, first introduced to the market in 1954, is without question the most copied design in existence. "Most of what you see, the "Profile" guitars



**Michael Grootenboer, Steve's**

like Charvel, Kramer, and Jackson," states Mike Grootenboer, "use the same Strat style as their basic mainstay. It's a well thought out guitar."

There is more of a fascination at this level with high tech equipment, according to Bob Webster: "The digital multi-effects units, like the REX50 and the Digitech DSP 128, are reasonably priced between \$500-1000." The most popular guitars? "Strats and Les Pauls," says Bob. "The USA standard Strat is by far the most popular one in the Fender line. A lot more are into the Japanese stuff, too. Ibanez guitars are very popular, as well as some of the Japanese Fenders. Most of these guys have already found a guitar they like. A lot of them wind up dealing in used guitars. They're a little bit more educated, they have

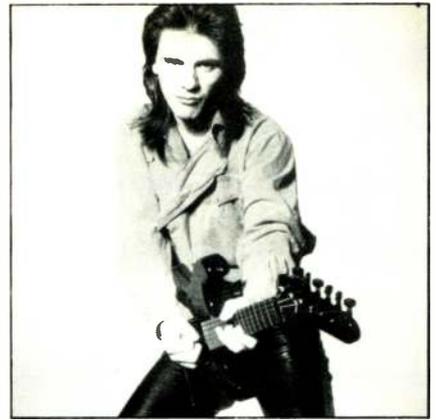


**Platinum Blonde, Lado and Jackson**

specific designs on what they're looking for. Gibsons and Fenders are still real popular, no matter what".

Robin Lobo has a similar viewpoint: "Generally what people are looking for is a sound. They have a certain sound in mind and that will dictate what they buy. They're less influenced by the aesthetics...(and) a lot by brand names." He mentions that the intermediate buyer is influenced by the players they like and perhaps try to emulate. "They're obviously going to gravitate towards that product or group of products to try and take that sound and make it their own. The American thing is real big right now. The American Standard is a very popular instrument, the Strat Plus also, just because they're made in the States. They've created this area of quality around the U.S.A. product. Even the Japanese manufacturers (are doing it.) Ibanez, for instance, boasts U.S.A. made pickups in their Japanese built guitars." Robin agrees that "A lot of intermediate players are spending money on onboard gear these days, the new Digitech (DSP128) for instance, and the (Alesis) Midiverb II...experimenting with stereo effects. They tend to avoid foot pedals like the plague, but Ibanez could be changing that with their new programmable stomp boxes."

At the superstar level, Robin often sees groups like Bon Jovi and INXS who, when they pass through, often drop in themselves or send their guitar technicians over, not to mention local talent like Loverboy and Bryan Adams. "With Keith (Scott from Adam's band) and Bryan, in that band they like going for a certain sound and they like getting it with old school stuff. Bryan will come in to look at a Roland JC-120 and walk out with an old Vox AC30. A lot of the professionals reach back and try to get the classic sound with the classic stuff. Then in the other camp you've got guys trying to do stuff that's never been done before, like Steve Vai...guys with three racks of onboard gear...Steve's tremolo is set up so he can pull up a 5th or a 7th. He's taking his equipment and pushing it to the extremes. Guys like that are always experimenting. Guitarists in general are tinkers, they want to know, for example, what kind of pickup sounds better, an alnico magnet or a ceramic magnet. When you get into the professional realm, it's just that much easier to have your guitar tech throw in a new pickup,



**Frank Marino, Lado**

or change the neck, or patch in a new effect. And for every person that's like that there's also the person that's really set in their ways, there's no shaking them."

"A lot of the pros, like the intermediate guys, already have a guitar that they're particularly fond of," says Bob Webster, "so you don't get a lot of them coming in and buying a new guitar. They're more interested in the signal processing gear." Mike at Steve's Music may see Derry Grehan of Honeymoon Suite strip the body of one of his guitars, paint the tires of the equipment truck day-glo yellow, and run over the guitar to give it tire tracks (the personal touch). The big guys, says Mike will often spend less money than the intermediate players, concentrating less on flash and more on quality and the basics, although he does see a similar



**Bob Webster, Long and McQuade**

trend at the intermediate level.

I had a more difficult time eliciting predictions and forecasts during these conversations, but the current trends may give some clue as to what we can expect in the near future. "The biggest trends," according to Bob, "are toward the electronics, the signal processing, because that's expanding the most. As far as guitars specifically are concerned, they're not changing a whole bunch. There are things like active pickups, the EMG pickups for example, and you see a lot more manufacturers now a days...there's such a wide choice of guitars. Custom finishing has become popular. But a lot of guys are just looking for something that's pretty basic and feels good and sounds good and that's what people have been looking for

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# the state of the Guitar

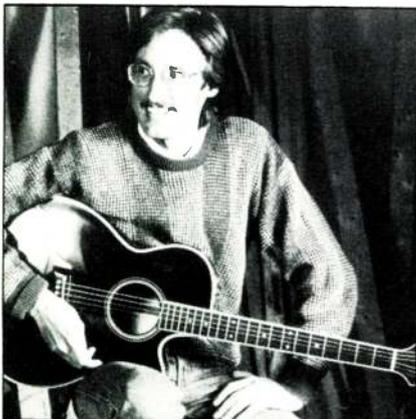
in a guitar for the last 40 years, and that part of it really hasn't changed."

The hot guitars right now, according to Mike Grootenboer, are Fender, Charvel and Ibanez. But if there is a sign on the horizon that the Stratocaster may some day be challenged, it may be in the form of the Paul Reed Smith guitar which, like the Strat Plus, attempts to solve the tuning problems associated with the tremolo without resorting to the locking nut/fine tuner solution. "Quite honestly (the PRS) system, so far as a non-locking device is concerned, works probably about the best I've seen. I think the arch-top stuff is going to start doing real well now too. The Paul Reed Smiths are doing a smashing success. There's the new Jackson line that's coming out with an arched maple top series as well."

The manufacturers, says Mike, have an aggressive appetite for styles and colours, but according to Robin, they may be fooling themselves by thinking that aesthetics are more important than they really are: "Most guitar players I know," states Robin, "would never play the Steve Vai 'Monkey Grip' guitar. They don't want someone saying, Oh! Gee! you've got a guitar just like Steve Vai, why don't you go out and wear some of his suits? And the younger players, to whom that guitar might appeal, can't afford it! Mostly what I've seen is strictly refinement. Whether or not someone is going to come up with some wild new concept in guitars I don't know. If I were to pick one manufacturer as doing it right, right now, I'd say Fender is way out in front, because they seem to be really concentrating on details. Their guitars, you take them out of the case and they feel really well make, good quality, all the knobs are smooth, the finishes are nice, they've been adding a little accessory pack... I think a lot of guitar players appreciate that."

As for the tremolo system, Robin told me that: "The only system that works 100% of the time or nearly 100% of the time is the Floyd Rose. I'd have to say that I do see a trend away from the tools, too...allen wrenches are a real pain."

"The MIDI guitar" says Robin, "is like a wheel carved out of stone. Until it gets to the



George Fox, Takamine

point where it's just 'plug your guitar in and play' it's going to be kind of weird. The future of MIDI guitar is not in analyzing, like doing the pitch-to-MIDI thing. I think what it will probably lie in is some form of intelligent frets, some system where the neck can actually physically tell where your hand is. Another thing too, that you're dealing with is, even if you have perfect tracking, you're playing sounds with unnatural envelopes, compared to what the guitar is. I envelopes, compared to what the guitar is. I think eventually they'll have guitar synth controllers that are real good, they'll track really well and I don't think they'll be pitch-to-MIDI. I think the IVL Pitchrider is doing real well. Their system tracks every bit as well as anything else that's on the market and it's a lot less bulky, as far as what you have to do to your guitar to get it to become a MIDI'd instrument."

Bob Webster cautions that, "you have to realize you're dealing with a totally different set of parameters. You can get a few Eddie Van Halen clones coming in and they're



Chris Tate, Gibson

trying to play 256 notes per second on some kind of violin/string patch that has this full attack and they're getting beat in the synthesizer game. Casio has come out with a couple of really good products. They've got a MIDI guitar where you just plug into a synth module or a keyboard and you've got any sounds that you want, and the latest one has a synth module built in and apparently there's RAM cartridges - you can have a few different sounds on board - and of course it has midi outs as well so that you can hook up to any other kind of synthesizer. We sell a lot of the IVL MIDI interface unit, where you just have a pickup and you put that on the solid body guitar of your choice."

Whether the manufacturers have erred in investing so much in what is still primarily a potential market rather than a real one remains to be seen. All three of my sources agreed that the guitar and the guitar synthesizer were two entirely different instruments, mainly due to the inherent tracking problems, and that the market for the guitar synthesizer, other than the solo acts and duos who work with MIDI gear rather than other musicians so that they can play small venues with limited entertainment budgets, is the industry people, from the guy

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# the state of the Guitar

with the four track home studio to the recording and film studios.

The guitar itself, however, shows no signs of becoming an endangered species.

During the calendar year January to December 1987, the 71 companies that are members of the Music Industries Association of Canada (MIAC), according to executive secretary Al Kowalenko, showed a total volume in musical instruments and accessories of \$251.1 million at the wholesale level. This represents approximately 75% of total sales. Fretted stringed instruments accounted for \$25 million, or 10.5% of the total, of which electric guitars and basses account for \$10.7 million, the largest category at 36,900 units.

MIAC is a national non-profit trade association representing Canadian Manufacturers, wholesalers, and distributors of musical instruments and accessories and sound reinforcement products.

## Four Decades of Rock Guitar

by David Henman

When I was 15 years old I left home for the summer to work on a farm. Sometimes in the evening I would sit under a tree with my \$15 brown flat-top 3/4 size out of tune acoustic guitar and, in a cracked off-key monotone, I would sing the words to "Summertime", accompanied by the chords I had memorized from one of those "all-time favorite" song books. The sound and the feeling of the music filled me with emotion, and my love for music and especially for the guitar as my instrument was firmly established.)

The guitar has been THE predominant instrument in rock music for the past three decades. At the core of almost every recording session and live performance you will find a set of drums, an electric bass and, most probably, an electric guitar. During this period there have been several forms of rock music that are entirely guitar based (eg: Heavy Metal), a trend that has continued and expanded significantly. Furthermore, we have seen the advent of the guitar-hero, which is now practically an industry in and of itself.

But, 'twas not always thus. In the Fifties, when rock music was rearing its duck-tailed head, the guitar was primarily a backing instrument, merely a part of the rhythmic accompaniment to the squealing saxophones, the pounding pianos, and... "The Singer." True, singers had their ax slingers, like Scott Moore with Elvis Presley and James Burton, who played with Ricky Nelson, but they are know only in retrospect, and then only by gui-



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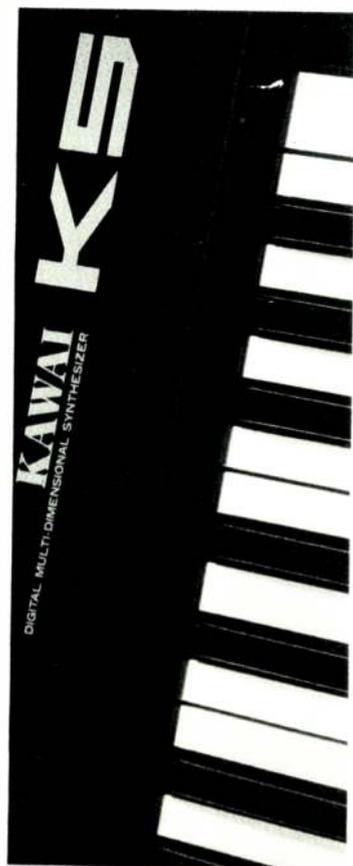
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# the state of the Guitar

tar aficionados. However the great grand-daddy, the mother and father of Rock 'n' Roll Guitar, did surface during this magic era, and his name is Chuck Berry. His now legendary style of playing, easily the most recognizable in all of rock, still forms the basis of most rock guitar. Also notable from this period in rock history are (among others), Chet Atkins, who although hardly a "rocker", did much to popularize the instrument and inspired and influenced countless players; Duane Eddy, who with his "twangy" sound popularized guitar instrumentals, selling 12 million records in 5 years and spending more time on the charts than any rock instrumentalist to this day; and the Ventures, whose *Walk Don't Run* became "The album that launched a thousand bands." (*Guitar Player* 20th Anniversary issue January 1987).

(During that same summer on the farm I would hitch hike to nearby New Galsgow, Nova Scotia every Friday night to watch a local band called The Atomics play for dances at the legion hall. By today's criteria they would be classified as a Venture's clone band, but I would stand close to the stage and marvel at the shiny Fender Sunburst Guitars, Ampeg Piggy-Back tube amplifiers, and the lush sound of the Fender Reverb Unit. Predictable, I returned home in the Fall, having abandoned my plans for a career in agriculture, and immediately set about forming - you guessed it, a Venture's clone band.)

Early in the sixties, when rock music had almost ceased to exist, The Beatles came along and legitimized what we now know as a Rock 'n' Roll band, with the members singing, playing instruments (guitars!) and even writing their own songs. Prior to that, there were singers, and singing groups, and nameless, faceless bands (orchestras) that backed them up, although sometimes they were acknowledged, for example Buddy Holly and The Crickets. Perhaps it's not so surprising, considering the trend at the time, that in 1962 a Decca recording company executive turned down The Beatles, stating: "We don't like their sound. Groups of guitars are on their way out."

But while I and many other north American kids were wrestling with "Pipeline", "Apache" and sacrilegiously copping the odd Chuck Berry lick, guitarists in England were hungrily devouring the black blues music that was pretty much taboo on this side of the Atlantic, and once The Beatles had opened the door-duplicating a feat accomplished sometime earlier by Christopher Columbus - in marched a legion of British guitar warriors, including Keith Richards, Jeff Beck, Pete Townsend, Eric Clapton and Jimmy Page, among others, and one lone American (returning home) named Jimi Hendrix, who was, ironically, black.

Keith Richards became the "Son of the Father of Rock 'n' Roll guitar" (Chuck Berry). Jeff Beck pioneered the use of fuzz/distortion, feedback, and other excesses that are

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# the state of the Guitar

now indigenous. Pete Townsend gave us "power chords," Eric Clapton's deep love of American black blues guitar produced some of the most lyrical and exquisite playing ever recorded. Jimi Hendrix came from somewhere "out there", completely changed the way the instrument was played, and then he was gone. And Jimmy Page, in April 1969, formed Led Zeppelin, inventing a form of music and a type of band now known as "Heavy Metal."

(Unfortunately, after a scant few albums, Led Zeppelin abandoned the monster they had created, turning to a much more "ethereal" musical approach (which "Rush" have since turned into a career) and I find myself less upset than I should be with attempts by current Led Zeppelin clone bands such as Whitesnake and Kingdom Come to recreate that phenomenal Sound).

Thus, the sixties saw the guitar become the "weapon of choice", and the advent of the "guitar hero". The Seventies were, in many aspects, simply an extension of the Sixties, although once the effects of the drugs wore off we witnessed Disco and the re-emergence of dance music, and the monstrous popularity of the guitar was, at least temporarily, somewhat diminished. Players such as Carlos Santana kept the guitar solo alive and growing, while John McLaughlin and The Mahavishnu Orchestra were perhaps the first attempt at a marriage of rock, jazz and higher consciousness. Andy Summers of the police introduced a new "textural approach to the instrument, full of subtle, syncopated rhythms, lush, atmospheric sounds and understated "solos," and helped bring reggae to the unenlightened.

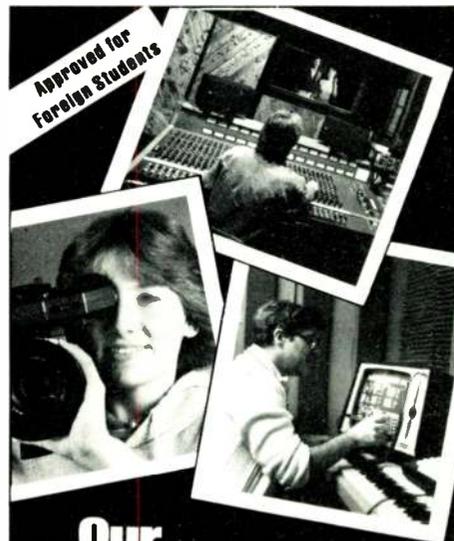
But, in 1978 there emerged yet another phenomenon. For if Chuck Berry is the godfather and Jimi Hendrix the angel who returned home, then surely Eddie Van Halen is the new sharp shooter. Admittedly, he doesn't have any of Hendrix's magic — watching Jimi perform was an exotic, near religious experience — but that is irrelevant. With flamboyant abandon, a dynamic touch, youthful and irreverent humour, Eddie Van Halen has managed to once again re-write the book and revolutionize the way the guitar is played.

The jury is still out on the Eighties (a lot can happen in the next year and a half). Keyboards and synthesizers have further diminished the immense preponderance of this most expressive of instruments, although probably only temporarily. At the risk of arousing the ire of every "serious" guitarist who reads this and of instigating a tremendous back lash of letters to the editor, I will come forward and state that, at least in the field of rock music, the most intense exploration on the fretboard in being done in the area of Heavy Metal. Underneath all that leather an spandex and eye-liner lurks some of the most exciting string biting currently available.

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by Dara Rowland

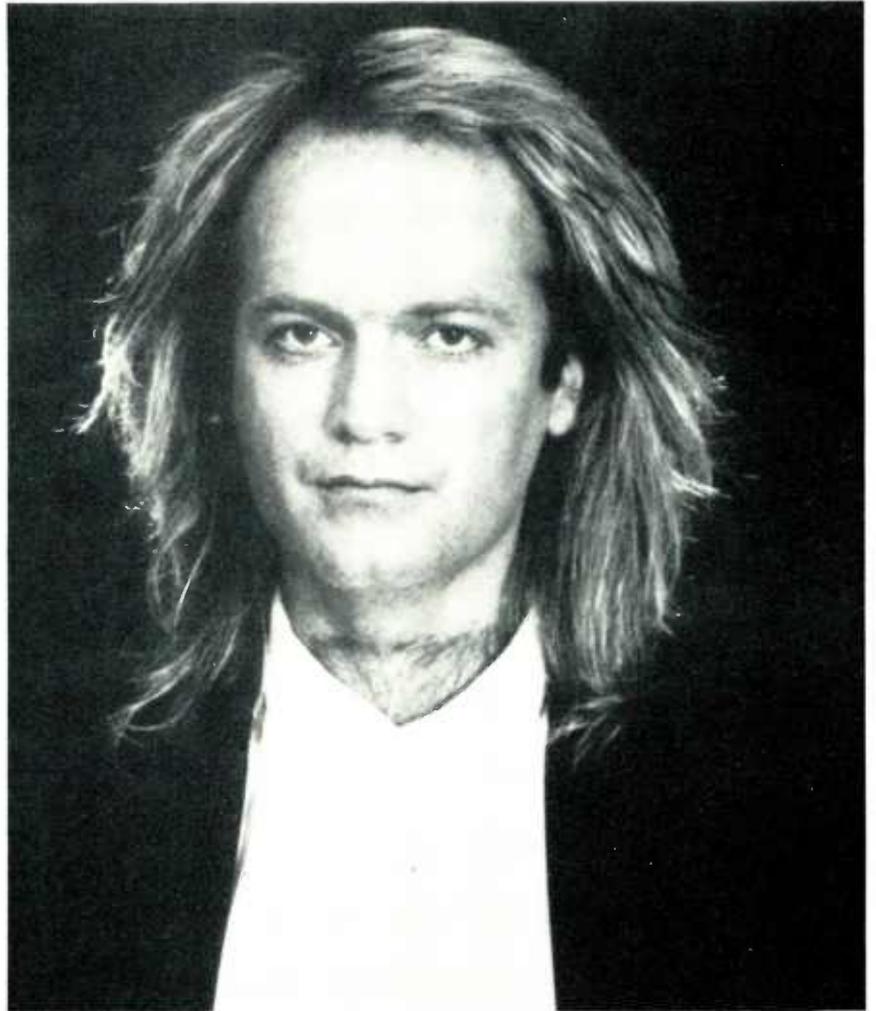
After nine years of playing bars and clubs, slugging it out on the road to barely make a living in a rock band, David Buckthorp faced an uncertain future. It had become clear to the 34-year-old singer that making a name for himself as a performer in Calgary did not guarantee success beyond the city's limits. Opting to challenge the big city, secretly hoping a change of scenery would change his luck, he relocated to Vancouver. But, as Buckthorp recalls, "I realized that I had spent years building a reputation in Calgary, and after playing in Vancouver for a year, no one knew who I was. And after coming back to the same point, having come full circle, I realized that there was no avenue for me to go any further in the business. It was very frustrating."

"Initially," he explains, "I had the attitude that there was nothing else I wanted to do, but I found there were other things I could do and when I got involved in something that worked, it was pretty neat. I have found that conventional business, if you are successful, can be extremely rewarding and very challenging. I think it's important for musicians to know that there CAN be life after rock 'n' roll. And, it allowed me to come back into the business without financial pressures."

By 1986, he and his brother were busy running their waterbed company, whose 19 retail outlets across the country employed a total of 140 employees. "It gave me real insight into how business works. So when it came to the business part of the music business, it's still business. I understand how it works and I know you have to do whatever it takes to make things work. It's a lot of responsibility."

A successful businessman, he had the money also, to help a few friends commit their material to tape. One of those friends, Louis Nitikman, would eventually become his song-writing partner and one-half of *Diamond In The Rough*.

Recording in Buckthorp's basement studio, the two divided songwriting down the middle -- Buckthorp writing lyrics and Lewis composing music -- and solidified as a unit. In their first year of shopping for a publishing deal for their material, they wrote 30 songs for Cliff Jones at Bruce Allen's publishing division of Rock Headquarters to consider. Using the home studio set-up, they had cut their financial obligations and took advantage of the time to experiment with their material. Depending on the nature of the songs, they would call in various local musicians, "whoever suited the song," describes Buckthorp. But the more material they sub-



David Buckthorp

mitted to Jones, the more they were encouraged to work as artists. Buckthorp remained guarded toward leaping back into the fire, but admits that, "I always wanted to get back into the music business. I just didn't know if it would ever happen again."

When it came time to begin work on their debut LP for Virgin Records (the publishing deal was now in hand), the two employed a familiar formula toward album participants. Choosing several members of the Vancouver community for specific work on certain songs, and approaching Rik Emmett to supply a solo for "Walk On The Wire," they surrounded themselves with people as diverse as the LP's content. The album, which they insisted would take as long as it needed, found them in the studio -- from demo to final mixes -- two years, arriving in stores this

February.

One gathers early on in conversation with the amiable singer that his philosophies toward business are curiously juxtaposed to his stereotype west coast looks. Although fan admiration takes him aback this time around, his vision is not clouded by throngs of screaming girls. "There is so much pressure put on you to write hit songs. That's just the reality of the business though, especially if you're a new band. When we went around to record companies initially, when we decided to get an artist's deal, almost everyone said be completely outside or go down the middle for the first album. Now I'm 34 years old, and I'm not going to do the ridiculous clothes and backflips, but I think our show is energetic."

# Steve Sexton From Anne Murray To New Jazz Exchange

by Steve Sexton

**I** think it's almost an intrinsic desire for most people in music to pursue writing as a creative outlet at some point in their career. We all dream of making our own album. I've always enjoyed writing and have always tried to find the time between my regular work to do so.

A great opportunity, that I have recently realized, started for me in the early '80s when I met and worked with Gerald O'Brien in the band Surrender, now called Zappacosta. Not only was I impressed by Gerald's musical abilities, but we shared similar goals and interests and immediately became good friends. Surrender, being as good and experimental as it was, became a great creative opportunity for the two of us as players.

The post-Surrender years for Gerald included a stint with Klaatu, writing and arranging for such bands as Glass Tiger, Partland Brothers, Strange Advance (which Gerald and I worked on together), Loverboy and most recently, to his role as a record producer for artists signed to Polygram, BMG and CBS, among others. For myself, I first worked with Rita Coolidge, joined Tom Cochrane and Red Rider for two albums (*Neruda and Breaking Curlew*). After Red Rider, I joined Anne Murray, as her arranger-keyboardist and after four years became her Musical Director. I've been with her ever since and enjoy working with her immensely.

During those years, Gerald and I continued to exchange ideas with a view to working on a project that would be totally our own. The instrumental aspect always intrigued us.

Eventually, we put together a demo package that could be best described as progressive music for a film soundtrack. We then had the good fortune of having Frank Davies of Thompson Music Publishing listen to the tape. He signed us as writers and represented us in our search for a record deal. Frank became an integral part in the success of this whole project.

Our next step was to actually write and then record the album, which we did with Wayne O'Brien engineering. It was then mixed by Paul DeVilliers (Mister Mister and Yes) in Los Angeles and Lenny DeRose and Wayne here in Toronto. Basically, we put the album together with the emphasis on writing, melody and sound, not seeking any particular style. However, there are signs of influence from various aspects of our music backgrounds including progressive, classical, jazz and film. So the style found itself the best way — naturally.

By mid-August of last year, Frank had our finished album to market, which he did, and we have been pleasantly surprised by the response ever since. It was exciting during the deal-making phase to meet people such as Lee Abrams (the U.S. Radio Programming Consultant), Chris Blackwell (Owner of Island Records), who is considering us for future film work for Island Films. We are now actually signed to Tiffany Ryan Productions to score their next film.

We eventually ended up signing a record deal with Larry Fast's label Passport/Audion in New York, a label that specializes in jazz, new age and progressive instrumental music. Larry seemed to be one of our biggest fans and from the start, one of our biggest supporters. Which was both ironic and fateful because Gerald and I have been Synergy fans since the first album and, of course, have been so impressed with his work for artists like Peter Gabriel over the years.

Since the album's release under the name Exchange (titled *Into The Night* - released by A&M in Canada) we've been very excited about the response in the U.S. and the fact

that the music has been picked up by various television shows such as the *Barbara Walters* specials, *20/20*, Global News for the entire World Summit coverage last month and various radio station chains, such as the Wave in the U.S. And now, with the record beginning to happen here in Canada with support from the beginning by stations like CHUM-FM (*Lights Out*), CHEZ, CKFM, etc., it's doubly gratifying. It's been great to follow the charts in the States and see 200 U.S. radio stations playing our music. That we went to #1 on some of them still boggles Gerald and I, but we'll take it!

From the conception of this project to its present state, it has consistently been a learning experience, not to mention a lot of fun. To actually pursue an artistic endeavour — to write it, to arrange it and then produce it on record — has been great. Now we would like to take the project one step further by playing it live and complete our second album which we're all excited about.  
(Steve Sexton is currently Musical Director for Anne Murray.)



Steve Sexton



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# Expected To Take Two Years PROCAN/CAPAC Discussing Merger

The structure of the two Canadian performing rights societies as developed in Canada in 1925 when CAPAC was founded and 1940 when PROCAN was incorporated is changing. The present-day parallel operation of the two societies has made it possible to begin discussion that could lead to a full merger resulting in a single membership-owned and controlled society.

"Over recent years a new feeling of cooperation has developed between PROCAN and CAPAC," said Jan Matejcek, President and General Manager of PROCAN. "It was evidenced in the wording of similar tariffs for the societies, and more recently, in successful efforts to lobby the Federal Government and Senate for the passage last month of Bill C-60, a Bill to amend the Canadian Copyright Act."

"As a result of this, our boards are now looking into the possibility of a full merger and are in touch with the Bureau of

Competition Policy and Research, Competition Act, of Department of Consumer and Corporate Affairs."

Initial studies have indicated a result of a merger would mean substantial cost-saving and efficiencies. It is estimated an additional \$5-million annually could be available for royalty distribution. "This factor underlines the whole effort of having one Canadian society and one voice for a total of 40,000 Canadian composers, lyricists and music publishers now represented by the two societies," said Matejcek.

PROCAN and CAPAC have agreed on three initial steps. The first is to merge the licensing operations of both societies with a view to file one tariff for 1990. This would result in music users being issued a single statement and licence for the use of copyright music from Canada and around the world.

The second step is to establish one logging system for the retrieval of programming information from private radio broadcasters,

a step supported by broadcasters. This would eliminate the present duplicity in the area and could be implemented as soon as next January.

Third, the two societies would physically move into one office in Toronto. Presently, PROCAN owns its Don Mills Head Office while CAPAC leases its quarters in downtown Toronto. A move to Don Mills would see a substantial cost saving over coming years. Regional offices in Montreal and Vancouver would remain, as would licensing offices in Halifax and Edmonton.

"There are all kinds of hurdles," warned Matejcek. "Each society has its own database and different mechanisms for the distribution of royalties. It is exciting, however, to anticipate taking the best from each society in order to establish a single society that will speak for Canadian music creators both at home and around the world."

"Two years would be a realistic deadline for this major move," said Matejcek.



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# Sound Men Must Educate Themselves

by Bill Coons

Like most other high-tech fields, the pro-audio industry is 'need driven' and therefore constantly changing. Learning about new trends and advances is the only way that a serious sound engineer can hope to stay in touch. Mike Barlow, the soundman for Platinum Blonde, is a good example of a person who has used many of the available resources to gain a better understanding of the technology he is being paid to run.

Mike could very well have settled for the limited glory of the Ontario bar circuit. But when he suddenly got the opportunity to work with Platinum Blonde on a consistent basis, he adopted a far more career-minded attitude. This entailed asking the question: "How can I take my craft to a higher level of refinement?"

When we met about five years ago, Mike used to phone me up once a week to pick my brain and to request copies of certain owner's manuals. As a sales rep at Toronto's Gerraudio, I had plenty of hot, high-end items which were destined to capture Mike's imagination. Even though much of the gear was still outside his allotted budget, he still wanted to know about it. He had a hunger for knowledge, and as a consequence he's taken the guess work out of setting up and manning a P.A. system.

Unfortunately, far too many soundmen utilize gear with a fear for trying something new or using it in a different way. These are the guys that have seen things done a certain way for years and blindly adopt a similar method. I've seen very few soundmen ask the drummer or the crew to change a mic's position on the toms during sound check to get more or less proximity. Instead, they go and start yanking on the EQ and try and cure the problem. This is of course taking for granted that the drums have been tuned properly within the last week by someone who understands this lost art form. Tricks like angling mics so the null spots on the back of the polar patterns are utilized to reject bleed from other drums or cymbals is a point that just about everybody misses. The bottom line is don't take anything for granted, study what you've got, read the manuals and think about what you're trying to accomplish.

From years of being a back seat driver watching dozens of professionals in action, I've noticed that soundmen that meet the challenge of creating a unique and consistent sound are those who are willing to pay attention to detail. A resourceful soundman, who has learned to work with his ears, can work

miracles with limited gear. I'm tired of hearing guys blame their equipment rather than address their own incompetence. Excuses like, 'I don't have the right toys' or 'I'm not quite sure what the equipment is capable of doing' are not acceptable. All one needs to do is pick up an owner's manual or ask someone for help.

Education can help a soundman achieve his goals. The emphasis must be placed on actively pressing for information. Again, I stress the importance of an owner's manual. This is especially significant when considering new equipment. A smart soundman will have the insight to ask a dealer for an owner's manual before he commits himself to buying new gear. The alternative is to jump into a purchase without forethought. This usually happens when a guy is so eager to impress his pals with his new toys, that he forgets to analyse the rationale for the purchase.

Of course, education can also entail enrolling in a formal technical training program such as Trebas or I.T.S.Q. in Quebec. Schools are great, but the trick is to be eager to learn.

Knowledge must be hotly pursued. Students must realize that education is an inter-active process. Being too passive can be damaging. Those who go through a training program without raising their hand or cracking the books will find themselves looking for scapegoats when everything comes unglued during their first session with live sound.

I also feel that soundmen have to learn how to share criticisms with their peers. It seems many would sooner remain aloof than risk entering into a discussion with a colleague. If you're a soundman, and someone asks your opinion on a mix or an effect, it's not enough to simply say, "uhh...it's OK." This is counter productive. It's essential to develop an ability to communicate your honest thoughts. Professionals in other fields have learned to exchange ideas, it's high time that sound professionals follow suit.

*(Bill Coons has been a professional product specialist for 12 years and is currently with Gerraudio in Toronto. Bill was also a bassist in the Doug Pettigrew Band for 6 years).*



Mike Barlow

## Inside The MIDI Recording Studio

by Angelo Civiero

In a true MIDI control room situation, the facility must not only provide an array of MIDI controllable equipment such as sound modules, outboard gear and some kind of standardized computer sequencing like Macintosh or Atari, but should also provide flexibility to accommodate completely different MIDI set ups quickly. This means access trunk lines for both audio & MIDI information in every possible open area of the control room and studio. The client should not have to re-arrange his equipment set up to accommodate the recording environment, after all you would not ask a drummer to move his hi hat to accommodate your snare mic.

It is also necessary to keep in touch with what's new in MIDI equipment. What with a dozen or more tape to MIDI sync systems, and even more sequencing systems available, it is imperative to have access links to the studio MIDI system wherever possible. We have two main sequencing stations; one behind the recording console and one station to the left of the console. For situations when clients or producers are seated at the back of the control room, there is an additional MIDI controller station directly in front and facing the recording console.

The staff should have a good understanding of MIDI. The staff here are competent in MIDI sequencing software such as Performer and Master Tracks Pro. The engineers here can operate record and editing functions for sequences at the MIDI station directly beside the console.

Trunk lines to the studio floor have allowed us to record live drum performances using real cymbals and hi hat from the studio floor. The bass drum, snare and toms are recorded to tape as well as into the Mac using trigger inputs of an Akai S900 Sampler. Being primarily an over-dub studio, the control room was designed to accommodate a large number of clients, and personnel comfortably. The studio floor as a result is smaller making it difficult to record large sounding acoustic drums. By triggering samples from the floor, we overcame the problem. Once the performance is recorded into the Mac, we can manipulate timing and change drum sounds at will.

Because of the inherent delay using this method of translating a performance into MIDI information, we have had to calculate an offset in the Roland SBX-80 sync box. By using the original sounds recorded to tape as a reference and the sampled sounds playing back from the Mac, we adjusted the SMPTE offset until the sampled sounds phased with the sounds from the original performance. By using this method not only can you save a ri-

diculous number of live drum performances in the Mac but we can do so without going through reels and reels of 2" tape.

With the introduction of inexpensive digital multi-track, the live audio portion of the recording (ie. acoustic instruments, vocals) can be recorded on 11 tracks of a 12 track digital recorder (one track for SMPTE code) and with all the MIDI samplers and sound

sources following along live during the mix gives you the ability of unlimited tracks of superior quality audio without having to spend \$200 or more an hour for 32 track Mitsubishi Studio time.

*(Angelo Civiero is co-owner and engineer at The Room recording studio).*

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First published in 1984, *Some Straight Talk About The Music Business* is now in its second printing with few revisions. They just weren't necessary. The Performing Rights and the A.F. of M. chapters do reflect changes in policies and statistics, the Promotion and Publicity chapter has new illustrations and ideas for your press kit, and the Making Demos chapter now includes a Song Demo Presentation Guide. Otherwise this is the same book that is recommended and required reading in most college and university music programs across Canada.

*Some Straight Talk...* is the essential handbook for the performing musician looking to establish a long, rewarding career in the music business, with lots of tips on alternate work options.

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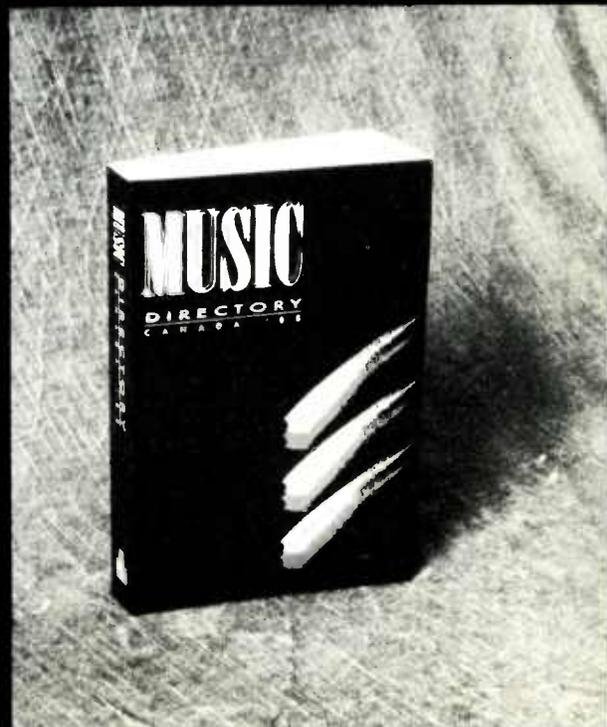
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# Yamaha To Introduce First PC Designed Specifically For Music Applications

**T**he Digital Musical Instruments Division of Yamaha Music Corporation, USA unveiled the industry's first fully dedicated professional music computer, the C1, at the June National Association of Music Merchants (NAMM) Show in Atlanta.

The MS-DOS compatible C1 offers the musician several specific advantages unseen in the computer world, including MIDI and SMPTE connections, and ROM-based music fonts, as well as full compatibility with MS-DOS based programs for business and personal applications. And the entire offering is packaged in a small, portable computer with a high resolution display and one megabyte of internal memory. An optional 1.5 megabyte expansion board brings total memory up to 2.5 megabytes.

One version of the C1 features a super-fast, onboard 20 megabyte hard disk, and a second, lighter-weight version offers two 3.5 inch, 720k floppy disks. Both are designed with extensive MIDI hardware, including 11 MIDI jacks (two in, one through, eight out) and SMPTE In and Out (timing code standardized by the Society of Motion Picture and television Editors). Additional hardware has been added specifically for music applications. For example, to give software developers even more flexibility, an additional System Timer has been added. This chip is not used by the main computer and is dedicated for music application use. A second chip has been added to assist in managing large amounts of memory. This DMA controller permits direct memory-to-memory transfers.

The supertwist backlit LCD display with a high resolution of 640 x 400 is very impressive for a portable. The C1's keyboard sports standard IBM characters as well as music symbols that correspond to ROM-based music fonts, eliminating the need for special control codes and reference charts. Adding to its special music applications design, Yamaha has included two front panel sliders which can be programmed for such things as pitch bend, volume, tempo, and more. The C1 has an external CRT jack, an AC connection for an external monitor, a parallel printer port, and two RS232 ports.

"The Yamaha C1 is unique in the marketplace," said Jim Smerdel, manager of the Yamaha computer Development and Planning Department for Digital Musical Instruments. "Previously, software development companies had to reconfigure business machines for music applications, with only limited success and often requiring the purchase of additional expensive peripherals. Before developing the C1, Yamaha looked at all the other computers in the marketplace,

evaluating their strong and weak points. Then we developed the C1 from the ground up, incorporating all the power and applications that will make this an excellent machine for music, business, and personal uses alike."

"Though designed with the musician in mind, the new computer will appeal to a wide range of users," said Smerdel. "I think we're going to see people from serious players and

composers to music amateurs and enthusiasts. There will also be a lot of interest from computer buffs, technicians, and engineers, especially those with some musical background."

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



## McGill Sound Libraries

**T**he McGill University Music Department has announced a three-volume compact disc library of orchestral and instrumental sounds for use with samplers.

The McGill University Master Samples (MUMS) library provides quality instrumental and orchestral sounds. Volume 1 is devoted to strings, Volume 2 to winds and brass, and Volume 3 to piano, percussion and saxophones.

The sounds were digitally recorded and

mastered on state-of-the-art equipment. They were recorded stereophonically (they are compatible with monophonic samplers, however.)

The MUMS library contains a wide variety of instruments and timbral variations, and features the recording of every pitch in the entire range of nearly every instrument recorded for all timbral variations as well!

For more information, contact: McGill Faculty of Music, 555 Sherbrooke Street W., Montreal, PQ H3A 1E3.

# Coda Music Software Announces Industry-First In Music Transcription

**C**oda Music Software has announced the introduction of the first music transcription software that allows amateur or advanced composers to easily and accurately transcribe musical notation from ideas to paper using MIDI equipment, pointing devices, or computer keyboards.

Introduced at the NAMM (National Association of Music Merchants) Show in Atlanta, a Coda spokesperson said Finale will redefine musicians' expectations of desk-top publishing. Finale is the result of two years of development, and will run on one megabyte Macintosh and IBM platforms.

Finale features a built-in transcription and notation intelligence eliminating a substantial number of edit-display cycles. This permits users to manipulate music data as they see fit without imposing unnecessary constraints and inflexible rules.

The new software's strongest asset is its ability to print music entered from a MIDI keyboard. Users simply play the keyboard,

even in rubato style tempos, and Finale prints the music using a proprietary "time tagging" method. Finale generates 20th Century style notation while maintaining its own inherent understanding of the notation.

Dan Kantor, Coda marketing manager, said Finale was developed as a reaction to the current state of the art in music printing. Kantor said, "Musicians and publishers have a love/hate relationship with present music transcription products, particularly those classified as first or early second generation programs. They love the idea of a transcriber/music/editor/music layout/printing program, but dislike all the effort it takes to get their music into an acceptable printed form. They figure, 'Why bother using the software at all if it doesn't save me' any time or hassle."

"Finale removes the inadequacies and inefficiencies inherent in paper transcription," Kantor said, "while still maintaining high quality and lowering the cost per folio. The key is that Finale doesn't just

cosmetically generate graphics that look like music — it understands the music. It reads chord symbols and dynamics, and knows which notes of the music the lyrics are attached to."

The developers, Phil Farrand and John Borowicz, are pioneers in the field of music technology. Borowicz, one of the early founders of Passport Designs, was instrumental in the software architecture that led to today's most successful MIDI software products. Farrand developed Polywriter, the only music transcriber of its time back in the early 1980s.

Farrand's background as a professional copyist and programmer, teamed up with today's advanced 32-bit processor technology and the direction of Borowicz, have led to a product that will fill a void that has existed in music for over 800 years, said Kantor.

For more information, contact: Coda Music Software, 1401 East 79th Street, Bloomington, MN 55420. (612) 854-1288.

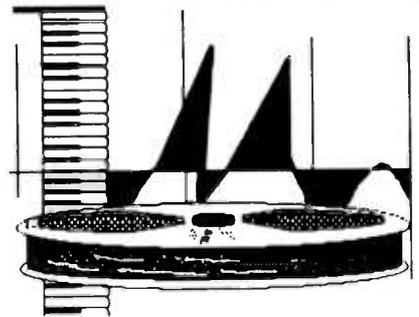
## MIDI music software

**Look what they're saying about Master Tracks Pro, available now for the Macintosh and Atari ST:**

"Master Tracks Pro... a program clearly designed to be the do-it-all Mac sequencer. This sequencer is one of the most impressive we've seen for any computer." *Ted Greenwald, Keyboard, July 1987*

"Master Tracks Pro offers a comprehensive range of powerful global editing commands. Even in a world dominated by sequencers, this one stands out from the rest. If you're just getting in to using the Macintosh (or Atari ST) as a musical tool and you're looking to choose a sequencer, Master Tracks Pro definitely qualifies amongst the very best of what's currently available." *Jim Burgess, Music Technology, July 1987*

"Master Tracks Pro is doing a great job for me, and has solved my needs for a reliable sequencer that offers more features. The more I use this program, the more I like it. Once you've played with graphic modulation editing, it's hard to go back to any other method." *Craig Anderton, Electronic Musician, August 1987*



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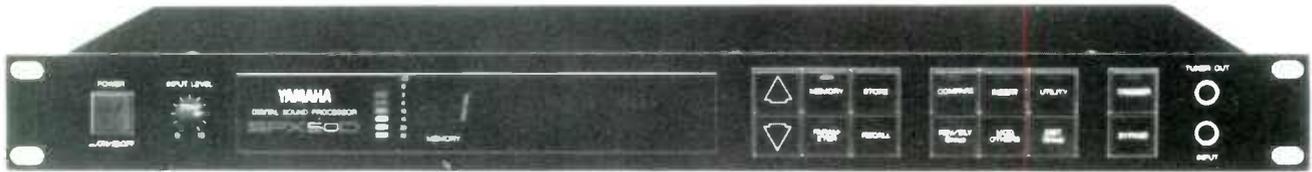
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# Yamaha Introduces Cost-Effective Digital Multi-Effect Processor



**Y**amaha Canada has introduced a new cost-effective digital multi-effect processor, the SPX50D. This compact unit comes with 50 factory preset programs, in essence a complete library of digital effects, each with user-adjustable parameters. In addition, there are 50 user-programmable memory locations to store custom effects. The programmability of the SPX50D allows the user to create new and unique effects, store them, and instantly recall them.

The SPX50D includes the digital distortion effects made popular by the Yamaha REX50. This series of distortion effects offers guitarists and other musicians the most powerful and dramatic distortion sounds available.

The SPX50D is a one rack unit high, digital

multi-effect signal processor with 16-bit quantization and a sampling frequency of 31.25 kHz. It has two 1/4 inch jacks, unbalanced inputs, footswitch jacks for Bypass and memory select, and the unbalanced stereo use outputs two 1/4 inch phono jacks. There is a pair of 1/4 inch insert jacks which allows easy addition and MIDI control of other external devices with the SPX50D. The MIDI IN and MIDI THRU connectors facilitate MIDI control of program selection.

All programs are displayed on a large two-digit LED, and program titles and parameters are displayed on the LCD readout. Easy to use front-panel push-button switches allow quick access to any program and program editing functions. Programs include: Reverb, Early Reflection, Gate Reverb, Delay (inde-

pendent L, R), Stereo Echo, Stereo Flange, Chorus, Stereo Phasing, Symphonic, Reverse Gate, Reverb & Gate, Pitch Change, Pan, Distortion, and Distortion combination programs.

The SPX50D is based on the same technology as the industry standard Yamaha SPX90II and is a flexible, dynamic tool for all audio applications. "While the SPX90 was the first device to bring professional quality effects within reach of a wide range of musicians and artists, the new affordable SPX50D brings more effects to musicians and audio technicians alike," a Yamaha spokesman said.

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

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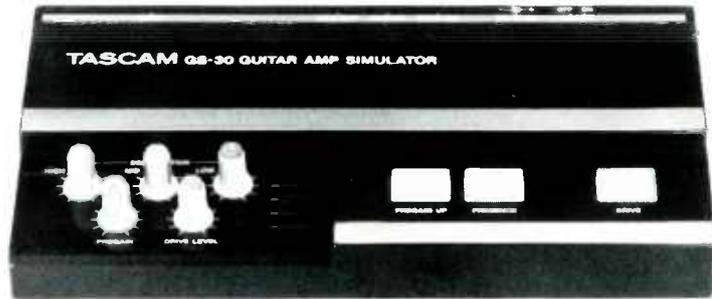
# Guitar AMP Simulator From Tascam

Tascam has introduced the GS30 Guitar Amp Simulator, designed to record simulated amplifier guitar sounds onto tape with ease. "We engineered the GS30 so guitar players could get that huge, dirty, overdrive sound onto their Portastudios without blowing the walls off their apartments," commented Bill Mohrhoff, Marketing Manager for Tascam, USA.

The GS30 is one of a growing number of peripheral recording devices offered by Tascam. When asked why Tascam developed the GS30 Mohrhoff replied "We're just responding to changes in the marketplace. Musicians need products that complement their home-based studios. That's why we've manufactured the GS30."

Other peripherals recently introduced by Tascam include the MTS30 MIDI FSK translator, the ES 50/51 synchronizer and the multi-function MIDIizer.

The GS30 controls operate much like a dual-channel amplifier. There are two volume controls marked "pregain" and "drive". The pregain knob controls overall volume. The drive sets the amount of overdrive, and



is switched on and off with a foot switch. For equalization control, "High," "Mid" and "Low" controls can be boosted or cut by turning clockwise (boost) or counterclockwise (cut). A "presence" tone control is also provided to activate a preset band of frequencies in the mid-range.

Patching with the GS30 is simple and direct. All connectors are standard 1/4" 2-conductor jacks. There is one input and two outputs marked "Line out" and "Output." Of the two outputs, "Line out" has a lower signal level for connections to amps or recording

mixer inputs. The "output" jack is used for an amp or mixer that needs a hotter signal.

The two outputs conveniently offer the GS30 user signal routing options such as splitting the signal to different effect bands, recording different EQ settings on separate guitar tracks, or using one output for a powered monitor speaker.

The Tascam GS30 runs on a standard nine volt battery or with an optional AC adaptor.

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

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## New Organizer/Planner Designed For Musicians

**M**ega Organizational Enterprises announces the Musician's Organizer, a compact, 3-ring binder custom-designed as a "tool-box" for professional musicians, studio engineers, producers, road or tour managers, music students and teachers.

According to Tony N. Todaro, Publisher of MO, "After working with musicians who have spiral note books, cassettes, floppy disks, two-ton brief cases — not to mention generic organizers costing up to one hundred dollars, we realized the need to publish a comprehensive, organizational tool that is affordable for even the starving musician. It's the ultimate musician's book."

Specific sections include a Monthly Calendar Section which lists major musical events and, unlike most calendars that cut the week-end short, "Friday," "Saturday" and "Sunday" blocks are oversized, because weekends are when musicians work.

In addition to a unique address book of Personal Resources with multi-color tabs to quickly find a personal name or phone number, Musician's Organizer provides customized sections for musician's specialized needs. The Venue Section has room to write down everything from the sound sys-

tem specs to the backstage phone number; Studio Resources has generous space to note essential information such as type of console, special effects rack, studio rates, etc.

The Inventory Section features the space to record every instrument owned, complete with unique markings and replacement value, as well as Accessory Listings to give your road manager all the effects, mics and smaller items to pack in the truck, ensuring

that a piece of gear is never left behind again.

Also included in Musician's Organizer is an Itinerary Section, a "Today-Action" guide, a 3.5" Dual Floppy Disk Holder and a Zip-Lock Envelope. To keep each "tool box" current, special planners, additional custom sections, accessories and refills are available.

For more information, contact: Gordon V. Thompson, 29 Birch Ave., Toronto, ON M4A 1E2 (416) 923-7329.

## Quadraverb From Alesis

**A**lesis has introduced a new signal processor: Quadraverb. It is a fully programmable digital signal processor featuring digital reverb, chorus, flange, delay, pitch shift and parametric equalization. There are 100 fully programmable memory locations with 90 factory programs provided, and a no-nonsense 20kHz bandwidth to guarantee superior audio processing fidelity throughout the Quadraverb's full range of effects.

Special features include: touch sensitive parameter buttons that speed up as they are pressed harder (to greatly facilitate program

editing), MIDI control of program parameters, Sys Ex data storage capability, program naming capability, and a program advance footswitch jack.

Because of the Quadraverb's massive on-board memory, the reverb programs are astonishingly realistic, crossing over the theoretical limits of where the human ear can detect the difference between a simulation and the real thing. Quadraverb can do four of its effects at the same time!

For more information, contact: TMI, 2530 Davies Ave., Port Coquitlam, BC V3C 3V7 (604) 464-1341.



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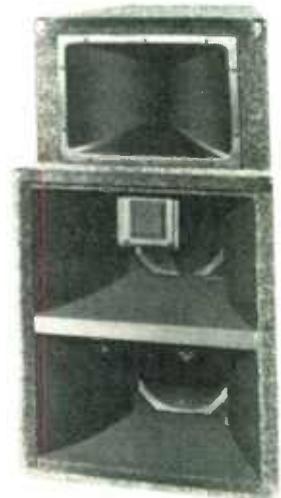
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# New Products From TOA

Several new products which TOA has recently launched in the professional music market or slated for introduction during 1988 were on display at the NAMM Show in Atlanta in late June.

New items include wireless microphone and instrument systems, improved speaker and mixer lines, and an 8-track cassette recorder/mixer.

TOA recently announced an upgraded MX Series of powered mixers, designed to combine professional performance and features in a lightweight, portable package.

The latest addition to the line is the MX101, an ultra-compact four-channel powered mixer.

The top-of-the-line MX601 is an all-in-one, 300W 6-channel powered mixer providing professional console features. Six input channels each have four bands of EQ for precise sound tailoring. An input trim with peak LED ensures that each channel produces the lowest noise, minimum distortion and maximum headroom for optimum sound quality.

Concentric pots allow the MX601 to carry more features than its predecessor, the MX106R, in about half the height.

Completing the line is the MX-401, a full-featured, 150W 4-channel mixer in an easily portable, lightweight (22 lb.) enclosure.

Available for immediate delivery are new versions of the SD line of three-way speakers — the 380SD and the 300SD.

The upgraded models feature a rugged, high-tech gray Tolex covering to keep them looking good on the road. New low-profile constant directivity horns, which ensure smooth sound coverage over the entire listening area, also make them easier to pack and transport.

The SL Series of two-way speakers have also had a similar face-lift. Upgraded with the new covering are the SL120 (12" woofer) and SL150 (15" woofer) along with the SL120M and SL150M floor monitors.

Look for delivery of TOA's rack-mountable MR8T eight-track cassette recorder by early fall. Recording at 3 3/4 ips, the MR8T achieves a very respectable response of 20 Hz-18kHz.

The MR8T's built-in mixer makes the unit ideal for home/studio recording and its compact size allows for easy on-location use.

Recording preamps with level controls let

the user record instruments directly. The mixer independently handles overdubbing, 'ping-ponging,' stereo mixdown, and the addition of sound effects. A hookup for an on-board mixer gives you access to any additional mixing capabilities you may need.

TOA has recently made available a new cable that enables you to hook up two D4E expanders to each D4 mixer, making available a total capacity of 16 channels. Packed with high-performance features, such a 16-channel D-4 system is a powerful mixing tool for a relatively low outlay.

TOA is introducing new wireless microphone systems that combine outstanding high-band performance with the latest in affordable wireless technology. Features include: Over 30 hours continuous operation from one AA battery, diversity and non-diversity receivers, virtual elimination of external interference by innovative tone-key technology, unique compander circuit for extended dynamic range.

For more information, contact: TOA Electronics, 10712-181 St., Edmonton, AB T5S 1K8 (403) 489-5511.

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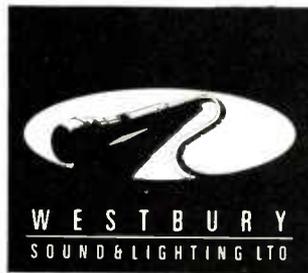
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