

# CANADIAN MUSICIAN

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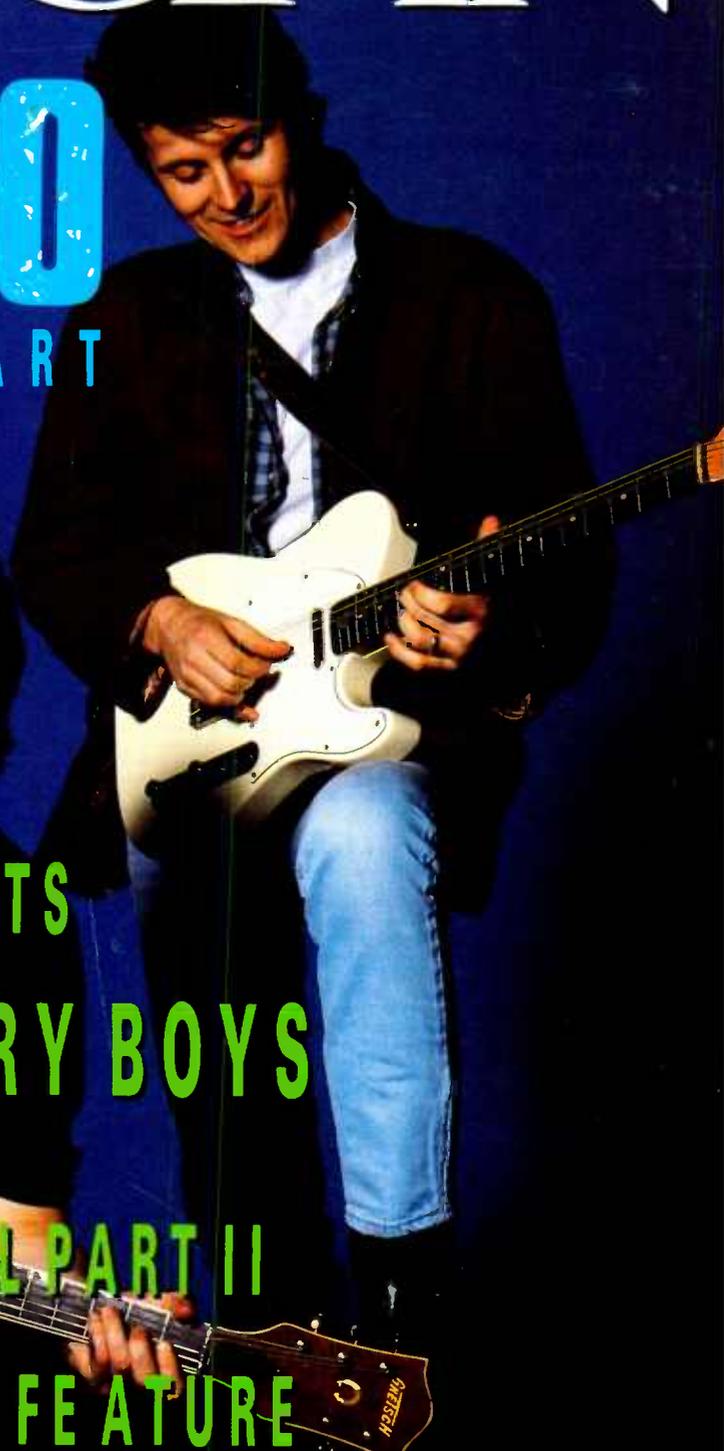
BARNEY  
BENTALL

AND THE LEGENDARY HEARTS

AJO AND THE HUNGRY BOYS

HOW TO GET A RECORD DEAL PART II

SPECIAL HOME RECORDING FEATURE



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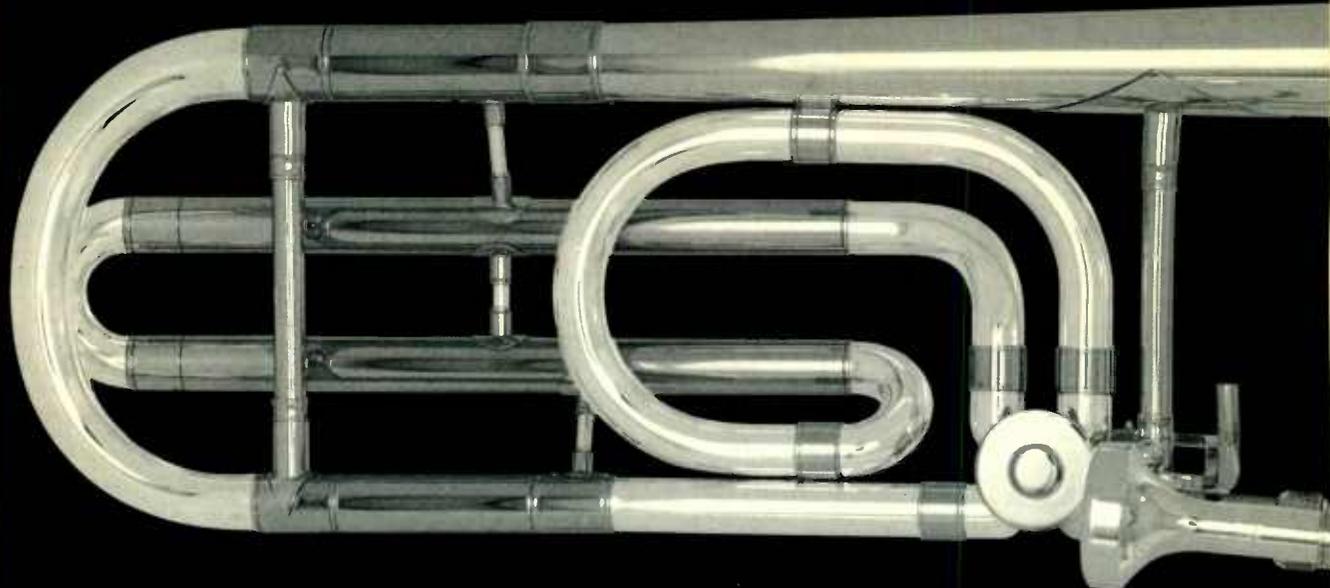
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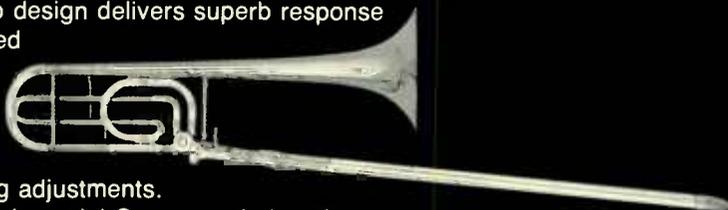
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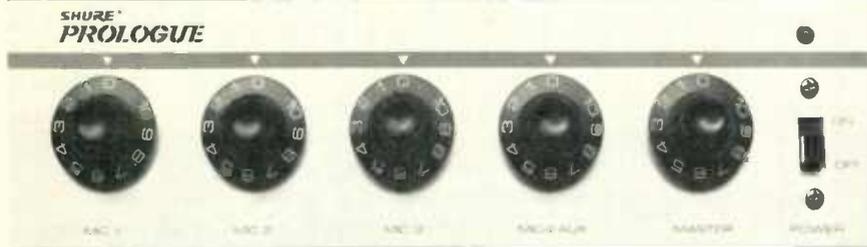
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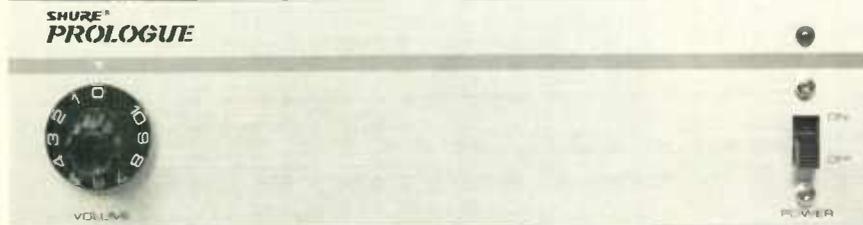
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10TH ANNIVERSARY

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### Free Product Info

For more information on products advertised in Canadian Musician, please use the reader service card located opposite page 71.

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# Beyer TourGroup. Because your band may not be the only ones getting hits.



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and elegance of the best studio condensers with new levels of ruggedness. And the M 300 TG is considered by many pros to be the most accurate dynamic road mic in its price class.

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1. Musical accuracy
2. Long term reliability
3. Product integrity

### MUSICAL ACCURACY

Musical accuracy is reflected throughout all Bryston power amplifiers and includes the necessity for wide-band transient accuracy, open loop linearity ahead of closed loop specifications, and power supply design as an integral part of the overall sonic and electrical performance of a power amplifier.

We have found that a simple carbon film resistor can contribute more static distortion to a signal than the entire remainder of the amplifiers circuitry combined.

We discovered that some parameters of transistors must be controlled as much as 1000 times more closely before their contribution to audible distortion is rendered negligible.

We discovered that under certain actual conditions of speaker loading amplifiers were incapable of yielding high-power transients without distortion.

Each of the various steps or stages in every Bryston amplifier, from

the input section to the output section, without exception, are designed to optimize the musical experience.

### STANDARDS OF RELIABILITY

**W**e consider this criterion to be exceedingly important. We have applied techniques and materials in our everyday construction of electronic equipment more typically utilized in the military and aerospace industries.

All components used in Bryston power amplifiers are specified for continuous duty at maximum power, with typical safety margins of 250%.

The power transistors used in all Bryston amplifiers are 100% tested for safe operating area, both before and after installation in the circuit. They are then taken to a "burn-in" table when they are given a capacitor load, a square-wave input signal, and set at slightly under clipping for a period of 100 hours. During this time, the input signal is cycled three hours on to one hour off, to exert additional thermal stress.

Following the burn-in period, the amplifiers are monitored for DC bias stability for approximately

another full day. At this point, they are returned to the test bench for another complete checkout of all operating parameters and functions, at which time a test sheet is made, and included in the packing with the unit.

As may be seen, Bryston takes very seriously the correct functioning and long term reliability of its products.

### INTEGRITY

**B**ryston contends that the term 'best' should apply to the honesty, pride and courage with which we conduct our business, as well as to the performance of our products.

For this reason, you will not find Bryston's products being cosmetically "updated" on a regular basis merely in order to keep the customer's interest, in something 'new'. If we make a change in the circuitry, it will be because, and only because, it yields a worthwhile performance or reliability improvement.

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# Moving Forward, Into The Past

For the moment, we'll call it the Daniel Lanois school of recording, and it can be summed up in two words: whatever works. It means there are no rules, no 'industry standard', no proven, 'written in stone' formula for making a record. Cast off those chains of technology, folks. The machines should be working for you, not the other way around.

By now you may have heard the story of how the Cowboy Junkies' album, *The Trinity Sessions*, was recorded in a church, using only one microphone. And you're probably aware of the trend back to live-off-the-floor recording — k.d. lang's *Absolute Torch and Twang* is an excellent example. So what does this signify? Perhaps, with all the multi-tracking, layering, programming and track-by-track instrument-by-instrument isolated recording under 'ideal' conditions, we've gotten dangerously far away from the music, the song itself, the interaction between musicians, not to mention the way two or more instruments blend together (or clash...) when they're in the same room.

With the possible exception of the Cowboy Junkies, who took it to the extreme, no artist personifies the trend toward what WEA Records A&R man Bob Roper calls 'feel' records better than Blue Rodeo. Since the release of *Diamond Mine* earlier this year, I've seen dozens of stories comparing them to The Band, and the album to *Music From Big Pink*, and I can't help but fall in line.

I believe Blue Rodeo have something to say to musicians, however, especially those musicians, myself included, who have become disenchanted with standard and too easily accepted recording processes that always seem to drain your energy, your sound and your creativity.

## BARNEY BENTALL AND THE LEGENDARY HEARTS

*Something To Live For*, the debut album on CBS, is well over a year old now, and Barney and the boys have managed to get substantial distance out of it, not to mention a *Juno Award* for most promising band. Ellie O'Day spent some time with them, and her report is an inspiring tale of persistence and holding on to a dream.

## AJO AND THE HUNGRY BOYS

I routinely play all of the Canadian product that lands on my desk, and try to get to know the music, whether I like it or not. Electric Distribution sent me an album called *Ride The Elephant* by a Montreal band that one of our writers had mentioned to me a few months earlier. I put it on the turntable, and immediately fell in love. This is tough, exciting music, full of life, in spite of the fact that much of it was programmed. Benjamin Russell, who originally told me about them, wrote the piece. As we go to press, this band still does not have a record deal. That, I suspect, will soon change.

## HOW TO GET A RECORD DEAL, PART 2

This is where we get into the heavy stuff! If a recording contract appears imminent, now or in the future, Bill Reynolds has managed to dig up some information and advice that will, we believe, be helpful to you.

## HOME RECORDING

Vividly I recall bringing my Tascam 244 Portastudio home from the store and putting it, still in the carton, down on the floor of my apartment and just... staring at it! I couldn't believe it! Suddenly, I had unlimited free studio time... for the rest of my life!

Benjamin Russell has provided us with a comprehensive look at the new miracles of modern technology that now allow us to transfer the sounds in our head directly to our stereo speakers.

## NEW TALENT

At this point I'd like to direct your attention to a new feature called *Showcase*, in which we profile unsigned talent. Specifically, I'd like to know what you think of this idea. Do musicians want to read about other musicians?

*David Henman*

David Henman  
Editor

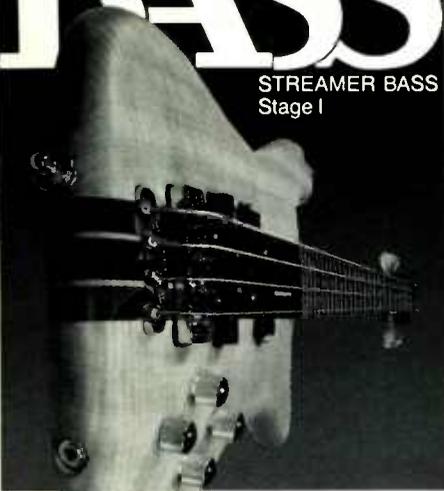


(L. to R.) Jim Cuddy, Jack DeKeyser, Greg Keelor, David Henman, Bobby Wiseman, Mark French, Q107's John Derringer, Bazil Donovan

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## FEEDBACK

### Double Your Pleasure

I am a very big fan of your magazine, and of the group Rush. I have been able to enjoy both separately, but I can now enjoy reading about my favorite group in my favourite magazine.

In reading your *Tenth Anniversary Issue*, I saw a list of back issues of which featured the group Rush. Could you please send me a list of the prices for these issues if you still have them. Also, I would be grateful if you would send me an address where I could get more information on this band.

Greg Sloan  
Chatham, ON

*For back issues of CM, see the Classified page at the back of this issue. You can write to Rush c/o S.R.O. Management Inc., 189 Carlton St., Toronto, ON M5A 2K7 — Ed.*

### Sure, But Will I Get Recognized?

I would like to commend *Canadian Musician* on a fine cover story about Rush which appeared in the February '89 issue. It was interesting and informative.

Being a big fan of Rush, I am always interested in reading anything about the band. Your article answered my questions and, heck, even answered some I hadn't thought of.

Having Rush on the cover of your magazine (as you have before) also makes a great statement to me and, hopefully, to others that a band does not necessarily need to have "hit singles" and be "visually sensational" to be a big success and be recognized in the music industry.

Mark Chenier  
Windsor, ON

### MIDI From Hell The Recurring Nightmare

Lately, I've been waking up in the middle of the night sweating and shaking. A recurring nightmare is haunting me, mutating in my memory like a dessert made with Nutra-Sweet in my fridge. I find myself in a strange place, surrounded by odd looking keyboards, flickering screens, and failed musicians. Long-tailed mice skitter around the tables.

"I can't get my XSR-500 sequencer to talk to my SUPER 9000 multi-voice synthesizer!". I wail, to no one in particular. I receive withering looks from ex-hippies turned thin-tied yuppies.

"The XSR is obsolete," one of THEM sneers. "It's at least three months old. You'll need a SY40 translator to even modify your patches." "And a VT2000X batcher to synchronize," giggles another. Laughter begins to roll around the room. I attempt to keep up. "Surely my ZXI522 can allow for multiple channeling through continuous transmission." I don't understand what I'm saying. They do. They're on the floor, gasping for breath, laughing and pointing at me. Their fingers have typed letters branded on them.

"He thinks he has enough RAM to port into SDSCI," they scream. The walls are closing in. "He can't even poke an EPROM into splitting quantized signatures." I'm frozen in place. MIDI cords are winding themselves up my legs. I can vaguely see an Out, but there's no Thru. I wake up screaming...

When I calm down, I'm going to get out of bed, walk past the jungle that has taken over my studio, go downstairs to the basement, and quietly play my old upright piano.

Drew Winters  
Toronto, ON

Rush



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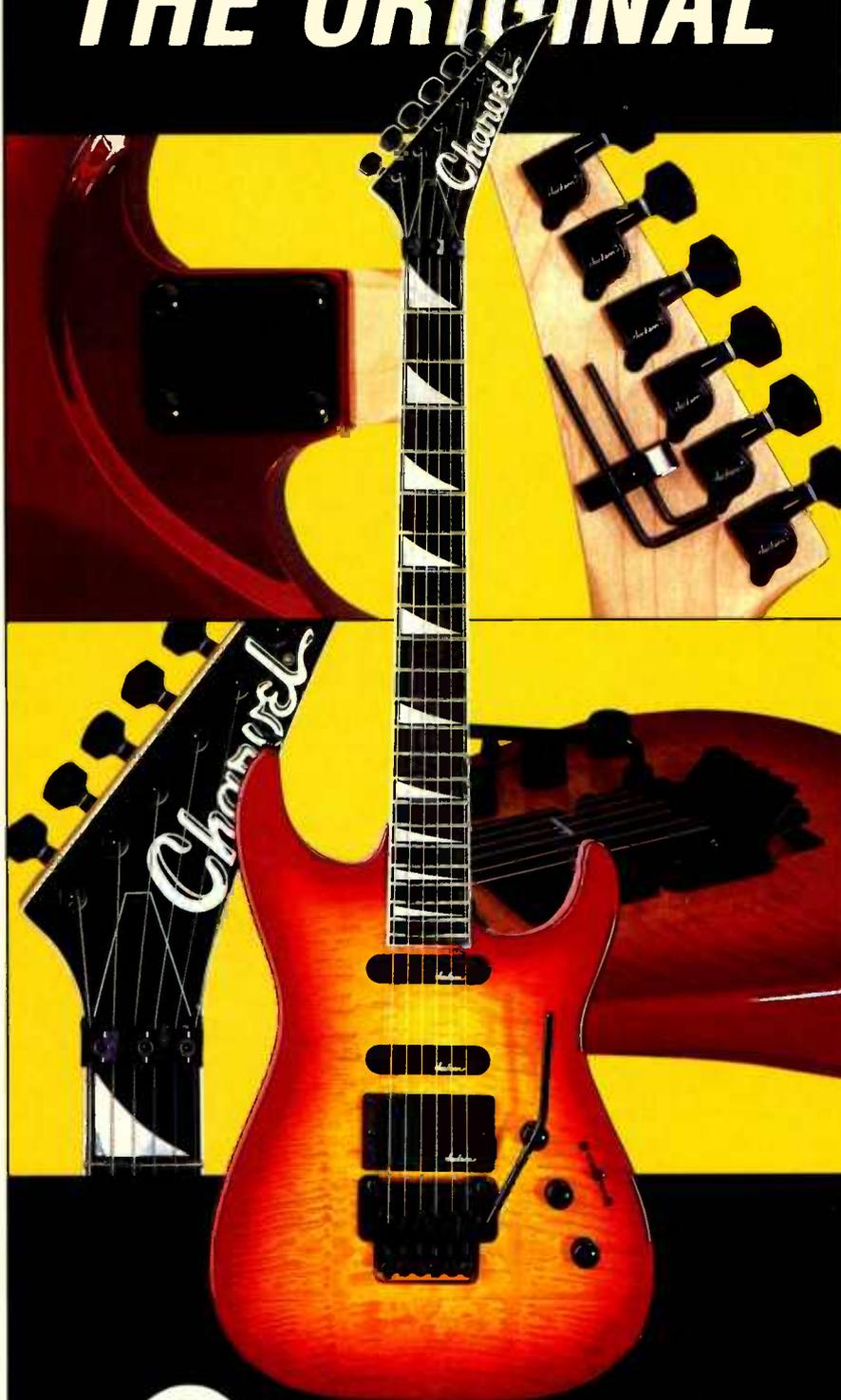
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## FEEDBACK

### Winner Of The "Spot The Error" Contest

I just received your *Tenth Anniversary Issue* and enjoyed it very much; however I would like to correct you on two points: 1) When Jim Vallance formed Prism, he used the pseudonym Rodney Higgs, not Rodney Biggs; 2) Brian Macleod and Ab Bryant (why no mention of him?) formed Headpins while Chilliwack was in litigation with Mushroom Records, not after Chilliwack broke up as stated. As a matter of fact, Macleod and Bryant were no longer members of Chilliwack when Bill Henderson decided Chilliwack's fate.

Just thought you should know. Keep it loud!

Jon Lundquist  
Abbotsford, BC



Jim Vallance & Bryan Adams

### Hook, Line And...?

This letter is in response to your article "Music Education" in the February issue. A well written article, to be sure, but I thought I'd take you up on your offer to "fill in the gaps".

Pacific Songwriters Association was incorporated as a non profit society in April 1983. Our monthly "The Song Works" meetings offer our members and the local music community an opportunity to bring their songs in to be critiqued by a panel of industry professionals. There is a section of the evening reserved for discussion with the audience and the panelists. It is a unique opportunity to get answers to questions directly from the professionals who are involved in the industry.

Our trade publication, *HOOK, LINE & SINGER*, is published six times a year.  
Alisa Cunningham — President,  
Pacific Songwriters Association  
Vancouver, BC



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# Trebas Winner

**T**he Music Business And You, a one-day seminar sponsored by Trebas Institute, *Canadian Musician*, Q107, Atari and MEIEA (Music and Entertainment Industry Educators Association) took place recently in Toronto. (A duplicate seminar was held in Montreal the previous day.) In a random draw for a door prize, Andre Savoie of Scarborough, ON, won a Tascam Porta 05 Ministudio from TEAC, six hours of recording time at Metalworks Studio in Mississauga, ON, and a Musician's Survival Kit from *Canadian Musician*.



David Henman, CM editor (left), Andre Savoie (centre) and David Leonard, president of Trebas (right)

## Opry North Seeks Live Tapes

**O**PRY NORTH, Canada's longest running live concert series, is looking for live off the board tapes from any and all Canadian country acts interested in national promotion.

Produced and syndicated nationwide by 640 CFGM Toronto, OPRY NORTH is a weekly one hour radio show devoted exclusively to promoting Canadian country talent to a national audience, showcasing the act in a live setting.

The fact most artists record their nightly performances makes this a relatively simple plan. All one need do is send in what is felt to be the strongest of those performances on either high quality cassette, reel to reel, or vid-

eo cassette. Include as many songs as desired on the tape. Enclose with the package some background information, where the performance took place, a short letter of authorization allowing OPRY NORTH to broadcast the material, and such pertinent data as song titles, name, address, telephone number, etc. Providing the tape is of broadcast quality, the material will then be edited for inclusion on an upcoming show. This will be followed up with a letter detailing when and where the program will be aired.

For more information, contact: OPRY NORTH, Box 6400, Station R, Toronto, Ontario M4G 4A3

## Country Music Week '89

**O**ttawa, Ontario will be the host city for this year's COUNTRY MUSIC WEEK, slated for September 4-10. Among the multitude of events scheduled for this weeklong celebration, are:

Bud Country Talent Search (Centerpoint Theatre — Nepean)

Super Country Jamboree (Ottawa Civic Centre)

Dinner and Vista Award Showcase (Westin Hotel)

Awards Show (National Arts Centre)

For more information, contact: Host Committee — COUNTRY MUSIC WEEK '89, Suite 201-485 Bank St., Ottawa, ON K2P 1Z2

## CM's 10th Anniversary Contest Winners

**S**ix *Canadian Musician* readers were big winners recently when CM editor, David Henman pulled their names from the hat in our 10th Anniversary Celebration Contest.

The grand prize — the top 100 best-selling Canadian albums of the past ten years — went to Michael Guest of Nepean, ON. Five runners-up won the top 25 albums: April Buniak of Rosthern, SL; Harold Fryer Jr. of

Windsor, ON; Mrs. C. Slater of Quesnel, BC; Orest Tataryn of Toronto, ON; and Mark Thompson of St. John, NB.

Our thanks again to A&M Records, BMG Music Canada, Capitol Records-E.M.I., CBS Records, MCA Records Canada, PolyGram, WEA Music of Canada and A&A Records and Tapes for supplying the prizes. Watch for more great contests in upcoming issues of *Canadian Musician*!

## Getting Started in The Music Business

**A**mong the many seminars and workshops to be presented at *Make Music Day* will be *Canadian Musician's* "Getting Started in the Music Business." A panel of music industry experts will discuss the many different options that exist in the music business, how to prepare for them and how to get into them. A must for anyone pursuing a career in music. Visit the CM booth at the show to pick up your ticket.

For more information, contact: *Canadian Musician* at (416) 485-8284.

## IT'S THE LITTLE THINGS ABOUT THE SPA THAT CREATE A GREAT PERFORMANCE.

The new Soundtracs SPA Sound Reinforcement Console is the culmination of a painstaking programme of research. This British product combines outstanding audio with inherent reliability.

Look at the layout - it's extremely logical. By demand, the module facilities have been inverted to provide an arrangement for faster, more precise control over a live mix.

Look inside. No solid bus construction - always prone to fatigue under touring conditions. Instead, a flexible, fully balanced bus system for the ultimate in performance and reliability. Added security is provided in the form of automatic change-over between two power supplies plus dual battery back-up for the logic control.

Most importantly, the SPA sounds great. Components especially selected to complement circuits and grounding arrangements specifically tailored for live sound.

Just a few of the little things that add up to an exceptional Sound Reinforcement Console and a great performance.



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# Factor Updates

## CCMA BECOMES FACTOR AFFILIATE

The Canadian Country Music Association, has joined the list of FACTOR affiliate organizations.

The CCMA has established a Country Talent Development Fund to go toward showcasing Canadian country artists. FACTOR is to receive a portion of these funds which are to be channeled exclusively into the production of Canadian country recordings.

## FACTOR ESTABLISHES

### PENNY RATE

In response to the Canadian Independent Recording Industry's request for a simpler

method of calculating its royalty obligations to FACTOR, the Foundation to Assist Canadian Talent on Records is pleased to announce that a penny rate for repaying loans has been established.

The FACTOR Loans for sound recording projects are repayable through sales of the recordings in all formats released. Video loans are repayable, through sales of the single which the video supports, in all single formats released.

For more information, contact: FACTOR, 100 Lombard Street, Suite 304, Toronto, Ontario M5C 1M3 (416) 368-8678.

## du Maurier Grants Available for 1990

The du Maurier Council for the Arts Ltd. has awarded a total of \$719,000 in cash grants to Canadian arts organizations from coast-to-coast in support of programs scheduled to be presented to the public over the coming year. Sixty-eight organizations will share in the amount allocated during a recent meeting of the Council.

Established in 1971, the Council awards grants on an annual basis in response to applications for support of innovative projects designed to attract new audiences to the arts. To be eligible, applicants must have been incorporated for at least two years.

Recent recipients of the prestigious Financial Post Award for sustained support of the arts in Canada, the du Maurier Council for the Arts Ltd. has provided more than \$20 million in direct grants and sponsorships to Canadian arts organizations since its inception.

For more information, contact: Fay Olson, Executive Director, du Maurier Council for the Arts Ltd., c/o The Houston Group, 900 Don Mills Road, Don Mills, Ontario M3C 1V6

# Match Music Service

Through a sophisticated computer program and confidential liaison, Match Music is designed to help music professionals find each other.

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For more information, contact: Match Music, 92 Avenue Rd., Suite 200, Toronto, ON M5R 2H2 (416) 960-3130 FAX (416) 960-8264



# HIDDEN

The LXP-1. High powered reverb, low profile design.

Don't let the outward appearance of the LXP-1 fool you. Behind its streamlined, easy-to-operate front panel is the power of the world's best digital reverberation. With a tremendous range of sounds, from Rooms to Plates, to Halls, to Gates. And with the quiet reverb "tails" and crisp delay effects Lexicon is known for.

All harnessed in a compact, economical, half-rack size unit.

Based on Lexicon's modular design concept, the LXP-1 lets you build an effects system with more control, more overall flexibility than is possible with an "all-in-one" unit. A system that can be expanded to meet your changing needs.

The LXP-1. All the reverb power you need, all the quality of Lexicon.

# Make Music Day: August 12th

**M**ake Music Day, presented by the Music Industries Association of Canada (MIAC), is a not-to-be-missed event for anyone even remotely interested in making music. For professionals and non-professionals of all levels and job descriptions, there will be a wealth of information and opportunities to check out equipment.

An extension of MIAC's annual trade show, *Make Music Day* opens the doors on over 70 exhibits of musical instruments, sound and recording equipment, lighting, MIDI gear, accessories and more. Exhibitors will be previewing the latest product developments and there will be plenty of chances for "hands-on" demonstration.

In addition, a number of workshops and seminars are scheduled to complement the day's activities. Of those sessions confirmed at press time, the following are of particular note: a Home Recording workshop (sponsored by Fostex), a session on *Getting Started in the Music Business* (presented by *Canadian Musician*), *An Introduction to MIDI* (sponsored by Saved By Technology) and a Drumming Clinic (sponsored by Pearl). Also

in the works are sessions on songwriting, and guitar and keyboard clinics. Times for these sessions are to be arranged and details will be available closer to show time.

*Make Music Day* will also include the grand finals of "Rock Showdown '89 - Canada's National Homegrown Competition". Sponsored by Yamaha and Coca-Cola, this evening event will feature the winners of a number of local homegrown contests across

Canada, going head-to-head for the grand prize and a chance to compete in an international competition in Japan.

*Make Music Day* takes place Saturday, August 12, 10am to 9pm at the Metro Toronto Convention Centre, 225 Front St. W. Admission is \$6 for adults, \$3 for seniors and children under 12. A telephone information hotline will be open for the public for the four weeks prior to the show at (416) 487-3432.



# POWERS

**The LXP-5. A whole new world of multi-effects.**

Lexicon completes your arsenal of sounds with the LXP-5. This powerhouse of effect combinations gives you a vast array of programs, including pitch shifting over three octaves. Dramatic delay sweeps. Flanging and chorusing. 64 factory presets in all, with up to 128 user memories. As many as 5 effects can be used at once. And

every effect has the clean, quiet Lexicon sound.

The LXP-5 can work side by side with the LXP-1, or with any other MIDI equipment for total system flexibility. And both the LXP-1 and LXP-5 can be used with the MRC (MIDI Remote Controller) for expanded, centralized control.

Discover the power behind the panel of the LXP-1 and the LXP-5. Ask your local Lexicon dealer for a demonstration.

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# Lexicon LXP-1

by Robert DiGioia

**L**exicon's LXP-1 is a multi-effects processor offering 16 reverb, chorus and delay programs. One hundred and twenty-eight user memories are also available but accessible only by a MIDI controller.

Following in the footsteps of the 224XL, 480L and the PCM70, the LXP-1 has the same sound and technology that made Lexicon famous and at a more affordable price. It comes packaged in a small unit which is half a rack space wide.

The 16 presets can be broken up into two types of programs, reverb effects and delay effects. Six rooms — two small, two medium and two large — range in reverb time from .08 seconds to 8.5 seconds. The Decay pot controls the reverb time while Delay acts as a predelay function on these programs. The range of predelay is from 0.00 to 246 milliseconds. With a MIDI controller assigned to Delay, predelay may be extended to 262 milliseconds and then 33 milliseconds as rooms get larger. This may be a problem for effects that require more accurate timings of your reverb effects.

Two hall programs are available, a dark and a bright hall. These two range from 0.6 to 9.0 seconds in reverb time.

Two plate programs — once again a dark and a bright plate — range from 0.25 to 6.5 seconds.

Two reverb effect programs are also included. Gate and Inverse provide a gated reverb effect. Delay determines your predelay while Decay changes the size of your room. These effects are quite popular in much of today's music.

There are two delay programs offered. Delay 1 is a six-voice (three stereo pairs) delay with random delays. On this program the Decay function controls feedback around the third pair of voices. Delay 2 is a four-voice delay with each of its delays being equally spaced from each other. It also has a shorter delay than Delay 1. In this program, Decay controls feedback around the fourth delay tap.

As with the reverb programs, you are limited to 16 time settings. Again, this can be a problem if the time you need is in between one of these settings.

In the chorusing department we have two excellent programs. Chorus 1 is flexible enough to offer everything from subtle chorusing to heavy flanging. Chorus 2 is made up of 12 tune resonators which simulate overtones such as what you might get from vibrating piano strings. This is indeed a very interesting program.

By connecting the MIDI Out of a synth to the MIDI In of the LXP-1, you can now send a MIDI signal to the unit. This signal can be

any number of things such as a patch change, pitch bend, modulation, etc. By holding down the MIDI button on the front of the LXP-1, it is placed in a learning mode as it receives an incoming signal. One use for this would be in determining which MIDI channel it should respond to. This would be whichever channel your synth was transmitting on. Storing programs internally is also done this way. By sending a program change and holding the MIDI button, you are telling it which register to store the current program in. To recall the program, send the same patch change without holding the button. Confusing? It can be.

The Dynamic MIDI feature allows you to vary its Delay and Decay functions in real time, also from any MIDI signal. This signal can be something as simple as moving the modulation wheel or even just hitting a certain note on your keyboard or drum pad. The end result might be to get a longer reverb

time every time you did this. During a live performance this is an excellent feature to have control of rather than trying to time certain effects with your sound man.

The LXP-1 is an excellent product and its price is an added bonus. An LCD would have been great. If we could have finer control over the Decay, that would be great too but both of these features would surely drive the price up.

All of the programs are as good as, if not better than, those found on units costing many times the price of the LXP-1. For those of you thinking of investing thousands of dollars in a higher price unit, you should consider two of these units instead.

It is also very clean and noise free. Check it out before you spend those big, hard-earned bucks. You will be glad you did.

*Robert DiGioia is a recording engineer at Metalworks Studio in Toronto.*



## The Brianizer

by Michael Fonfara

**H**ere's an effect box designed to produce a Leslie speaker sound when used with your favorite organ patch. The Brianizer creates a life-like Doppler effect with a chorale (slow spin) or fast speed setting. Both speeds are useful to the keyboard player with an ear to the authentic Leslie sound (without the necessity of hauling a 150 lb. box around to do the same job).

The dimensions are 7-1/2"x5-1/4"x1-1/4". The Brianizer operates with a voltage converter from any 110 volt source — much like the bulk of effects pedals currently on the market. This sleek unit offers 1/4-inch input and output jacks; two buttons (depressed by hand or foot) — one for chorale, one for fast spin; one switch for stage or studio degree of intensity (more for stage, less for studio); line or mic input attenuation; and LEDs (red and green) to inform the performer at a glance as to which function is in use. It is made of durable twenty gauge steel and has a frequency response of 50Hz-150kHz. On the

studio setting it uses 15% tremolo on both horn and bass rotors.

On the stage setting it uses 50% tremolo on the horn and 23% on the bass. Your organ patches come alive — your B-3 samples sound like they should.

I have used the Brianizer with a Yamaha DX-7, TX rack, TX812, Ensoniq ESQ and EPS, Kurzweil, Roland S-550 and D-50, Akai S-900 and S-1000 and it works well with all of the above.

The Brianizer makes no electronic or digital noise and can be used in any sensitive situation. On the other hand, it kicks ass on stage, especially when you go for those big dynamic jumps.

The fast speed takes a second or so to kick in just like the real rotary speaker.

For those of you who still love the sound of a real raunchy organ, this is definitely worth a listen.

*Michael Fonfara is a freelance studio musician who plays with Hotline.*

# K. Yairi DY 62 Acoustic-Electric (Stereo) Cutaway

by Richard Fortin

The DY 62 has a lot of nice features in its construction, overall tone and the unique electronic setup. The headstock is inlaid with a combination of natural materials, and the guitar is equipped with Yairi tuning machines, which are very accurate and smooth. The mahogany neck is slim enough to allow smooth chord changes where stretches are necessary, and genuine abalone and mother of pearl are inlaid in the twelfth fret position. The cutaway neck has an ebony fingerboard and allows the left hand to make quick jumps from middle positions up to the seventeenth fret. The cedar top body feels comfortable and well-balanced. The back and sides are made of burlled mahogany and the bridge is rosewood.

The acoustic tone of the instrument is warm and rich in bottom end without masking the nice 'crystal' tone of the high range. The guitar itself could have a little bit more sound projection but, on the other hand, I find that a lot of steel string guitars which do have this extra do not necessarily provide such a rich quality and crystal lightness in the overall tone.

The cutaway enables you to reach chords in high positions without losing any of the tone and sustain quality. Another neat aspect is the fact that the DY 62 responds very well to different playing techniques such as flat picking and fingerstyle.

The DY 62 is equipped with the Alvarez bi-phonic pickup system and a two-way switch for mono-stereo mode. One of the most interesting features is the fact that you have independent tone and volume control of the three bass strings separately from the three treble strings. This is really effective in the mono mode and even better in stereo, where you can assign the two groups of strings to separate amplifiers. (I feel that it would be an extra if it could be switched from this configuration to a different setup, where the sixth, fourth and second strings would be separate from the three others). The DY 62 enables you to get a clear crystal tone on the three treble strings and a warm, mellow tone on the basses without leakage between the third and fourth strings, even in the stereo mode.

The effect is quite interesting when you work on two separate amps, and with a fingerstyle approach — you get this neat 'ping-pong' effect. In the mono mode, the tone quality is still rich and warm.

The only 'itch' is the nine volt battery attached inside the guitar, a hard-to-reach location. It would be ideal to have a battery check with an external compartment, for easy access.

### K. Yairi AR 550 E Classical Electric Cutaway

The AR 550 E is a nylon string electric guitar suitable for light classical and those gigs where you need a nice classical tone with a little help from your amp. The bridge, back and sides are made of rosewood, and the shallow spruce-top body feels very comfortable. The flat mahogany neck is reminiscent of those very expensive classical guitars, without the high action, and this is perfect for those Latin-jazz oriented solo arrangements where a lot of chord changes are needed.

The overall tone of this guitar is very sweet, clear-sounding and round at the same time, and the best results are obtained, of course, by using a right hand classical technique. The basses are rich in sustain and they respond really well to "sul ponticello - sul tasto" attack without losing any of their tone quality. Because of the low action, it is recommended to approach the rest-stroke with care so you don't get a buzz on the treble strings.

On the one that I played, there was a slight noise due to loose string-ends that vibrate against the body on specific notes. This problem can be eliminated by carefully attaching all the strings to the body. Open string scales are very effective, and all artificial-natural harmonics come out very easily and well-sustained, despite the dimension of the body. High position chords are easy to perform, thanks to the nicely shaped cutaway neck and the general feel of the fingerboard.

The AR 550 E is a very good sounding guitar with a warm electric-acoustic tone.

*Richard Fortin is a Toronto-based composer/arranger/guitarist.*



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# Applications for The Korg M1



by Ron Proulx

The M1 is a sixteen voice multi-timbral synth with ninety-nine 4-megabyte PCM ROM samples, from acoustic instruments to analog and digital waveforms. Forty-four percussion sounds are included, along with a 7700-note maximum sequencer.

Picture Comes To Life has used it live onstage and to record an album. Consequently, we've gotten fairly intimate with this unit.

Before we even get to the good stuff, let's have a look at the owner's manual. This is a good candidate for manual hell. Why can't all manuals be modelled after Mark Of The Unicorns' Performer manual. No, that would make life too easy, wouldn't it?

OK, here we go with the important stuff. Great sounds! We used this thing all over our album.

In terms of "being used to something", it's nice to note that the M1 includes a traditional filter section for sound modification. FM is nice but somehow this seems more rational.

The main shortcoming of the M1 has got to be its sequencer. There are just so many other better sequencers out there. Even the SQ-80 sequencer (similarly priced) seems like a king compared to this one. It's difficult to make changes without lots of button pushing, and it allows for no editing while the sequencer is actually running.

In preparation for this article I asked everyone I met who had an M1 about the sequencer. No one seems to be bothering with it. But as a quick sketch pad it does come in handy.

Picture Comes To Life uses the SQ-80 sequencer live while slaving the M1 to it. But if we want to change something on the road, I've been known to load the info to the M1,

use its handy event edit function, then load back to the SQ-80.

Fortunately, there's a MIDI-disc drive built into our SQ-80 (worth its weight in gold) so we can save all data to disc, but I pity anyone who has to fork over \$145 for an M1 data storage card. No cassette dump here, pal.

For live work, the feature on the M1 that sold us was the 'combination' mode. In this mode, we're able to play a bass part with the left hand, a sax in the middle of the keyboard, a couple of drum sounds beyond that, and a string pad up top. Then if we play real soft with the left hand a choir can enter, while banging harder up top brings in the Flugelhorn solo line. Meanwhile, via a MIDI-merge unit, a remote keyboard might access acoustic guitar harmonics while a drum pattern is triggered from the sequencer, both being on separate MIDI-channels from the global channel. You can get crazy with this thing.

One other favourite feature for us is the ability to pitch-bend via key pressure. I remember a really ancient Roland mono synth that had this feature. It's about time this became more standard. Good thing too, since the Korg joy-stick feels as cheap as it did when they first introduced it years ago.

By the time you read this, Korg should have brought out new PCM sounds on cards that plug into the M1. That should be fun.

All in all, the M1 is a top-notch unit with a reasonable price tag for what it does. It's not perfect and the sequencer's limited, but the sounds are the kind a band like ours wants to access, while the multi-timbral quality is *de rigueur* if you don't want eight different boards to cart around.

*Ron Proulx plays keyboards and guitar in a Toronto band called Picture Comes To Life.*



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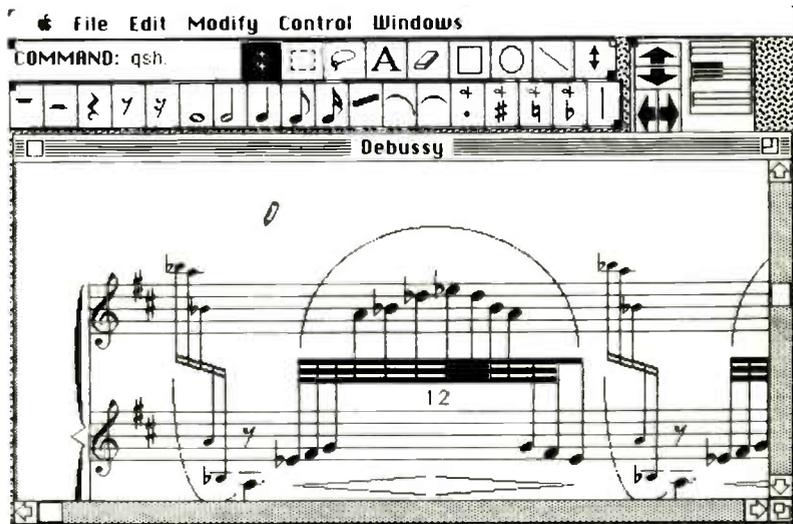
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**PRODUCT REPORTS**

# Notewriter Software



Typical screen from Notewriter for Macintosh from Passport Designs.

by Benjamin Russell

Every program has its strengths, and NoteWriter's lies in its desktop music publishing orientation. All notes, clefs, rests, bar lines, slurs, ties, etc., are graphic elements which may be placed onscreen in a number of different ways. Because they're graphics, all these elements may be moved and manipulated however you want — you're not locked into a preset layout. What you should realize from the outset, however, is that all this freedom prevents you from being able to input MIDI data and use the program to notate your sequences. What you have essentially is the musical equivalent to the word processor. This means it's not for everyone, but remember: when you buy a package that transcribes your sequences, it's not going to have the same flexibility for professional music typesetting. There are tradeoffs in everything, and you choose the right tools for the job. If your priority is top quality PostScript manuscripts, this may well be the tool for you.

Let's see how to set up a score. NoteWriter is a page oriented program and it's easy to relate it to working on manuscript paper, as though you were doing the job by hand. First you decide on page size, margins, the number of staves in each system and the space between them. For instance, you might want to have piano treble and bass clefs as well as another treble clef for a vocal line. The program allows you to choose a key signature for the piece, and will automatically place the appropriate sharps or flats.

Setup is facilitated by dialogue boxes offering a number of preset choices, but these may be overridden, allowing you that freedom we've been talking about. Once initial settings are taken care of you're ready to start entering music. Onscreen you'll see a

number of windows, all of which are active whether or not they are selected. When you first run the program you'll find three windows across the top of the main window which shows your music.

The command window is used to select the mode you're in. Users of graphics programs will find a number of familiar tools here: the selection rectangle and lasso allow elements to be selected for editing; the text tool allows the creation of text boxes which may be used to insert lyrics, special instructions, titles etc.; an eraser tool sends mistakes into oblivion with a simple mouse click; and there are rectangle, oval, and line drawing tools for creating custom symbols. Choose the insertion tool and you're in the right mode for putting notes on paper. This, by the way, gives you a very sensible crosshairs cursor, allowing you to precisely locate notes and symbols. A command box keeps you informed of what exactly you will be inserting.

So how do you enter notes? You have a number of choices. First, there's the palette window with a number of icons of common musical symbols: rests, notes, beams, accidentals, and so on. Simply click on one (or a combination of these) and you're ready to insert them in your score. But there is a complete set of musical symbols you can choose by either entering simple mnemonic commands (a dotted quarter note with a sharp would be "qsh.") or you can call up the command list window from the menu, click on the symbol you see that you want, and you're ready.

Once the command box shows you that you've got the right symbol, you simply click with the crosshair cursor where you want it.

There's still another way to enter notes and symbols. NoteWriter has an exclusive

feature known as QuickScrawl. The program is smart enough to recognize your freehand input. Each note or symbol has a corresponding gesture you draw on the screen with the mouse and then, instantly, the correct note in perfect laser quality form pops on into your score. You really have to try it for yourself to appreciate this feature, but you can take it from me — it works beautifully and boy is it fun!

There are various alignment aids to help you get your manuscripts looking the way you like, and you can stretch or compress notes to fit where they look best. You can get exotic, too, if you like. Staves may be custom created with any number of lines and spaces, and you can create guitar tabulature or special drum symbols, to name but a few of the possibilities.

One of the most important features for publishing purposes is the ability to create a

manuscript and then save the file in an EPSF (PostScript) format, making it possible to export to other desktop publishing or graphics programs. Files may also be saved in MacPaint (bit mapped) format, and the Macintosh scrapbook is supported as well. The Sonata font from Abode is used for NoteWriter output on a laser printer.

The proof is in the pudding. What you see when you print out your manuscript will convince you that computer music notation is here to stay. NoteWriter combines ease of use with complete flexibility — it won't take you long to get the hang of things. The manual is exemplary in its straightforward description of tools, editing tips, index and overviews. Full points to Passport on this package.

*Benjamin Russell is a singer/composer/recording artist based in Montreal.*

# The Alesis Quadraverb



by Benjamin Russell

**T**he QuadraVerb takes a giant leap into programmability, something Alesis opted to omit in previous reverbs in the interests of simplicity and keeping costs down. And it's a heck of a lot more than a reverb with user memories; it incorporates an equalizer, delay unit, and pitch module for chorus, flange, detuning, and Leslie effects. It can do up to four of these effects at a time at an excellent frequency bandwidth of 20Hz-20kHz, thanks to a 24 bit microprocessor, and 16 bit input/output circuitry. Put this next to the original MIDIVerb in a taste test and you'll think it's a joke, the QuadraVerb is that much better.

How does it work? You have 90 preset effects to choose from when you first power up. You can change them and store your changes, overwriting the originals if you want, or you can save them in an additional ten user designated slots. Any of the original presets can be recalled at any time, as they are stored permanently in ROM. There are plenty of great effects to choose from straight out of the box: various halls, plates, rooms, chorused reverbs, flanged delays, etc. I loved the preset "Amazing Bass", and if you want to go for that Colin James clean guitar sound, check out "Electric Blue".

However, if programmability is what at-

tracted you, you'll want to roll your own. Considering the potential complexities of the QuadraVerb, this is surprisingly easy to do. The first step is to choose a configuration. There are five to choose from: 1) 3-band EQ with reverb (the reverb can also be chorused in this configuration); 2) 5-band EQ with pitch effects and delay; 3) Graphic EQ and delay; 4) Leslie, delay and reverb; 5) Quad mode — 3-band EQ, pitch effect, delay, and reverb.

Each effect has a number of variable parameters. One of the QuadraVerb's most exciting attributes is its MIDI implementation. Up to eight of the parameters may be programmed for real time control via MIDI from any user assignable controller.

The sheer number of adjustable parameters and various page displays on the QuadraVerb begs comparison to a synthesizer. I'm sure it won't be long before you'll see editor/librarian programs for your favourite computer to help you keep track of your effects creations.

The QuadraVerb is designed to interface with anything from a guitar to a mixing console. With such a high ratio of features/specs and price, Alesis is sure to sell a ton of these digital Swiss Army knives.

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# What Can You Get For \$500?

by Benjamin Russell

Let's get it straight. I consider myself well-versed in modern electronic musical technology — ask me about FM, LA, analog, digital, computers, sequencers, samplers, editing programs, direct-to-disk recording systems. But when my aunt came to me — the supposed expert — for advice on what to buy in the way of a home keyboard, I was stumped. Ask me about the Synclavier or Fairlight and I can speak intelligently, but those little jobs with auto presets and rinky dink rhythm sections — give me a break! But you can't say that to a favourite aunt...

I donned my dark glasses so no one would see me looking at those keyboards, and did a little research. I was surprised by what I discovered.

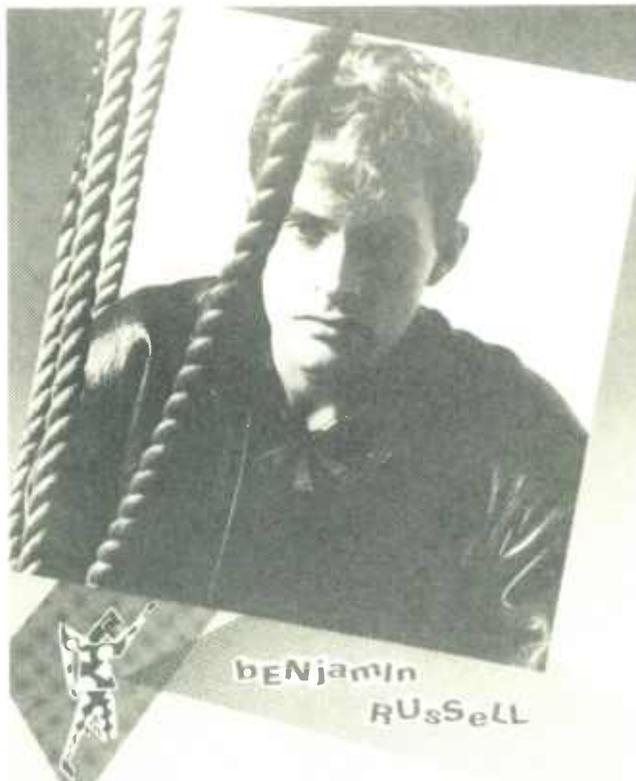
Chances are if you don't own one of these little beggars, somebody you know does. There is a huge market for them, and a lot of manufacturers are falling all over themselves to supply the hordes of people lining up to buy. When I actually got a little hands

on, I began to see why. I know it's giving away the end of the story to tell you I bought my aunt a Casio CT-460 with full size keys and stereo speakers, but bear with me. It's like one of those Columbo mysteries. They tell you right off the top who did it — the trick is to see how Columbo catches them. In this case, the Casio caught me. Here's how.

The first thing that grabbed my attention was that this baby sports MIDI. Not as grandiose as the high end keyboards I've known, but a lot more than what I expected. The internal six voices can be split multi-timbrally between MIDI channels 1-4, each playing a different sound. Hmm...It's not velocity sensitive, but it can handle MIDI patch changes, no problem. It's also capable of syncing up with other MIDI gear either as the slave or master.

When I realized the internal drum sounds could be accessed over MIDI I was really intrigued. The drum sounds are digital samples stored in memory and they're pretty good — nothing to put 16 bit drum machines out of business, but the sound quality is as good as many small dedicated drum machines.

Enough of this MIDI stuff — aunt could care less about it. The most important thing



*Benjamin Russell is a singer/composer/recording artist based in Montreal.*

was, could she just push a button and get some sounds she could live with? The answer was yes. Easily accessible on board are 30 of what Casio calls "Preset Tones." Again, none of these is going to shame a good sampler, but the sounds are much better than what I had expected. Along side very usable piano, harpsichord, bell, and flute presets are found a couple of sets of sound effects. I wouldn't want to be caught dead letting people know this, but just between you and me, I was starting to have fun! Fading in and out street sounds, cowboys, storms, birds and waves kept me amused a lot longer than I like to admit. I knew my aunt would love it. Checking through the manual, I found a lot more sounds (465 in all) and layers of sounds which could be accessed with a couple of button presses. There would be plenty here to keep her busy for a while.

Now we come to the stuff I've always looked down my nose at in these home keyboards — preset rhythms, auto-accompaniment, and the like. Jeez, you can't take it seriously! But wait. The choice of 20 auto-rhythms did a fine job and with those drum sounds I mentioned a minute ago, it made for a super instant drummer. Add intros and fill-

ins with the appropriate buttons and you're cooking in no time. I remembered my first drum machine (for which I paid about \$500). The CT-460's sounds put it to shame and what am I getting uppity about preset rhythms for? That old drum machine wasn't programmable either. Suitably humbled, I prepared to check out the auto-accompaniment features.

This works by splitting the keyboard, the upper half being for you to play melodies or what have you, while the lower is designated to operate in one of several different auto-accompaniment modes. The simplest of these Casio calls the "Casio Chord System". You play the root of whatever chord you want and the CT-460 does the rest based on which auto-rhythm has been selected.

Add any other note above the first and you have a minor chord, two above the first is a seventh, and three above the first gets you a minor seventh (that's all the chords it recognizes in this

mode). It's just a touch confusing at first because, except for the root note, the pitch of the others doesn't matter at all, but you get the hang of it in no time. There are also two fingered modes to choose, which allow you to actually play the notes of the chord yourself while the auto-rhythm section generates accompaniment. Again, this whole automatic thing turned out to be more fun than I felt was good for me!

What else can we find here? Well, there's a rudimentary sequencer which can store up to 1250 notes as well as remembering rhythm changes. Auto chords don't take as many notes in the sequencer as if you had actually played them so using the auto accompaniment takes you pretty far in sequencer memory.

When I think of when I first got involved with machines, it makes me sick to think I spent three times as much money to buy a couple of keyboards and a drum machine which didn't deliver anywhere near as much music power as the CT-460. I was jealous of my aunt when I finally turned the keyboard over to her. Oh well, at least I can say I've got professional stuff. So there!

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# Mastering Chord Connections

by George Koller

In this column, I'd like to begin by addressing the subject of chord connecting, using a simple method exercise I've developed for my students.

They are written out as four quarter notes to a bar, implying swing jazz, though with rhythmic values added, they can be adapted to all musical forms. Later on, as these patterns are combined, you can construct logical and interesting bass lines.

The ultimate purpose of this practice is to tune your ears and quicken your reaction time. When a chord chart is placed in front of you, any traces of hesitation should disappear and your bass line will flow like oil. How? Why? Because you can grab on your bass what you hear in your head, because your fingerings have been practiced, and your mind is full of possible phrases.

This opening series of four bar patterns should be played without excess hand movement — stay in one position and use all open strings! Learn to use open strings to provide reference as you're reading charts.

I use numbers as well as notes for this system. We will move to the F(I) chord, to the B flat(IV) chord, to the C(V) chord, and back to the F(I) chord.

Each chord implies a basic eight note scale... (e.g.) F chord has these numbers assigned to its major scale: (F,1)-(G,2)-(A,3)-(B flat,4)-(C,5)-(D,6)-(E,7)-(F becomes 8 or 1).

These numbers are written underneath the notes — the numbers show the interval relation to the tonic note of the chord you are playing. (2 is a second) (6 is a sixth) etc.

Here are some preliminary possibilities for quarter note movement between these chords. For now, each pattern uses the root of each chord as the opening note. When you become comfortable with each line, you can start mixing patterns.

**MIXING PATTERNS:** Play pattern 1 for the first bar, then use pattern 2 for the second bar, back to pattern 1 for the third bar, and pattern 2 for the fourth bar.

Now play pattern 1 for bar 1, pattern 2 for bar 2, pattern 3 for bar 3, pattern 4 for bar 4.

You can alternate any pattern for any of the four bars — you are making instant bass lines.

After you have mastered this, play the exercise in all twelve keys. Then play them through the cycle of fifths.

*(George Koller is a freelance acoustic and electric bassist who specializes in contemporary jazz.)*

**F(I) bar 1**      **B $\flat$ (IV) bar 2**      **C(V) bar 3**      **F(I) bar 4 (optional 8ve higher)**

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# A Daily Practice Routine



*John Macleod is an active jazz and freelance studio musician based in Toronto. He has recorded numerous jazz albums with The Boss Brass, Rob Pilch and Mike Murley, among others, as well as his own album, *Ruin*. He also teaches jazz at York University and is currently playing in the orchestra for the Canadian production of *Les Misérables*.*

by John Macleod

If you've ever played in a stage band or been enrolled in a music school with a jazz program; if you hang out in jazz or r&b clubs or go to hear big bands in performance; even if you only listen to music on the radio, you must be aware of one thing: the world is full of saxophone players who can improvise and sound great. They say in New York City that if you were to spit from the top of the Empire State Building, there's one chance in four you'd hit a tenor sax player.

The truth is I've always been envious of saxophone players. As a brass player, there are a number of reasons for me to feel this way. But mainly it's because of the amount of time their instrument allows them to practice and because of the results they are able to achieve from the hours they put in.

I've often joked that I've never met anyone who couldn't play the saxophone. This is, of course, totally unfair. I have heard many young sax players that I didn't think had much going for them prove me wrong after relatively short periods (say a year or two) of intensive practice. Almost everything saxophone players practice relates directly to improvising and it seems clear that this approach, when applied with diligence, works well for them.

As a trumpet player and life long student of jazz, I have found that while the spirit may be

willing the flesh is weak. I personally would love to practice jazz all day long (I really would) but I think for we members of the brass fraternity, a more scientific and patient discipline is suitable.

Here's an approach I've developed over the years which has allowed me to cover as much material related to jazz playing as possible without losing sight of my development as a trumpet player.

I begin by dividing up my practice time into shorter sessions spread out over the whole day. Although some players like to play for as little as fifteen minutes at a time spread out over the day, I tend to break it up into three sessions of 1 to 1-1/2 hours.

Early in the day I do my daily trumpet routine. This is aimed specifically at sound production and includes all the usual warm ups, long tones, harmonic slurs, double octave scales, lip-flexibilities, etc. I've been doing this routine for so long it's like brushing my teeth in the morning. It's still the most important part of my practice day.

Sometime later in the afternoon I warm up on some light chromatics and scales, just to get the chops loosened up again. I like to work on some tonguing exercises and I'll go through some Clarke's technical studies and some Arban etudes to help refine my technique a little.

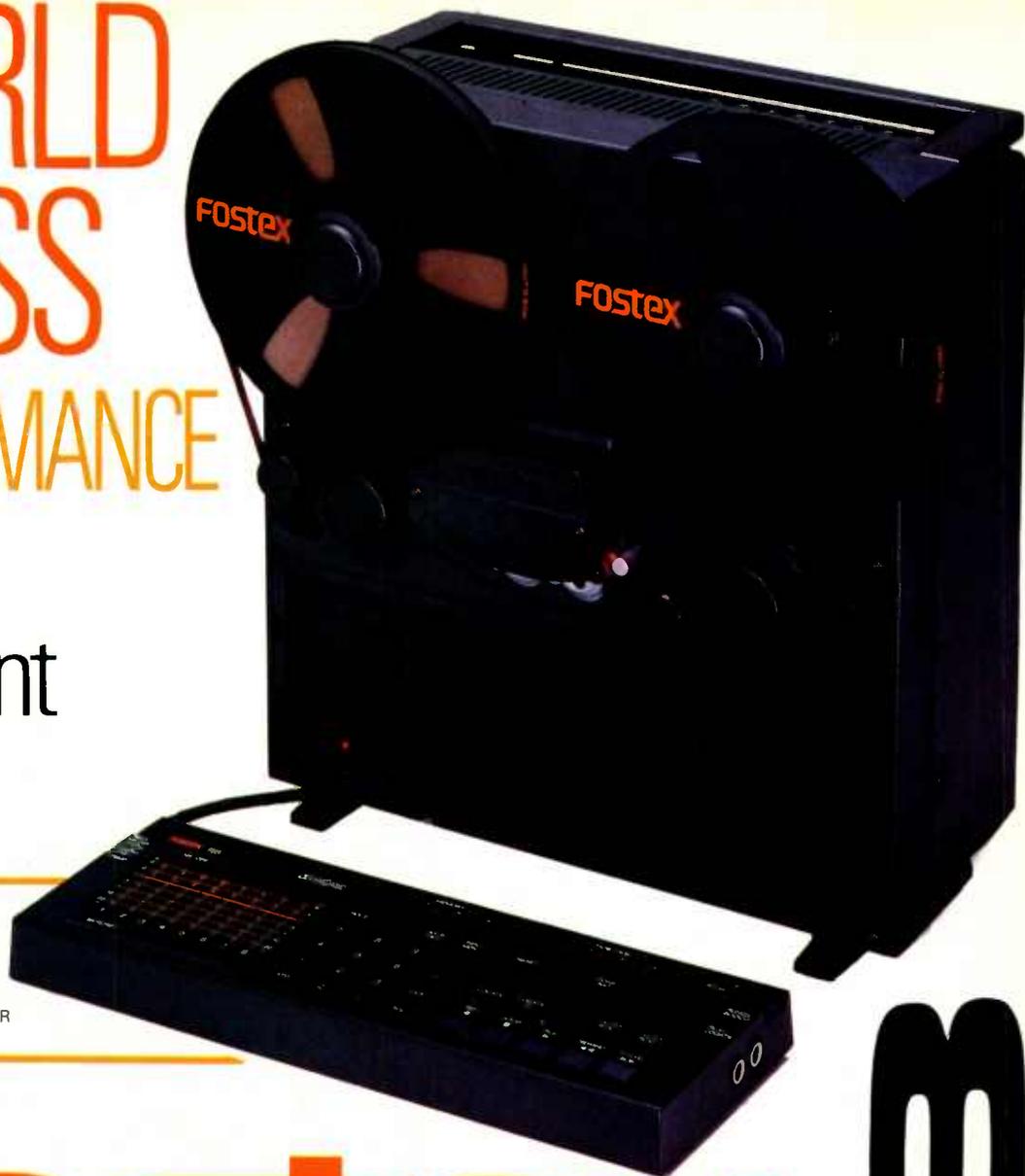
By this point my chops are usually feeling pretty good (or as good as they're going to) and I'll start work on some jazz related studies. I may pick one or two patterns to work. While I'm still fresh I like to practice phrases which take me into my top register. I've never been a great high note player but I've found this kind of practicing has helped my chops and ears get familiar with the feeling of making music up there. I also like to play through transcribed solos, either out of books or ones I've done myself.

If you're not working at night and it's cool for you to practice in the evenings where you live, it's good to do some more playing. This session can also be fairly unstructured. There are a number of things I like to work on, including some saxophone studies Pat LaBarbera showed me a while back.

This evening routine is a good chance to experiment. Play through the chord changes of tunes with a metronome or the ever popular Jamie Abersold records. If you're lucky enough to own some recording equipment, one of the most enlightening and educational experiences I can recommend is to record yourself along with Jamie and the boys, or with other musicians, and learn from the things you like and don't like about your own playing.

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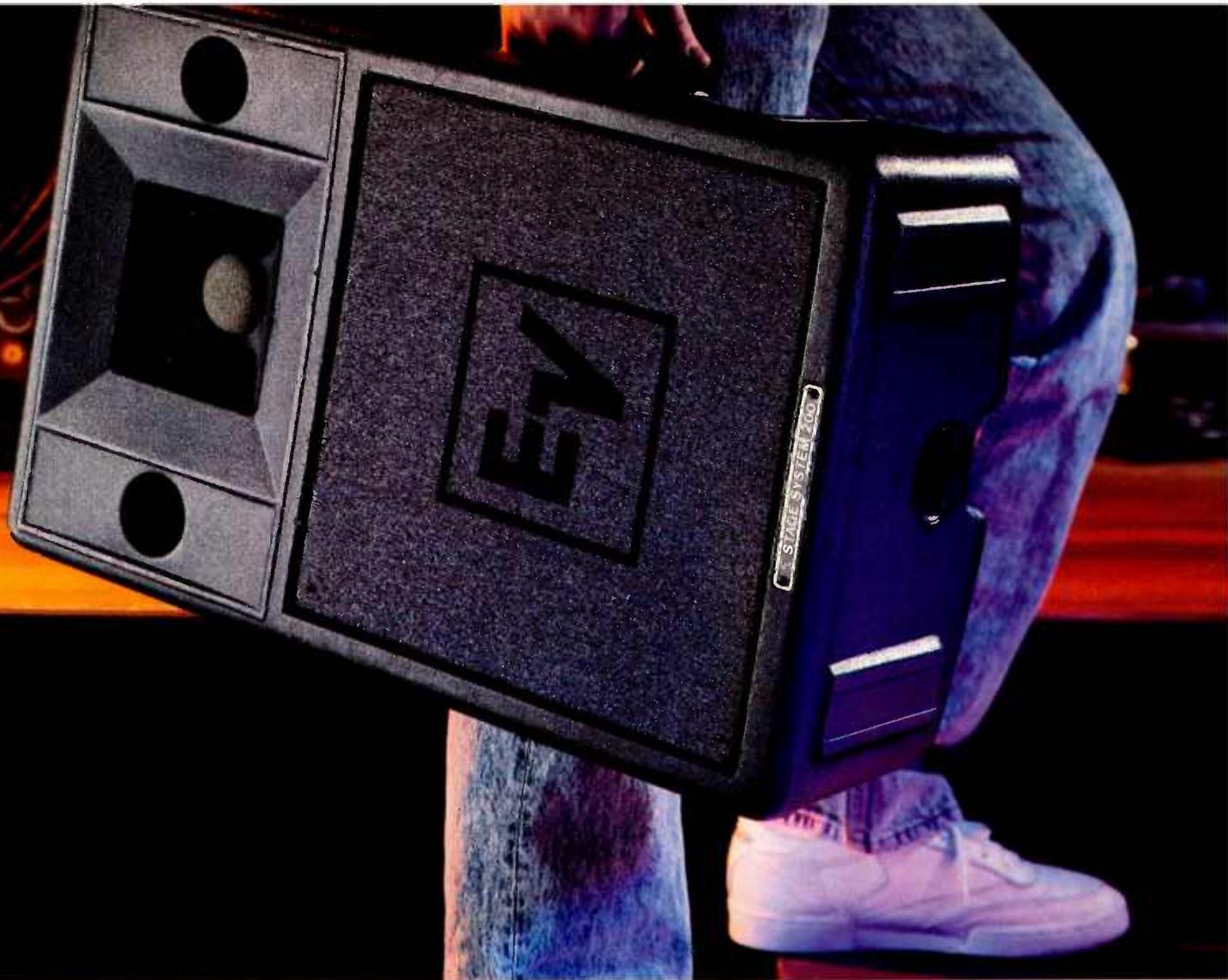
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## Warmups & Improv During Practice



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The first few choruses of Paul Gonsalves' solo on Salt and Pepper from the LP "SALT AND PEPPER" JAS26 on IMPULSE RECORDS

by Perry White

When I pick up my horn to practice, I always start with the sound. Blowing long sustained notes at all dynamic levels through the full range of your horn is a good way to build control and strength. Using crescendos and decrescendos, isolated and together to form a very slow air vibrato, will open the throat and strengthen embouchure and abdominal muscles. Work on articulation can be applied to the same set of parameters: soft, medium and loud, and low, middle and upper registers. Always listen for consistent intonation, comparing harmonic fingerings as well as fifths and octaves. Another technique worth spending regular practice time on is that of improvisation. Use the first idea that comes and develop it, instead of using and discarding five good ideas in succession without developing any of them. Start with something that establishes a strong rhythmic feel or melodic idea and make the next phrase a logical development.

Sometimes when practicing this it is necessary to blow over the same tune for a long time to satisfy or even tire out the thinking side of the brain so the intuitive side can take over.

For Paul Gonsalves, improvising jazz music was as natural as breathing. Being the featured soloist with Duke Ellington for twenty-five years, he had the opportunity to develop his own unique, swinging style of playing the tenor sax. His single most famous solo is of course the renowned twenty-seven choruses of blues performed live at the Newport Jazz Festival in 1956, where it is said that the audience of more than seven thousand people almost burst into a riot by the seventh chorus, and that police and promoters were trying to signal Duke to stop the concert for fear of someone getting hurt.

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# Is It Real or Is It MIDI?

## Part Two: Film And Television Soundtracks...In Stereo!

by Jim LaMarche

Last issue, we touched on a few concerns for career minded musicians to think about. For those who seek to make a living creating music, all options should be considered carefully.

### TUNING AND TIMING

MIDI presents any musical mind with unlimited options. Most of the cassette demos that I receive suffer from two major flaws — tuning/intonation and timing/meter. If the many sounds in a recorded production are not synched in pitch, they will subconsciously turn off your listeners. Even the smallest discrepancies will create an unwanted dissonance, or 'beats' between the instruments. This sonic 'garbage' will build up (over 8, 16, 24 tracks) and ultimately mask the real human emotion that you intended to present in your recording, leaving your audience with a bad taste in their ears. Similarly, if all of the musical elements in your production don't 'synchronize' in perfect time (or real close), then you will lose your listeners again, because the track you created is uneven or inconsistent. If your song has an infectious, hypnotic and flawlessly timed 'groove', this will give your listeners something easy to latch on to, maybe for the whole ride.

MIDI is an extensive tool which tackles both problems with ease. Beyond the proper use of electronic tuners and most importantly — a good ear — most MIDI synths have a master tune function, which aligns the pitch on all of the internal sound generators, leaving you — the operator — with total control over the 'fine tuning'. MIDI sequencers can record whole performances, with inherent errors, then be 'auto-corrected' or 'quantized' to the time that you really intended. Of course it is important to work with a click/metronome track (generated by the sequencer) in the early stages. For those who might complain about quantization making their recordings sound too mechanical, try 'partial quantization' (%quantize), only on the sections/bars that need to be fixed.

### CAREER ALTERNATIVES

These simple techniques, when coupled with some basic MIDI gear, will vastly improve the sound of your recordings and make you sound like a much better musician that you just might be. Regardless of whether you're recording a classical piece or a rock tune, tuning and timing are universal musical elements and both should be treated with the utmost care. For those who now have a basic



Jim LaMarche is an instructor at Trebas Institute in Toronto.

understanding of these MIDI recording techniques, career alternatives (other than bands) may include composing/producing original music for:

1. Corporate/Industrial — A/V presentations (ie: IBM, Sony, General Motors, etc.)
2. Commercial — 15, 30 & 60 second jingle spots for TV, radio and film theaters
3. Feature film and television soundtracks.

What do *Miami Vice*, *Star Trek (the Next Generation)* and the new *Twilight Zone* series all have in common? You guessed it — extensive use of MIDI computers, synths and samplers. Once basic sequencing skills are mastered you are ready to enter the great world of Film/TV. There are literally hundreds of projects on the go out there in Canada right now, most requiring original music recorded and tailored to fit the pictures and all for discerning TV audiences. These programs are all being broadcast in stereo, to MTS decoded households, which makes these kinds of jobs even more exciting to work on. Most of the music you hear on TV is created with MIDI!

### FIRST, SYNC UP

The missing link which joins MIDI to these projects is the SMPTE code. This complex

timing code breaks the picture (and music) into 30 frames/second, from which you can slave your entire MIDI system from a VCR master, utilizing one of the existing (software based) SMPTE-MIDI converters currently on the market. In short, your SMPTE code will synchronize with the one recorded on track 2 of your client's VHS or 3/4" 'work-print', and you will be synched to picture (track 1 is usually dialogue). Once this is done, all of your 'cues'/musical segments can be timed with corresponding 'hit points', indicating musical changes to picture. A tempo map should then be constructed and each cue's selected tempos saved into memory for the future production, all driven by the SMPTE code on the VCR. Once this is set up, all you need are some nice sounds and your ability to compose, using your instinct and talent. Start layering in sounds, (ambiences, rhythms etc.) — being in the MIDI domain means that everything can be time shifted, edited, transposed etc. with ease — leaving the 'creative process' to do what it does best.

Next issue, we'll assemble a few personal MIDI systems, and look at some of the options and necessities depending on your needs in *MIDI: Musical Leggos... Let's Build!*

# Using MIDI Effectively

by Robert Di Gioia

In its infancy, MIDI was quite simple in what it did, and how it did it. The basic idea was a means of providing control over two keyboards from a single keyboard. If you connected a MIDI cable from the MIDI Out of one keyboard to the MIDI In of another keyboard, and if you made sure they were both on the same channel, you would be able to have two keyboards playing the same part, simultaneously.

Thus, through MIDI, keyboard players were suddenly able to achieve that "wall of sound." By combining the sounds of two or more keyboards together, very interesting textures never before heard were now suddenly available.

MIDI drum machines were soon available followed by MIDI sequencers. With these three elements all MIDIED, we have the beginnings of the MIDI studio.

Many techno-pop records came out of this era in MIDI history. Many of these records were also starting to come out of people's basements and bedrooms.

Today MIDI is no longer just for keyboards and sequencers and drum machines. MIDI control is available to just about everybody who plays a musical instrument. Guitar players can now use MIDI as can drummers, wind instrument players and even the person who wants to play only his grand piano. Sound engineers both live and in the studio have come to rely on MIDI for quite a bit of their work.

With all the recent developments in MIDI, retailers have had to develop a level of expertise in this area. As MIDI continues to grow, people want to grow with it. Brian McConnell, manager of the keyboard department at Long & McQuade in Toronto is well aware of this.

"Some people want to learn as much as possible while others are willing to learn only the bare minimum so that they can jump in right away. There are those that will always want the latest keyboard for its new sounds, rather than explore what they currently have to its fullest. New sounds can breathe new life into your songs, but they are still the same songs.

"Not to overuse MIDI can also sometimes be difficult. What people must understand is that in a system consisting of a sampler, a keyboard, a drum machine and a sequencer, you have a very powerful system that is actually a self-contained studio. You must be willing to put the time in to learn to get the most out of it."

Rob Preuss, keyboard player for Honey-moon Suite, has been involved with MIDI for



Robert DiGioia is an engineer at Metalworks Studios in Toronto.

PHOTO: PATRICIA GREER

quite some time now. "It has become a real challenge to use MIDI effectively, live and in the studio, without getting carried away with racks of gear. It is a lot of work to organize my system with samples, patches, various modules and keyboards. For touring, it is all set up through a MIDI patchbay. Once it's all done, though, it's just a matter of changing the program on the patchbay, loading in any new samples needed, and the next song is ready to go. It is also a challenge to get the most out of one piece of equipment. When I was in the Spoons, our *Arias and Symphonies* album was done with one keyboard, a Roland Juno 4."

Sam Reid of Glass Tiger has also set up quite an extensive system for touring and in the studio.

"With our touring system, a MIDI network has been set up on stage to run from the Macintosh computer. Using Performer software, I call up different sequences which will send patch changes to my keyboards as well as to Al's guitar rack. For my keyboards, it changes my patches for the next song. It also sends a feed to a Roland 707 drum machine for a click, which is next to the drum kit. Patch changes are also sent to Al's rack and it changes his sound from one song to the next. Sometimes it changes the guitar sound several times in one song, when Al needs to go from a clean sound to a heavier sound. Al has a wireless system for his guitar so he is totally free on stage — he doesn't have to worry about pedals for his effects."

Glass Tiger have also used MIDI quite extensively in the studio. For the recording of *Diamond Sun*, Sam explains, "we set up a set of MIDI drum pads for some of Mike's percussion parts so he could play them in real time rather than trying to tap them out on a keyboard. This way it is still Mike's performance that goes on the album."

Paul Northfield, engineer on the album, has also been a long time avid MIDI user. "Once the part is stored as MIDI data, we have the option of going back later if we want to, and trying many different sounds. If producer Jim Vallance or the band want to try something different we can do it without having to re-record the actual performance."

Having used a Macintosh as part of his work for quite some time, Paul has definitely integrated it into his engineering and production work. On recent sessions for the new *Eight Seconds'* album, Paul Northfield explains how it was used for doing keyboards. "When we did the keyboard parts, they were laid down simultaneously onto the Mitsubishi 32-track as well as onto the Macintosh. If we wanted to go back and double a part we could do it quite easily with a new sound. If we decide later on that certain sections need touching up, we have the flexibility to do it."

Mike Jones, engineer at Eastern Sound in Toronto, also views MIDI as an integral part of studio operations. "As an example, the Akai S-1000 sampler has become a very important part of the control room setup. It is always in the rack along with all of the delays, reverbs, etc. With its stereo sampling capability, it's great for flying in vocals. If you have a chorus that repeats many times, you can do it once then repeat it in the other sections.

Some people have gone back to more traditional methods of making music. It's not easy to say that one method is better than the other; it depends on what your needs are.

The end result is always the same. Somebody is trying to create a piece of music that he/she hopes will appeal to others. The listener is not going to be too upset if his favourite song was written on a kazoo instead of a Mac. Keeping that in mind, don't forget to write the song first.

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# ARRANGING FOR STRINGS

## PART 2

by Richard Fortin

There are some interesting characteristics of the string choir. The range of the group is enormous, encompassing seven octaves between the double-basses and the violins. The group also has a wide dynamic range from an almost inaudible (*niente*) *pianissimo* to a most sonorous *fortissimo*. Strings are "tireless", and can play any kind of music without a rest, while a wind or brass player usually needs to stop from time to time to breathe. Strings are most versatile in producing different kinds of sound (plucked, bowed, struck), and can easily perform rapid passages, slow sustained melodies, skips, trills, double-stops and chordal configurations.

### DOUBLE-STOPS

It is most important to understand and visualize the tuning of the violin family when you write Double-Stops (Figure 1), where two notes on adjacent strings are played simultaneously. There are two kinds of double-stops: those in which both pitches are stopped and those in which one of the notes is an open string. On double-bass, only double-stops that include an open string are practical.

With Triple-Stops (Figure 2), greater bow pressure has to be exerted on the middle string of the three sounded so that all three can sound at the same time. For this reason, the simultaneous attack of three notes can only be accomplished at a greater dynamic. The most successful triple-stops have one or two open notes, since these have a greater sustaining power. For Quadruple-Stops it is always better to consult with the player if you feel insecure, or refer to an orchestration book and scores.

### VIBRATO AND GLISSANDO

It is conventional for string players to use vibrato to enhance the beauty of the tone, and increase the emotional quality and intensity of the pitch without distorting the essential frequency. However, if you want to achieve a white, pale sound, the passage should be marked "Non vibrato" or "senza vibrato."

The Glissando (Figure 3) is an effect that should be used with care and economy. It is usually indicated by a line connecting two noteheads, with or without the word glissando above the line.

### BOWING

The arranger doesn't have to specify the direction of the bow, but it is essential to know that the sign  $\square$  means a down-bow from the frog, and the  $\nabla$  indication means an up-bow, drawing the bow from the tip toward the frog. Whenever a passage is slurred, all notes un-

FIG. 1 (VIOLIN)      FIG. 2      FIG. 3 (CELLO)

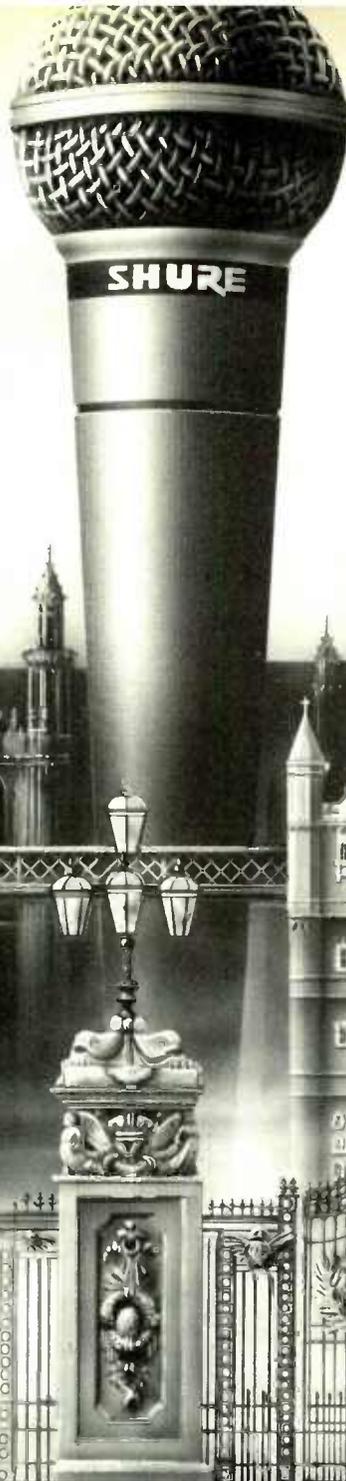
FIG. 4      FIG. 5      FIG. 6      FIG. 7

FIG. 8 *Allegro*      FIG. 10

FIG. 9  $\text{♩} = 60$

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der that slur are performed on one bow (legato). There is a limit to how many notes can be played slurred on a single bow stroke. This is largely determined by the tempo and the dynamics governing a particular passage. Remember also that the cello and bass bows are a bit shorter than those of the violin and viola.

There are two types of bowing: bowings played on the string and those played off the string (bouncing bow). So here are some examples of "on the string" bowing.

- Detache (separate) is a non legato bowing, where each note requires a change in the direction of the bow. This will happen when no slurs are marked (Figure 4). If you want the same passage with a quality of extreme lightness, you mark it "punta d'arco", and for the opposite effect you mark it "al tallone."
- The Loure (Figure 5) is a legato stroke, but a slight separation of the notes is effected while the bow is being drawn. This effect is indicated by dashes under or over each of the noteheads, with slurs to designate the bow changes.
- The Staccato (Figure 6) may be performed by separate strokes or by having a series of short notes separated by one bow stroke, either up- or down-bow. It is indicated by plac-

ing a dot over or under the notehead.

- The Marcato (Figure 7) indicates a fast, well-articulated separate stroke resembling a sforzando or pressed accent. The bow does not leave the string, even though there is a stop between the notes, and each new stroke is initiated with a heavy accent.
- Spiccato or Saltando (Figure 8) is an "off the string" bowing, and it is notated like the staccato and executed by a short, quick up-down motion controlled by the wrist that makes the bow bounce spontaneously off the string with every stroke. The slurred spiccato is very much like the grouped or slurred staccato, except that each of the notes is played off the string. The effect is commonly used in faster tempos.

For this issue I have included an excerpt from a pop song that I produced for Liona Boyd (Figure 9). It is the last part of the bridge where a totally different mood is set up by using classical guitar, strings and some percussion reminiscent of the Renaissance era. I decided to omit the double bass so I can get a lighter texture. For reasons of clarity, the guitar part has been restricted to the melodic line only. The end of the bridge leads to chorus out with the re-entry of bass, key-

boards and electric guitar. Lou Pomanti played the parts on the keyboards, and we added harpsichord at the last minute. Note that guitars always play an octave lower than written.

- At Bar 1, the mark "Div." specifies that those two notes are not double-stopped, but played in divisi by the violin I section. The mark "Unis." (unison) cancels the divisi.
- Notice the viola on the last beat of Bar 4: it doubles the top part of violin II and keeps it until Bar 6. At this range, the viola will not only emphasize the line but will also add a nice singing quality.
- At Bar 6, all strings are in divisi, which will create a thicker texture that I saved for the end of the bridge. The last chord is an example of divisi using double-stops. Figure 10 is the reduction of this chord (C add G) and as you can see it is much easier than it looks. I personally find that when using overlapped double-stops this way, the overall tone feels as if the string section is locked together.

In the next issue, we'll have a look at other effects like pizzicato and tremolo. Also, we will discuss some interesting arrangements in different styles.

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# BLUERODEO

DIAMOND MINE REVEALS FORGOTTEN TRUTHS

## RAIDERS OF A LOST ART

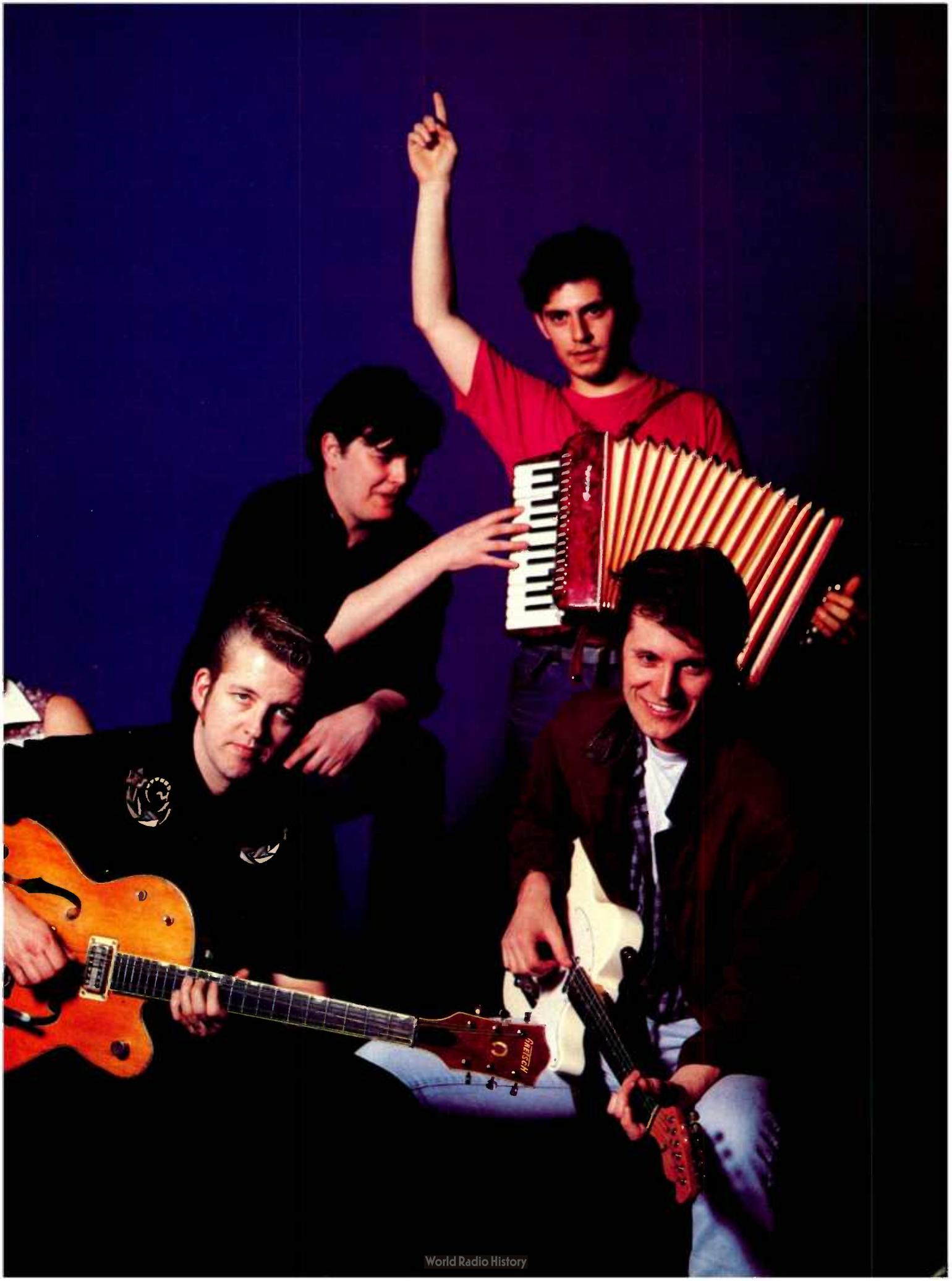
**Blue Rodeo refused to relinquish control of their music to the guy in the control room.**

SEE IF THIS SOUNDS FAMILIAR. It's the start of a recording session, and an all-too-recognizable pattern emerges. First they (the producer and the engineer) isolate everyone. Then they spend endless hours getting the 'perfect' snare drum sound (try a wallet, Bob!). Finally they give you a headphone mix, and then try and capture a 'performance'. And, as always, you walk away with those same feelings of disenchantment, of being at the mercy of someone outside your music, and a vague but disconcerting sense that it was all wrong but... who you gonna tell?

Late last year Joanne Kaeding from WEA, Blue Rodeo's label, called and invited me to come down to the Donlands Theatre to watch the band record. An old movie house that was undergoing renovations at the front, the actual theatre at the back had been gutted and was just a big empty shell where Blue Rodeo had shot a video and discovered they liked the acoustics and the feel. In this enormous dimly-lit room they set up a chaotic arrangement of tacky old living room furniture, instruments and a monitor system. It looked like they were rehearsing. Jim Cuddy recorded the vocal for "How Long" sitting down — no headphones, no isolation booth...

*Continued*





# BLUERODEO

## Bringing A Song To A Band

Like Lennon and McCartney, Jim Cuddy and Greg Keelor write and sing their own songs but list both names under writing credits. As most writers in a band situation know, introducing a new song to the group is a delicate process.

• *How do you bring a song to the band?*

Jim: At a particular opportunity, somebody will start playing their song, and then everybody just picks up on it. We have developed a good practice of just following whoever starts something, whether it's at soundcheck or during rehearsals. And that will suggest certain things. Then perhaps Greg and I will get together and work on some vocals for it and discuss how we'd like to try and do it. It just gradually refines itself."

no recording equipment! (There was a mobile unit parked at back.)

Months later, I had an opportunity to interview Jim Cuddy and Greg Keelor at The Rivoli on Queen Street West in Toronto, after keeping them waiting for nearly an hour while I sat next door in the wrong bar, thinking they had screwed up. Primarily, we discussed the recording of *Diamond Mine*.

### Pre-Production

Considerable preparation went into the project. The songs were originally put together for live performance, most of them having been arranged during sound checks. Jim and Greg will introduce the tunes to the band, whereupon an evolutionary process takes place. This is (or perhaps, before 'programming', was) a fairly standard procedure for most bands. The next step was a period of rehearsals in their practice room, located near Greg Keelor's home, and then the band moved into Donlands for three days with an Akai 12-track and recorded everything live off the floor. At this stage, they decided to experiment with the songs, toy with them. "We'd try anything," says Jim Cuddy. "We tried songs at 3/4 time that were in 4/4 time. We tried songs with just acoustic guitars,

• *Will you come to the band with a song that's half-baked?*

Jim: I think there has to be a certain roughness, so that people will feel like contributing. We have pretty strong contributors in this band. We come with an openness to suggestions. A lot of songs prove difficult — they may take four or five months and go through several incarnations before we're happy with them.

• *Most writers have a certain amount of pride about their work, and can feel protective toward their songs. How do you deal with a situation where the song is not happening?*

Greg: It depends on how much you believe in the song. Sometimes it makes you question the values of that song. Sometimes you'll let it slip, and maybe use pieces of it somewhere else. Or you might stick at it until it means the same to everybody as it means to you. There's always a tweak of embarrassment or vulnerability whenever you bring anything to the band. But I'd rather have someone say they don't like the song rather than

begrudgingly try to work out the arrangement.

Jim: There's very few times when someone says, 'I don't like that, I don't want to play it.' They always try to find something in it that's good. We've never come to a crucial point where 'we've gotta do this song!' It's done very casually and over a period of time. Sometimes you bring a song in and it doesn't work, it may just need a little honing. You take it home for a couple of weeks, change a few chords — you understand right away when a band plays something and it moves along properly — change it, bring it back, and it works.

• *Do you tell the musicians what to play?*

Greg: I think we use pretty broad brushstrokes when we make suggestions. If we have an idea for the drum part, we don't ever say 'play this, play that'. We may use the name of a drummer... maybe 'think in terms of so-and-so.' It's usually a pretty spontaneous thing... there's always a certain mood in a song."

without piano, with piano. We put down a bunch of versions — slower, faster, whatever."

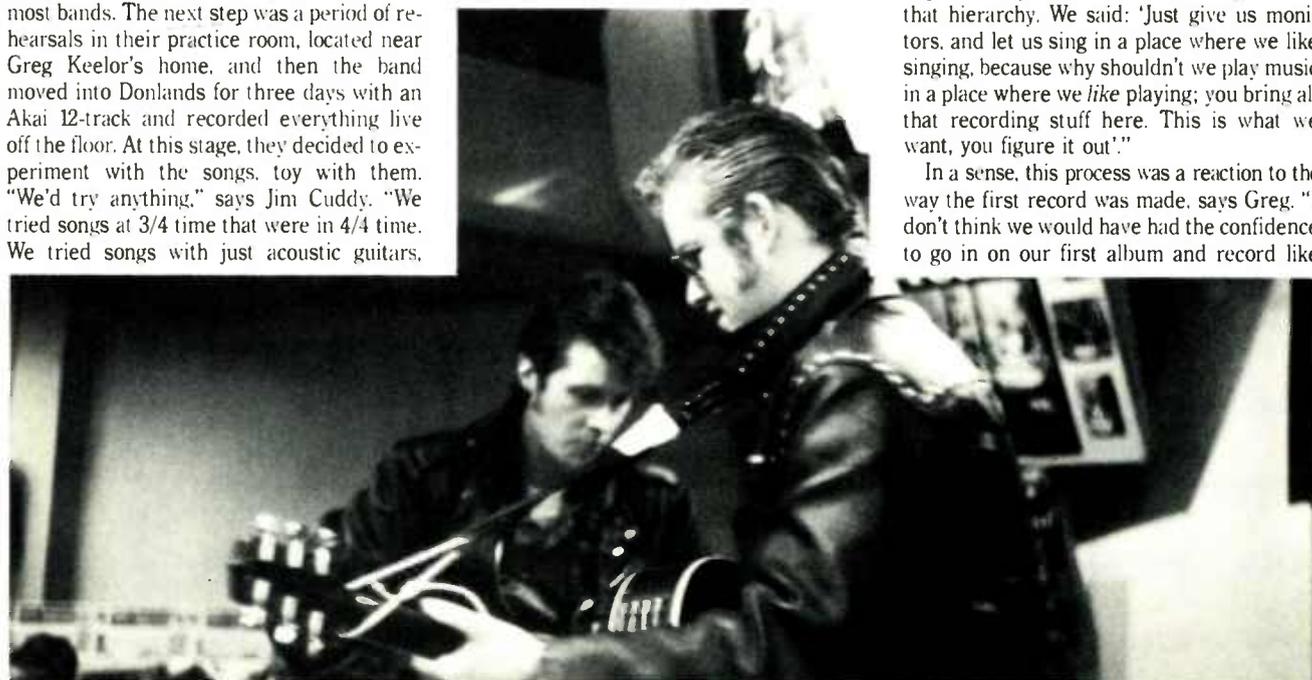
It was important, at this point, to "distill what we were going to record," says Greg. "It also made apparent some of the cliches we were using. And then when we started recording, with Malcolm Burn's considerable contribution, we tried to come up with the essence of the song, without the cliches." As well, the 12-track tapes became a "running master", which they constantly referred back to, to make sure that whatever they liked about the song got captured on 24-track. "And sometimes", says Jim, "we transferred bits over... we'd transfer a rhythm track from the 12-track over to the 24-track. You might even replace that piece in the end, but you'd have preserved the magic."

### They Did It Their Way

Was there any resistance from record company or management to the somewhat radical approach they wanted to take, especially with an all-important sophomore record? "We had already done pre-production recording of 'Diamond Mine', 'Now And Forever' and two other songs," says Jim. The purpose was to test this particular method, as well as to get a feel for working with Malcolm. Approval was immediately forthcoming. "In fact it was more from management and record company urging", explains Jim, "that we ended up with thirteen songs instead of ten."

What was the thinking behind the approach they used to record *Diamond Mine*? I mentioned earlier that feeling of helplessness, of being at the mercy of the producer and the engineer. Says Jim, "We wanted to get rid of that hierarchy. We said: 'Just give us monitors, and let us sing in a place where we like singing, because why shouldn't we play music in a place where we like playing; you bring all that recording stuff here. This is what we want, you figure it out!'"

In a sense, this process was a reaction to the way the first record was made, says Greg. "I don't think we would have had the confidence to go in on our first album and record like



Jim Cuddy and Greg Keelor

# BLUERODEO

this.

Are conventional studios not really conducive to performing? "Even singing in a studio that's got those dead acoustics that are perfect for getting the sound in the control room... it's a strain on your voice," Jim points out. "There's no natural carriage to the voice. It doesn't hang in the air. So you're pushing your voice all the time, and you can feel the 'dryness' in the place. I mean, how the hell did that ever become a place to sing a song?"

"Did you know," asks Greg, "that you can record with monitors? (i.e.: instead of headphones.) I think that part of it comes from a vague dissatisfaction with what you've

done. We were talking about it all the time. And someone said: 'Have you ever tried singing to monitors?' 'What?' 'Yeah! You just brings in a couple of wedges.' 'You can do that?' 'Yeah, you can do that; it sounds great!' 'Why didn't anyone ever tell me this before?' 'Well, because there's leakage, and they don't want to get involved...there might be a little squeak of feedback...they don't have as much control.' A lot of recording is not performance-oriented. It's about getting sounds."

## Choosing A Producer

Much of this unorthodox thinking came, directly or indirectly, from Daniel Lanois, translated to *Diamond Mine* by producer Malcolm Burn. (You may recall Malcolm from his band, Boys Brigade, and their hit "Melo-

dy").

"Jocelyn Lanois, (who is) Danny's sister and Malcolm's girlfriend... they were all working out of 'The Lab,'" explains Jim. "This recording technique that Malcolm was using with Danny to do the Neville Brothers was becoming a topic of conversation... that same school of 'You don't have to be in a sound-proofed room to record. You don't have to isolate everything. You don't have to use state-of-the-art SSL boards.' Use anything that you like the sound of. You should trust your ears. When you're listening to the playbacks, you don't have to have six different types of speakers. It's getting a little ridiculous when people don't trust their ears."

Greg Keelor explains that "Malcolm is a contributor rather than a nullifier" in his role as a producer. "He's stirring up the pot all the

## Stage Equipment

### Jim Cuddy

**Guitars:** Gretsch Country Gentleman, Gretsch Tennessean, Fender Telecaster, Fender Stratocaster, Takamine Acoustic  
**Amps:** Fender Twin Reverb, Vox AC30  
**Effects:** Pro Co Rat

### Greg Keelor

**Guitars:** Rickenbacker 360/12, Gretsch 6120, Guild Starfire, Gibson Gospel Acoustic  
**Amps:** Fender Deluxe 6G3, Vox AC30, Fender Pro Reverb (cabinet)  
**Effects:** Ernie Ball Volume Pedal

### Bobby Wiseman

**Keyboards:** Acetone Top 3, 5 and 8 Organs, Yamaha PF70 Electric Piano, Casio Tone M10 Mini Organ  
**Accordions:** Geraldo 48-2, Galotto 12 Base  
**Amps:** Roland 120 Jazz Chorus, Leslie Cabinet  
**Effects:** Roland SDE-1000 DD2, Yamaha TX1P Tone Generator, Boss DDL Pedal, Ibanez DM1000, Ibanez Tube Screamer, Minotex 706AD Analog Delay, MXR Compressor, Rocktex CHR-01 Chorus Pedal, Arion SCH-1 Stereo Chorus Pedal.

### Basil Donovan

**Bass:** Fender Precision  
**Amp:** Acoustic 370  
**Cabinets:** Doyle Custom Enclosure Acoustic 4C6

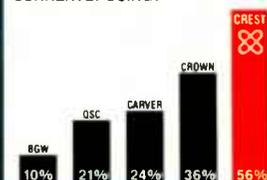
### Mark French:

**Drums:** Canwood - bass drum, rack tom, floor tom and snare drum, Ludwig snare drum, Zildjian - 22" ride, crash, hi-hat, sticks, Groove sticks, Regal brushes, Tama stands and pedals, Sabian crash cymbal, Daisie hi-hat, Yamaha seat & crash stand

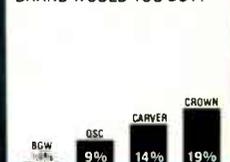
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time, throwing ideas at you rather than saying 'don't do this, don't do that, this doesn't sound good, that doesn't work'. He likes to talk about 'the song'... the origin of the song; why did you write it? You relate to that a lot better than 'Oh, God! I don't think this is going to be a good recording because the transients aren't right.'"

"We need a collaborator", says Jim, "as opposed to somebody to lead us through the process. I think that's one of the reasons we were scared off just picking a name out of a hat and saying 'Try to get him.' From the record company point of view maybe that makes sense, because they can go 'this will give us automatic credibility', if we get Todd Rundgren or somebody like that. We just weren't prepared to go through that again. I

mean, producers kind of fade away when the record's done anyway. Whatever the failings of our first record, we've taken all the shit."

"To give credit", Greg qualifies, "that record did do well for us. It's just not a sound that we're happy with. There's something funny about musicians anyway. John Lennon said he didn't like anything he ever recorded. We're aware that our bellyaching over that record is just on a very personal level. People relate to that record, and really like it. But the way that we wanted to make that record was drastically different."

### Working Out The Bugs

Whatever problems they encountered by choosing an alternative approach to recording

*Diamond Mine* — and there were a few, as there are no matter what direction you take — they were more than compensated for by the fact that the band was comfortable, in the right mood to play together. "You go through those things at a studio anyway", says Greg. "The plus was that you didn't have the big window. You weren't in the aquarium."

They found that they didn't have to stand on their heads or resort to unusual methods to get the sounds they were looking for. "We're very happy with the equipment we have," declares Greg. "We have these really nice old Vox AC30s. We spent a lot of time looking for guitars that complemented the way we played. We wanted to take that mystery out of the recording, where it's 'Oh, God! I've gotta get a sound. Let's put it in the hallway. Oh, it doesn't work here, let's try it in this room.' We just wanted to set it up so that we could go to the same seat every day like you would in a rehearsal, so that you could just play your part and you wouldn't be worried about the sound — you knew the sound was good and you didn't have to do all of that stuff that undermines just playing the part. That room had a very nice natural reverb and although we didn't actually record that ambience all the time, it sure enhanced the performances. The notes would just linger forever."

### Unlocking The Mysteries of Multi-Tracking

Multi-tracking is a much-abused process. There are too many sessions where everyone gets carried away recording layers and layers of 'stuff', all of which sounds great at the time, but ends up burying the song. You hear the vocal melody, but behind it are six synthesizer lines and eight guitar parts all going in different directions. Is it counterpoint or counter-productive?

"It was fun to watch Malcolm mix," says Greg. "He does at least ten mixes of a song. If you were to compare mix number four to mix number fourteen, they sound like two different songs. He would do one with just acoustic guitar, one with acoustic guitar and bass; then he'd do one with just piano, and one with piano, bass and drums... all these different combinations. That's one of the advantages of multi-tracking. It's terrible when they just push up the faders and use everything just because it's there. The most important thing is to leave enough room so that the things that you do use are dramatic, and they make sense."

There's a line from one of the songs on *Diamond Mine*, "The Ballad of the Dime Store Greaser and The Blonde Mona Lisa" that speaks volumes about the seemingly endless and perhaps futile search for 'perfect' sounds and state-of-the-art production:

*Still they don't appreciate what they have  
They can't see what's right in front of their eyes  
They've been looking so long they finally went blind  
And they lost what was right in front of their eyes*

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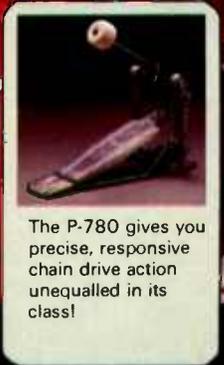
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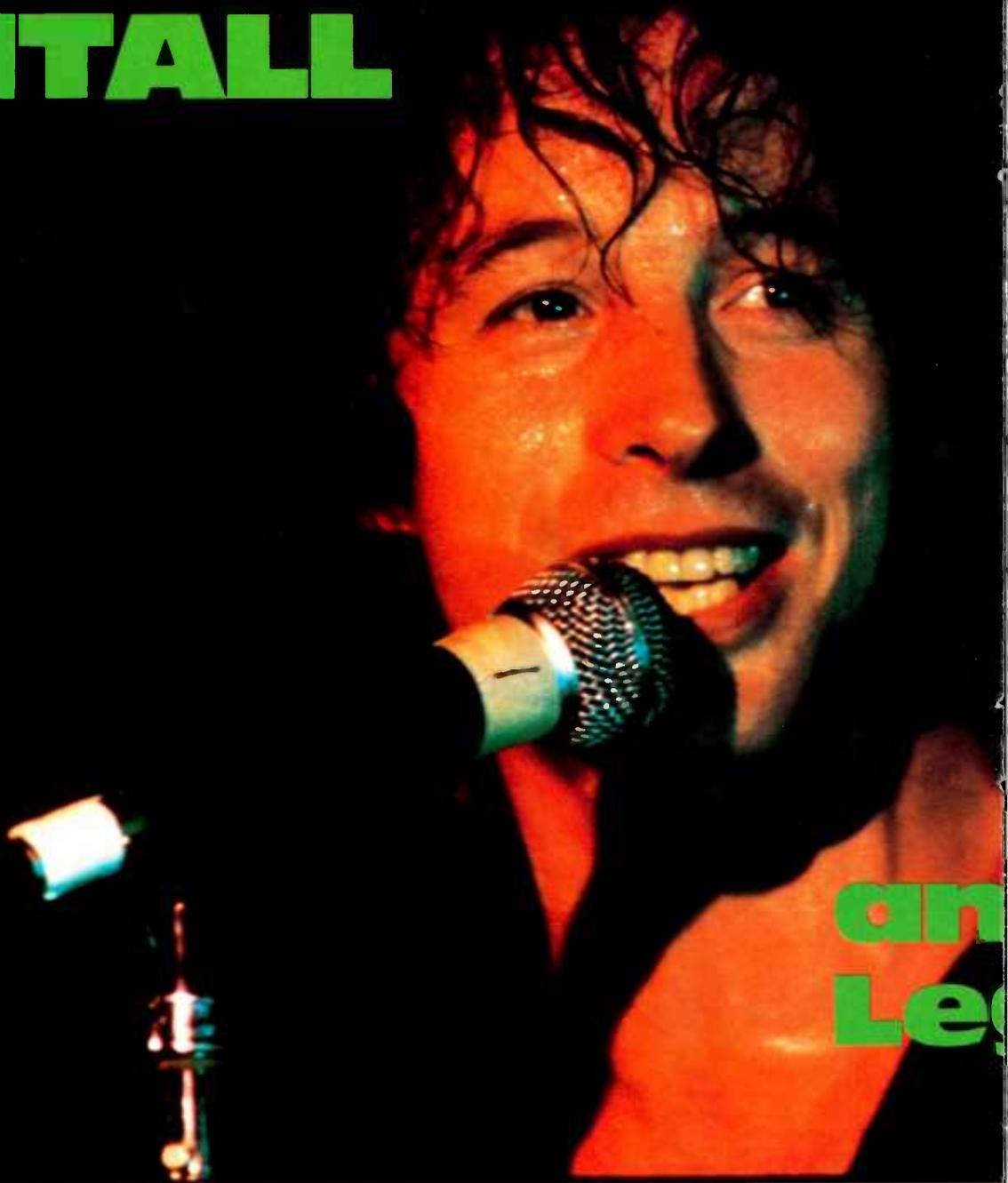


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# BARNEY BENTALL



## By Ellie O'Day

**T**his year's Most Promising Group at the *Junos*, Barney Bentall and the Legendary Hearts, have a long history in the West.

Launching an earlier incarnation of the band, Barney Bentall and co-writer Gary Fraser came up with the name "Brandon Wolf" while huddled in a cabin on one of the Gulf Islands, a woodshedding stop-over between their homes in Calgary, and their destination of Vancouver. It was 1978, and even then, in the first flush of punk, their music was closer to what became known as

'heartland' rock, elevated by a cinematic flair (a la early Springsteen) and a literate passion (more than a pinch of Graham Parker). That seriousness was tempered by Brandon Wolf's self-promotion, a long-running joke and caricature that portrayed them as descendants of Beowulf, touring with records that had sold "Plywood".

A 1979 independent EP was followed by a one-off EP with A&M (produced by Jim Vallance). They followed that a year later with the independent album, *Losing Control*, produced by Bob Rock and Ron Obvious at

Little Mountain.

Through an ultimately unfulfilling experience with outside management, Brandon Wolf devolved to using Barney's real name and tighter, tougher writing. Changes were made in the band line-up, now called the Legendary Hearts, yet Barney resisted placing too much emphasis on himself at the expense of the band. Guitarist Colin Nairne had already replaced Doug McPetridge after the A&M EP. Barry Muir, a former Payola\$ bassist, soon joined. He and Colin held down day jobs as picture-framers. Several

# and the Legendary Hearts

## THE POWER OF PERSISTENCE

Passion over crisis, determination over dayjobs...Barney Bentall & The Legendary Hearts demonstrate that the secret of success is no mystery.

keyboardists tried to replace Wilf Froese, until Cam Bowman became a Legendary Heart in 1985, working part-time at a fish hatchery, while trying to complete his pre-med curriculum. Drummer Jack Guppy has been with Barney and Gary for nine years, while running the ski school at Cypress Bowl, north of the city. Gary worked as a bicycle mechanic outside Stanley Park, and Barney did carpentry. This was a committed group, working three or so weekends a month, recording endless demos in their rehearsal space, and putting all gig income back into

the band.

The "rooftop crisis", as Barney calls it, came in the summer of 1987. "We were taking a break on the roof of our rehearsal place, and Spirit of the West drove by to ask if we wanted to go for a beer. Things were getting quite exciting for them then. And we were embroiled in a debate. 'Maybe the music industry just doesn't want to know about us.' When you've given so much of yourself to a project, it's a really difficult point to come to. You want to get somewhere in your life, to do something of value. It

probably sounds quite comical now, but we felt that if we wanted to get through the rest of our lives and not regret this, we had to give it one more effort — 'the last gasp'."

What was clarified was that, as well as a new demo and promo package, the band would send out a performance video to represent the live act. Everyone decided Barney should do the 'door-to-door sales' in Toronto. A low-budget (\$2700) video of, ironically, "Something To Live For", was financed by and edited from two weekend club gigs. Colin

*Continued*

# BARNEY BENTALL

## Legendary Gear

Barry Muir plays a designated "Legendary Bass", which is really a particularly super sounding Fender Precision. "It sounds great straight into the board," claims Colin Nairne, the Legendary Heart with the 'tech-know-how'. "A lot of it is Barry's technique, but it's a really good-sounding bass."

Colin has three favourite instruments. They're three Larrivee Teles, identical except for their colour. "I've got the very first Larrivee Tele ever made. That's the one I don't take on the road anymore." (Barney had a guitar stolen on the last tour.) "I'm getting one of the brand new Larrivee models. It doesn't look like a Tele, but it'll sound much the same. Super-flashy!" Colin finds having the duplicate guitars utilitarian for keeping the set rolling. If one goes out of tune, his guitar tech can quickly swap them, and Colin knows he's getting the same sound. "They're very basic: one volume knob, two pick-ups and a switch. They're very light, locally made, and very inexpensive (about \$425). I haven't found a guitar that plays and sounds as well

as they do."

Barney will be replacing his stolen Strat with another. "In the studio, we'll use any guitar that has the sound we need," emphasizes Colin.

Guitar and bass amps are Randall, though Barry also uses a Trace-Elliott. Colin arranged an endorsement deal with the U.S. company. "I went out and sought that endorsement, hustled for three months, because I couldn't believe how good they sounded. They're solid-state, which usually doesn't sound very good for guitar. When I first got the *Hysteria* record by Def Leppard, I was reading the album notes, and it said they used nothing but Randall amplifiers. I couldn't believe that, but I talked to our tour manager, who managed Loverboy when they were opening for Def Leppard, and he said it was true. Then I actually met the two guitarists from Def Leppard, and we talked about them. You can get the Randalls rack-mounted. It's all very small stuff, taking up three spaces in a rack for one amplifier. It's got a total Marshall or HiWatt sound. I still have my HiWatts. I can't get rid of them... they're just too cool. But the Randalls are totally road-worthy, and sound incredible. Barney had been using a Roland Jazz Chorus amp, which was good, but too thin on stage.

"I have quite a complicated system," Colin explains. "I have Randall cabinets on stage, and one Randall amplifier that's dedicated for front-of-house, and it goes to a speaker off-stage that's run very quietly. The soundman

Then I take a line-out from the pre-amplifier section of my stereo Randall power amp, and I use that for my stage volume. I have a floor wedge in front of me, as well as Randall cabinets behind me. The sound is set. I don't have to fiddle with the amplifier. I just plug it in every night, and turn up the volume. Technology has gone so far in the last little while. I couldn't believe it, but Randall managed to tuck all that into solid state.

"Jack's using Pearl drums. He used a set of Camcos in the studio. They're 16 years old, wood, but the California firm has gone out of business. The Pearls are for the road. He uses Zildjian and Sabian cymbals, and Regal Tip 2B sticks. He scrapes the finish off for a better grip. Jack plays very hard. It's part of his sound, a very physical thing. So he goes through a lot of gear — heads, smashed cymbals — but he always has great stuff, and it records well.

"Cam uses an Imax sampling synthesizer. We don't use a lot of samples, but on stage we use a few things, like in 'Jellyroll' he uses the saxophone from the album. He also has an OB8 Oberheim Synthesizer. It's a classic synthesizer, quite old now, but a great sound, especially those washy pads, like on 'Black Clouds'. He also has a Korg sampling piano. He runs that through a rack with some effects gear, like a DSP 128. Everything runs through a custom-designed D.I. box. The soundman can just plug into this rack. He's got an amplifier and can listen back through a floor wedge for just the keyboard stuff."

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Continued from page 55

used his expertise in framing to devise a slick package for the components (now other local indies call him for packaging consultation!) and they were mailed to record companies, in the U.S. as well as Canada. Suddenly, record companies were calling them. And many of those that didn't took Barney's calls after seeing the video on *MuchMusic*.

Barney's trip to Toronto hit paydirt on another ironic note. At CBS, David Bendeth (now at BMG) suggested he call on Bernie Finkelstein, who has minded the careers of Bruce Cockburn, Murray McLauchlan and Rough Trade. Barney, however, was unaware that Bernie was reassessing his True North roster, which he had whittled down to just Cockburn. Approaching Bernie at that time was like asking a guy who'd just gotten a divorce to go steady. With Bernie's assistant, Jeanne Langedoc's enthusiastic support, Barney got a foot in the door. From there, his persistence paid off.

"Right from the beginning he was very straightforward," says Barney of Bernie. He'd always admired Finkelstein, based on the artists he managed. "They'd managed to keep a certain degree of integrity in what they'd done, and I'd always figured that the person who had managed them had been an astute manager, but had also been able to take into account those more human factors."

Having a respected manager was the final link in the chain that secured a recording contract for Barney Bentall and the Legendary Hearts. Bernie also handles their publishing. Since the deal, Barney and Gary find themselves writing together more, rather than separately and, respectively, creating music and lyrics. With David Tickle (Split Enz, Red Rider) on board to produce at Mushroom Studios in Vancouver, the sessions went slowly, but smoothly.

In keeping with the Hearts' well-honed live sound, Tickle recorded as many instruments at once as possible. He did very little re-arranging of their music, spending much of the time getting the sounds from the floor right in the first place. They set up three complete sets of drums for Jack, for instance, miking each individually, and listening for the right ones to use.

As Barney and Gary were preparing for that album, they had a feeling that humour (once part of Brandon Wolf) would find more room in their first CBS album. Barney reflects on the way he and Gary approach the recording process. "As you start working on something, you might have a vision. But I would tend to be swayed towards some avenue more than, say, Gary would have liked. He tends to have a vision and march towards it. Tom Waits said when he was a kid, he was the one who'd unwrap a present and play with the paper. That's how I tend to go. But I also see value in pursuing the vision. I've been trying to do more of that."

"Barney and Gary do most of the arranging on rough demos," adds Colin Nairne. Then it gets put to the band. My function, and everybody else's, is to either embellish the parts they've come up with, or to find the

right part, and make sure everything flows properly. "When I work on a demo with Gary and Barney," continues Colin, who sometimes co-writes the music with Barney, "I'm always trying to think about parts. And within having those 'right parts' for the music, it's got to 'feel' good as well.

"When I'm doing a solo, I try to make it as interesting as possible; not faster, or even 'different', but musically interesting through that feel. It's got to flow *through* you. When that happens, it sounds just great!"

Colin describes the components in "Jellyroll", for instance. "It had a jaunty lyric, so the song had to have a bouncy feel. We did that with the way Cam brings in the piano, but to 'drive' it, there are these heavy guitar things all the way through."

Patience, and a good dose of humour, have sustained the Legendary Hearts, while the music has kept them motivated. Their next frontiers are the U.S. market, then their next album. In the past, Barney and Gary have written upwards of 400 songs. They've never had to dip back into the archives, and claim to have lots of material germinating.

Bernie Finkelstein explained to Barney that a management relationship is like a marriage — you just have to work at it. It doesn't come easy, and there are no promises. That Juno Award was a promise that they hadn't even counted on. "It was a great moment for us as a band," Barney emphasizes. "The recognition from our peers in the industry meant a lot, and it felt great to have won." **CM**

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# AJO and the Hungry Boys



PHOTO: PHILIP TOR

# A MARRIAGE OF TECHNOLOGY AND TECHNIQUE

BY BENJAMIN RUSSELL

**T**he scene is the Spectrum in Montreal. Ajo And The Hungry Boys lead the way through an urban jungle as they deliver a dynamic set of throbbing R&B based pop rock music loaded with grooves that grab you and don't let go. This six-piece outfit, fronted by Ajo Tomasso, has built a following of their own; but tonight they're gunning for new converts as they open for Midge Ure, playing songs fresh from their debut album, *Ride An Elephant* (on the Edit label, distributed by Electric). By the end of the set, when they sing "Tomorrow, Will I See You Again", you know they mean to be back as headliners. The Hungry Boys formed in 1985, when Ajo on sax, harmonica and lead vocals joined forces with John Langille on bass, and Joe Di Salvia on guitar. Originally drumming chores were handled by a Roland TR707 and 727, but as the band picked up momentum a drummer was added (first Vince Menanno, recently replaced by Dave Devine), then background vocalists. Programmed sequences hold up the keyboard end. Ajo fills us in, "Our drummer has to work with sequencers. Live we use a Yamaha QX-1 and it's the drummer's job to call up the song, load it, and go." John continues, "Sometimes you have to explain it to people. We played every note, but we only had to do it that once. Now it'll repeat everything we told it to do. But it's the band on top; these are musicians up here, not just computer brains. But I liked when we brought in the live drummer. That adds an excellent human touch and brings it right into perspective. This is a band of people." Background vocalists Leon Rouse and Terry "Rock" Wilford fill a key role in the Hungry Boys sound, but as Ajo explains, they are not integral members of the band. "They are work-for-hire back-up vocalists who have been with us since October '88." Though they use sequencers and synths, the band has roots too. Ajo's soulful singing and harmonica, and Joe's gutsy guitar both owe a debt to the blues. Ajo: "I like the bright sound of the Marine Band — it's the real McCoy, you know! As for sax, I have a tenor and an alto Armstrong. They're pretty good. Down the line, I'd like to get either a Selmer or a Yamaha, and maybe a soprano and a 'bari'. I use plastic reeds made in Florida. There's no soaking problem, no wrinkling. Live, I use a

*Continued*

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# AJO

## Live Gear

### Joe Di Salvia

Guitar — 1968 Fender Stratocaster with a Floyd Rose tremolo unit, Seymour Duncan super distortion pickup  
 Amplification — 50 watt Marshall head, 4x12" Marshall bottom  
 Accessories — Picks — Jim Dunlop, Strings — Ernie Ball (.09) super slinky

### John Langille

Bass Guitar — 1972 Fender Precision bass guitar, original stock  
 Amplification — 210 watt Peavey Musician head, 4x12" Peavey bottom  
 Accessories — Picks — Dunlop 1mm, Strings — "Rotosound" light gauge, round wound

### Ajo Tomasso

Saxophone — Armstrong tenor and alto  
 Sax mic — Beyerdynamic microphone, clips on bell  
 Harmonica — Hohner Marine Band

Beyer Dynamic mic that sits on a clip on the top of the sax and has a little power pack I tape on. I'm planning to get a wireless eventually."

Joe: "I'm using a 1968 Stratocaster with a Seymour Duncan Super Distorted pickup in the back for a raunchy sound. The top pickups are stock. The guitar is versatile and I can get a very bluesy, Hendrix sound or switch to the back pickup for hard chording or riffs with some beef. I had to replace the whammy with a Floyd Rose because the original kept going out of tune. I use a stock Marshall 50 watt head with a 4x12" speaker bottom. I've had other Marshalls before, but this one sounds amazing. For effects I'm using a Boss pedal board with digital delay, chorus and a 7-band EQ."

John's setup is very basic. "I use a stock 1972 Fender P-Bass running through a Peavey Musician guitar amp, which gives you much more of the high end with a crisper sound. I use a Boss Dimension C chorus unit in certain spots, but otherwise just run straight through clean. My approach is very basic too. We've got sequencers blasting through in everything we do, and if I was to try to be one of those sophisticated, complicated bass players, I think it would just muddy it all up. So I just try to play in the pocket and work on the feel."

Songwriting is handled by the core members. "Any way possible!" as Ajo tells us. "I do most of the lyrics. Usually somebody comes in with a groove or a riff and we'll just jam on it, maybe tape it very primitively on a ghetto blaster or whatever. Often songs arise out of these jams, but not always. 'The Peace of Beat' (the band's first single) was worked out before with melody and lyrics. 'Ride An Elephant' (the second single and subject of the band's upcoming debut video) was the same. But 'Tomorrow, Will I See You Again' came out of an instrumental jam. Then John

### Dave Devine

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### Preproduction Sequencing for Ride An Elephant

### Sequenced Instruments

Roland TR-707 drums  
 Roland TR-727 percussion  
 Roland Juno 106  
 Yamaha DX 7  
 Yamaha Rack — 4 TX-816 modules  
 Sequencers  
 Atari 520 ST  
 Mastertracks Pro Software (SMPTe Compatible)  
 Yamaha QX-1 Sequencer

wrote the first verse, and I knew there had to be that sort of sober, serious tear jerking part to it. I worked out those lyrics, and we took it from there."

The band relies on the Atari ST running the MasterTracks Pro sequencer and Hybrid Arts librarian software. John: "We spend a lot of time sitting on Ajo's Atari working out arrangements. I co-pilot it with him. Ajo will run it for a while and I'll sit back and give ideas for arrangements. But you know, you work on keyboards for so long and your mind starts to twist, so he'll slide his chair over and I'll slide in and take over."

Producer Bill Hill played an important part in getting the band's energy on vinyl. He tells us. "I met Ajo quite a few years ago when a band he was in won a battle of the bands, whose prize was time in my studio. When he formed the Hungry Boys and sent me a demo about two years ago, I got interested. I suggested Factor, we put together a proposal, and they accepted it."

"I think Ajo has a great voice and I took a strong liking to the band as we worked on the album. I think the material is terrific and these guys are prolific, almost to the point of being workaholics. That has impressed me a lot. Now that the record is finished I'm still involved — I know I've got a group I can count on."

"Everybody is commenting on how this is the year for Canadian artists in the international scene. I think it's because people who really believe and work hard are making it happen. I'm a believer!"

As radio stations across the country pick up on the new album, the band is preparing to tour colleges and clubs in the fall. By the time you read this, you too may well be a believer as Ajo And The Hungry Boys 'Ride An Elephant' in search of the holy grail of pop success.

CM

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# HOW TO GET A RECORD DEAL

BY BILL REYNOLDS



GLASS TIGER



TRAGICALLY HIP



COWBOY JUNKIES



The music industry is a **funny beast**. Because it deals in entertainment and is at times **glamorous**, it appears to be an **all-day party**. It is very easy to forget that a lot of **cold-blooded marketing** goes into breaking an act. The **temptation** remains, at least in **small idealistic doses**, to see the labels as your **friends** because they bring you all this **great music**.

But music is **business**. Full stop. And when you deal music as a **commodity** you had better be ready to back up your act, market your product and **carve out your position** in the marketplace. Having said that, getting a **record deal** can be the greatest thing since the pooch looked into the **gramophone**. What musicians have to try to do is weave through the **machinations** relatively **unscathed**, and come up with a **contract** that they can live with.

*Continued*

# RECORD DEAL RECORD DEAL RECORD DEAL



The Lawn

## The Alternative — Do It Yourself

Toronto-based band The Lawn have recently completed the slow process of releasing their first and last LP, *Down in the Valley*. Led by lead singer and slide guitarist Gord Cumming, The Lawn had a fanatical local following until they broke up last year. They persisted in getting the financing together to release their record in May, after it had been recorded over a year earlier. The print run of 500 sold so quickly that the band is having another press run done. Cumming says there were so many helpful people in the process that without them it would have been impossible to complete. Wellesley Studios, where they recorded were really good about payments.

"Every once in a while when the project would just bog down and stop, friends would pop up with \$500 short-term, no-interest loans. Most of them have been paid back already. It was strictly a labour of love all the way. We were lucky to have that kind of interest, where we would get unsolicited loans."

*Peace in the Valley* was recorded and issued for approximately \$8,000. Money was saved by ploughing every cent made from

gigs back into rehearsal space rental and recording time. They put off having the metal master finished until they had the cash to press the records, because they didn't want it lying around collecting dust. It was produced by Vince Carlucci, a friend of the band.

Carlucci saved the band a considerable amount of money by securing a deal on LP jackets. The Lawn's other innovation was to do Cinram and saw a couple of skids of rejected flats. He said to one of the guys up there, "Why don't you just fold them inside out and sell them to me for cheap, instead of recycling or destroying them?" It was an economically and ecologically sound idea. The Lawn received about a 40% reduction on their jackets. The Lawn's other innovation was to do the artwork by hand. Cummings says, "It's time consuming, but it's cheaper. We saved at least \$3,000 right there by not paying an artist and a lithographer. We also avoided the problem a lot of independent releases have, which is that no matter how good the music is they have really stupid looking covers. They look like independent records, and people don't even want to pick them up."

The artwork for *Down in the Valley*

consists of about one-half silk-screen hand press and one-half spray paint stenciling, using the stencil usually reserved for spray painting guitar cases and amps. Each cover is markedly different from the one previous. Cumming says it's fun for the fans, who flip through the various covers to find the one they like best.

It may seem strange that a band that is now defunct would go to so much trouble to release their record, but Cumming says it was mainly "for the fans", but it keeps happening we will have definitely underestimated how important the release is. We'll have to start asking some difficult questions, like whether the band should be on stage. If it got to that point, we would probably have to hire somebody to do a real four-colour jackets. And we would have to move up from a grass roots distribution level to Electric or Record Peddler, or have one of the indie labels like Fringe pick it up as a consistent catalogue piece."

At the moment *Peace in the Valley* is only available in Toronto at places that sell used and imported records. Cumming says the large chain operations are counterproductive to the band's aims. "They'll tie up a record like ours in a consignment deal that could take anywhere from three to six months to get paid, after they sell the last record. That's totally against everything we're trying to do, which is to take the little amount of money we have and try to make a little more to hopefully gain momentum."

# You Are What You Sign

Steve Macklam, who helps to manage the careers of kd lang and Colin James, says a contract will always show an act where it stands with a label. He says the A&R people will size up an act and determine a formula by which they can judge what sort of return they can get from the act. On that basis they write up a contract. Macklam says, "The contract should demonstrate what your company thinks of you. But you have to know the industry standards, how much goes into a baby band, a developing band, and a

superstar band."

Stephen Stohn, a principal at the law firm McCarthy & McCarthy and a specialist in music law, says the company will always remind the artist who is paying the bills the first time around. "They are very hardline with the first-time artist. It's simply a case of them saying, 'Hey! We're spending \$150,000 to produce the album. If it's a dud there's no way we're going to spend any more. Give us a break!'"

Stohn says that even if an album has been produced in Canada it will still cost \$250-300 thousand to properly service the recording in the U.S. The companies have to rationalize their goals because they can't just dump

product onto the market all the time. They must choose which product to push hardest very carefully. Stohn says, "Some companies just produce ten albums and the one that seems to be selling immediately they go for and dump all the rest."

There are companies who won't give up after the first single flops, or after MTV ignores the first video. These are what companies call "projects," the kind of slow breakout that can pay handsome returns eventually. But Stohn also says, "Of course, you can go too far in that direction as well. You can flog a dead horse. No matter how great the company thinks the record is, the public may not be ready for it." *Continued*



54•40



Kinga



Eria Fachin



Tom Cochrane

# RECORD DEAL

## North Versus South

That is just fair warning right off the top. But it won't stop anyone, because even though rock 'n' roll is a risky crapshoot, it also pays enormous dividends if you strike it rich. Lately numerous Canadian acts have said to hell with the domestic branch plants of American multi-nationals and gone directly South for their deals. There are some within the Canadian industry who believe that this is a bad move for keeping the national scene

healthy, but Macklam says he is surprised anyone ever thought otherwise. "Reaching the greatest number of people is not a pro- or anti-Canadian statement. This is entertainment. It's a matter of numbers, not borders."

Stohn, who acts for artists as diverse as 54.40, Cowboy Junkies, kd lang, Glass Tiger and Tom Cochrane, some of which have domestic contracts and some of which don't, says there are good and bad U.S. deals. He says, "I don't believe you necessarily have to sign an American deal. For example, Honeymoon Suite is signed to WEA in Canada, but I'm not convinced that their latest LP would have sold any more had they been signed to Warner Brothers in the U.S. The States put a tremendous amount of work

into it, but the response wasn't there."

Stohn says that often there is the possibility of just getting a better deal from the U.S. companies. The subsidiaries cannot guarantee a U.S. release. "They might want some little things that don't make the deal quite as good. Maybe they'll make video costs 100% recoupable, or maybe they'll want a little piece of the publishing to cover their costs. Usually American deals are cleaner, but you can still get good deals here."

## Money Back Guarantee

*Recoupment.* The dirty, unavoidable word. Every band, according to The Tragically Hip's co-manager Jacob Gold, "must face it." Labels spend healthy sums of money on their acts, and they want it back, preferably with profit attached. A label contract boils down to an agreement between a company and an artist that says, "We'll lend you the bucks to make the record, but you have to pay us back if you get a hit. If you get another hit we might renegotiate to keep you happy."

## Management may put the successful road act on a stipend to keep everyone in spending money...

If an act signs with a label, they can expect to have their recording costs paid for, perhaps a video or three, and maybe the extra costs of touring. Management may put the successful road act on a stipend to keep everyone in spending money until the record breaks out. Stohn says there are four ways to earn income for the young band, none of which is all that productive initially.

The *live performance income* is the simplest method of paying the rent, but the act heading for the big time will usually have management regulate that money so they don't starve. There is *merchandising income* from the sale of t-shirts and other paraphernalia, but usually only the established stars can reap huge profit margins there. Stohn points out that it is his responsibility to make sure a band does not unknowingly trade those rights away early in the game. *Recording income* is not going to happen immediately, but is there after recoupment. Finally, there is the *royalty income*.

*Performing royalties* are fairly easy to come by because they are regulated in Canada by PROCAN and CAPAC, the two bodies that disperse income from concert, radio and television performances of songs. Usually these rates would be divided evenly

Continued on page 68

# Technics

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# The Distribution Deal

## A Third and Final Way of Getting 'Out There'

While your band is busy releasing 'indie' records and waiting to get the big major deal, you may want to consider another route to having your records placed in stores at the opposite end of the country.

Dominique Zgarka's Electric Distribution, for example, offers that possibility. As an alternative to the multi-national corporations, Zgarka's company functions in a number of different ways. It has to, for as Zgarka says, "The real difference between us and the larger corporations is that we don't have a U2 or a Michael Jackson, so we have to work harder."

Electric does not pay for recording, manufacturing or marketing costs. Instead, it picks up small labels that have that end sown up. Electric concentrates on getting the product out consistently to all areas of the



Dominique Zgarka, President of Electric Distribution

country, something that is virtually impossible for the small label to accomplish.

As a distributor umbrella group, Electric insists on territorial rights to Canada with all of its signings. It wants to be protected from an act jumping ship once a major label contract is offered. But Zgarka says his company actively tries to sign his acts to licencing deals in Europe, the Pacific Rim and the U.S. In the last year, among 30 licencing deals, Candi (through Somersault) was signed to IRS (U.S.) and Eria Fachin (through Power) was signed to Warner Brothers (U.S.).

Zgarka says Fachin is a good example of what Electric can do. The dance artist is retained exclusively to Electric for Canada, but the U.S. Warner Brothers deal allowed her to become an even bigger star in Canada. Zgarka says, "We reap indirect benefits when

assisting labels at placing their product in other territories. In some cases we broker the deal, and if we're successful we get a commission on it. If we don't broker the deal we may still benefit, like with Eria Fachin." After Warner Brothers signed Fachin, her song, "Savin' Myself," made it to number 58 on the Billboard Top 100. Zgarka then phoned back radio programmers and advised them to have another listen to the song they had originally rejected. They started putting it in rotation and the song eventually went gold.

Electric tries to make sure an indie is financially secure before entering into any deal. Because the labels are supplying the initial investment, Zgarka has to know they'll be around to collect their higher percentage of royalties once the record begins to sell. If an act is considered to be worth pursuing, but doesn't have strong managerial or financial backing, Zgarka may recommend one of the labels in his stable. For example, he could refer an artist to Lorenz Eppinger's Amok records, as he did with the Toronto-based dance-oriented singer Kinga. "We felt he didn't have the necessary business expertise, but we found him a home where they can worry about it. If an artist has to spend too much time worrying about the financial sphere, it hurts him in the long run."

Perhaps that is the beauty of Electric's alternative. You can maintain a certain amount of autonomy while growing as an act, but still get your music out to a wide audience.

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# HOME RECO



**BY BENJAMIN RUSSELL**

***If you are in your twenties or younger, you've grown up in a world where recording is taken for granted. Little kids have Fisher Price cassette recorders with handheld mics for singing along to Sesame Street (or***

# RECORDING '89



AJO AND THE HUNGRY BOYS  
PHOTO: PHILIP LOR

***Michael Jackson for that matter!). But recording has not always been so easy. Not so long ago it was a big deal to “get recorded”. Making demos was something done in expensive studios and not lightly undertaken.***

*Continued*

CANADIAN MUSICIAN 71

# ★★★★★HOME STUDIOS★★★★★



Blue Rodeo



Barney Bentall



Luba

Luckily for musicians, those dark years are but a dim memory. With the advent of cheap ghetto blasters, inexpensive multi-track recorders, and the explosion of MIDI, recording is something any musician can and should be involved in at one level or another. At the

very least, if you're not taping your rehearsals now and then to check your progress, you are overlooking one of the most valuable musical tools available.

If you've been bitten by the recording bug but haven't acquired a set-up of your own yet,

the plethora of choices you are faced with can be a bit overwhelming. What do you really need? What's new and just over the horizon? What are the pros using and why? We'll try to answer some of those questions for you.

*Continued*

## Home Studios of the Rich and Famous

What are the pros using? We spoke to a sampling of today's recording acts. Not surprisingly, there was a wide variety of set-ups from the most basic, to some pretty mean pre-production rooms.

### Blue Rodeo:

Greg Keelor tells us Blue Rodeo has just the bare essentials. "After we have the idea for a song, we do the arrangements with the band. Both Jim (Cuddy) and I have Sony Pros and we tend to do all our demos on the Sony. I'm in a fantastic position. A lot of people don't have the facility to go into a studio and cut a demo if they want to. I do, but I can remember a time when I was at a friend's house with just a 4-track doing some recording and it felt amazing.

"When we went into pre-production we got an Akai 12-track and recorded everything live off the floor in this old theatre where we made the record, before the mobile truck got there. We just recorded everything we thought we might be interested in and it gave us an idea of how to whittle down the material.

"I've got a drum machine built into my little Casio keyboard and I just use the 'pop' or 'rock' setting while playing bass to write, especially for some of the moody stuff."

### Colin James:

"I should probably lie and tell you I'm using all sorts of computers! I just use a Tascam

244 4-track, I go through a Roland DEP-5 for reverb, and I have an Alesis drum machine. It has great snare sounds.

"I want to start going through a Rockman because you can get such a great sound without having to muck around. It's a quick sound that will get your point across as far as demoing goes. I wouldn't use it on stage.

"Sometimes 4-tracks can be a real drag because you can get earphone head, you know. I'm in hotels and you can't plug in monitors there (but I have!)."

### Ajo And The Hungry Boys:

The Hungry Boys rely on a MIDI set-up rather than tape tracks to assemble their song demos. Ajo tells us, "We work on the Atari ST running Mastertracks Pro sequencing software and just plug in our Yamaha TX816 modules, a DX7, a Roland Juno 106 synthesizer and TR707 and 727 rhythm machines. Once we've figured out all the parts, we play it live in our rehearsal studio and record it onto whatever ghetto blaster is handy that day. Then we can take the tapes home and come up with other ideas and parts and take it from there."

### Barney Bentall and the Legendary Hearts:

Guitarist Colin Nairne knows the band's 8-track studio inside out since he's there ten hours a day. Five rooms in an office building are shared with the band's business office.

"We have a Fostex Model 80 8-track and a modified old Tangent 1602 mixer. We mix down onto a Tascam Model 32 half-track. For outboard gear we have dbx 163 compressors, 2 sets of DOD quad noise gates, 2 Yamaha SPX90s, 2 Digitech DSP128s, an Alesis MIDIverb II, a Roland DDR-2500 delay, an Ibanez DM-1000 delay, and a really old Furman spring reverb dedicated to the monitor mix which is run on a Yamaha MV-802, a kind of keyboard mixer. We also have drum machines (Oberheim, Roland, and Sequential). For mics we use a combination of Shure SM57s, Sennheiser 441s, 421s, and AKG. The recording room is separated from the control room and we've got closed circuit TV that goes in between the two.

"We built the studio up over a period of about two or three years before we became Barney Bentall and the Legendary Hearts. We used to play biker dances on weekends and virtually all the money we got from that went into purchasing gear for the studio."

### Luba:

Drummer Peter Maronshack told us Luba's studio is in an office building too. Here the band did all the preproduction for their new album which should be out in late summer or early fall. "The control room is about 15'x30' and the studio tracking room is about 25'x20'. We have an old 16x4 Neve console and we're using the Fostex 16-track with the 2050 autolocator. We also have a Biamp board for returns to monitor, or if we use any MIDI junk. We try to do a lot of live to 16-track and stay away from sequencers, but we have them if we need them."

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# HOME STUDIOS

## Evaluate Your Needs First

Evaluate your needs before rushing out to make an investment in gear. If you already have a MIDI synthesizer, a drum machine, some guitar effects pedals, or mics from your live show, these can be integrated into your home studio setup. You may already be on your way.

What can you afford? What's essential? If you just want to make some scratch demos to show your band how the tune goes, you can get away with less, but if you want to entice A&R departments with more polished tapes, or have aspirations to score jingles or films, you'll need to invest more.

Practically anyone can spring for a ghetto

*...the benefits of  
multi-tracking  
are immense...  
punching in,  
overdubbing, being  
able to balance  
the guitar...*

blaster or a small cassette player, but launching into multi-track, even in a small way, can add up quickly. Figure \$500-600 (street prices) for the smallest 4-track/mixer packages. Add a couple of mics, some cables, one or two simple effects and you're in the neighborhood of \$1,000. That's not out of reach, but certainly something to consider carefully if you're on a tight budget. But the benefits of multi-tracking are immense. Punching in, overdubbing, being able to balance the guitar with the voice — these are freedoms you won't be able to live without once you've tasted them.

Decide how many tracks you need. Can you live with four tracks on cassette (made by Fostex, Tascam, Yamaha, Akai, and others) or do you need eight tracks. If you opt for eight, should you go for open reel machines (from Fostex or Tascam), or the relatively new 8-track cassette format (such as the Tascam 238 or Ioa MR-8T)? If you decide you want open reel, you again have a choice: 1/4" tape or 1/2". There are 16-tracks on 1/2" or 1" tape (Tascam and Fostex). Then there's the option of the Akai MG1214, which is like an overgrown portastudio but has 12 tracks on Akai's special tape cartridge, similar in size to a Beta video cassette.

The main thing to remember is: the wider

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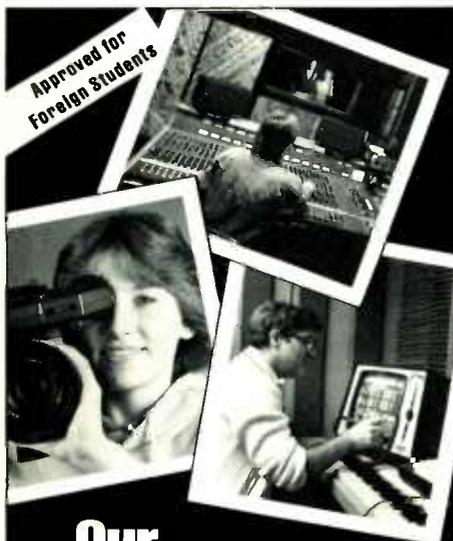
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# HOME STUDIOS

the tape and the faster it runs past the recording/playback heads, the higher the frequency response, and greater the headroom (how far into the red you can go without distorting). There's also a huge difference in price between a Fostex X26 4-track cassette and a Tascam 38 8-track on 1/2" tape.

The MIDI studio has grown up alongside home multi-track. Using dedicated hardware sequencers from such manufacturers as Roland, Yamaha, Alesis and Korg, or software-based packages for the Apple Macintosh, Atari ST, Commodore 64 and Amiga, or IBM compatible computers, many musicians find tape multi-tracks unnecessary. Figure a minimum of \$1,000 to get an inexpensive computer/interface/software package (not counting synths, etc.). If you want a Macintosh with state-of-the-art software, expect to pay three or four times that amount.

MIDI multi-tracking allows you to record the part but not the sound, i.e. when playing

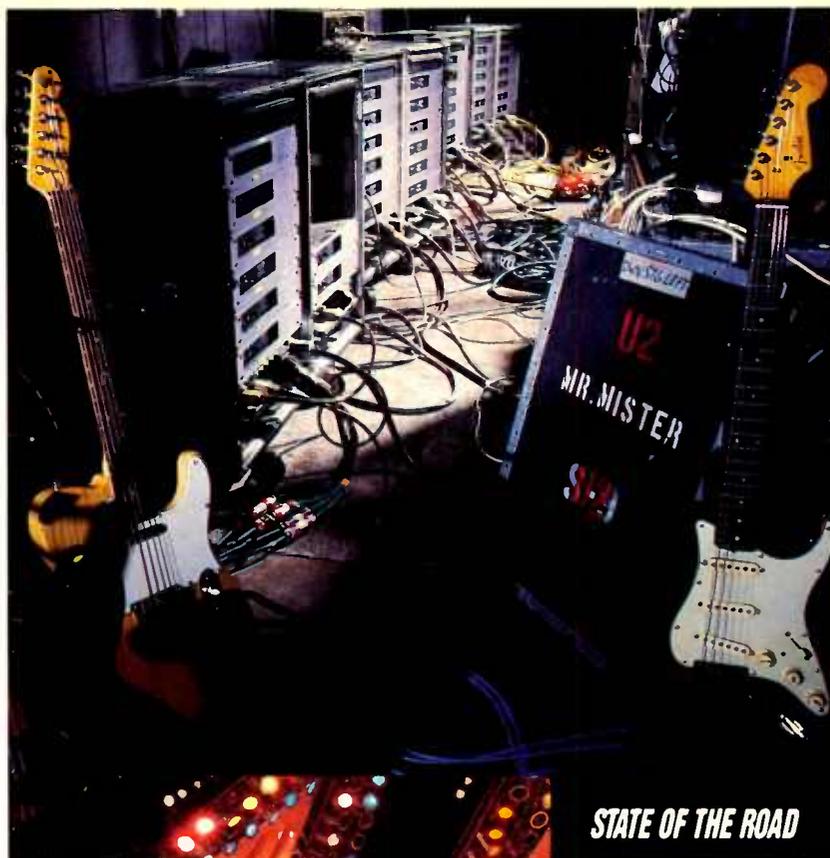
**MIDI**  
**multi-tracking**  
**allows you to**  
**record the part but**  
**not the sound.**

back the melody, you can decide at any time to change the sound from a trumpet to a wild synth lead. Other advantages include multiple overdubs without signal degradation and the ability to tweak timing and bad notes with hair raising accuracy; and no waiting for tape to rewind. The major drawback is you can't record voice or live instruments; but on mixdown, everything is first generation.

Many musicians have developed hybrid multi-track tape/MIDI studios, enjoying the benefits of both worlds. Dedicate one tape track to time code, and record vocals, guitar, sax, etc. on tape, while running a drum machine and a sequencer playing keyboard parts in sync. These electronic parts, known as "virtual" tracks, can extend a small 4-track cassette recorder to 24 tracks and more.

What's essential? Both tape and MIDI systems need mixers. As you grow, you'll wish you had a bigger one with more inputs, effects sends, returns, phantom power and so on. Most small cassette multi-tracks have integrated rudimentary mixers but these are soon outgrown as you get more effects, or run virtual tracks with tape. Buying a separate recorder and mixer gives you the flexibility to grow. Most often you'll outgrow your mixer before you feel you need more tape tracks.

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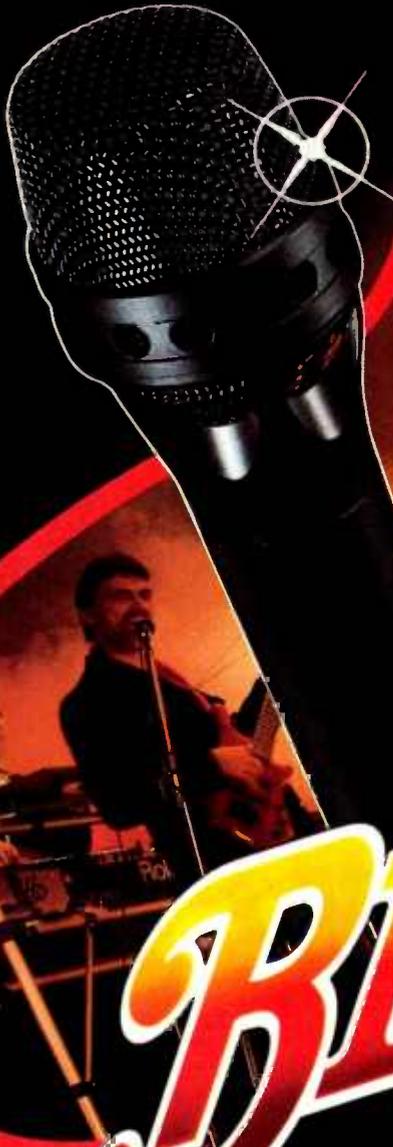
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## HOME STUDIOS

ments and are well stocked with gear and advice. Before actually laying out your hard earned cash, why not rent it to see if it will do what you want. Again, many music stores have rental departments. Another option which can save a lot of money, is to look at second hand gear. Home recording has been going on long enough that there are some bargains to be had when people trade up for the latest toys. But watch out for worn heads and poorly maintained machines, as such deals have been known to turn sour when the gear goes down a short while later.

## New Developments

Some new trends have been generating a lot of excitement in the home recording field lately. Doing for MIDI what the integrated recorder/mixer did for tape is the increasingly popular MIDI workstation. Korg's M1 seems to have made a big impact on the keyboard and home recording market. Now Roland, Yamaha, Ensoniq, and Peavey are making moves in this area with their respective workstations: the W-30, V80 and V50, EPS, and DPM-3.

qqThe idea is not really new. It was pioneered by Ensoniq with the ESQ, and home keyboards have had built-in rhythm sections and little sequencers for years. The difference is in raw power. These new workstations combine high quality sampled drum sounds, great synth capabilities, effects processors, mixers and multi-track sequencers in one package. You'll have to decide if the integrated approach is right for you or if, like separate recorders and mixers, you might prefer to have your MIDI toys in separate boxes.

We are being inundated with a new wave of multi-effects processors. Yamaha led the way with its SPX 90; now the Alesis Quadraverb looks set to make a big splash. Peavey, Roland, Digitech, and ART all have similar units. The idea here is to pile lots of effects into small boxes for the general edification of musicians and home recordists. Reverb, chorus, delay and EQ can be dolloped on simultaneously in these units. Korg's new A3 does similar stuff with the addition of distortion, sonic enhancement and more. Again, you'll find it's more flexible to have separate boxes, but the way prices are coming down, who cares?

Another trend is in MIDI control. Now mixers, processors and patchbays can be controlled from your sequencer, often in real time (i.e. you could change reverb depth while your tune is mixing down). This affords a level of automation undreamed of only a few years ago.

In the realm of tape, perhaps the biggest new development has been the emergence of an entirely new format from a manufacturer no one would have expected: Sansui. Their

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## HOME STUDIOS

new WS-X1 uses cassettes incorporating head technology allowing six parallel tracks (8-track cassettes stagger the heads, making splicing practically impossible). Here the workstation concept is seen again as the WS-X1 includes a mixer, recorder, built-in effects and a mixdown deck, all in a package you can easily tuck under your arm.

Synchronization is another trend. We've seen how sequencers can sync to tape; now tape can sync to your sequencer (or film or video). The new R8 1/4" 8-track from Fostex can sync to just about anything, while their 460 4-track cassette was the first to offer such sync capabilities in that format. Sansui also allows multiple machines to sync together. We can expect other manufacturers to follow suit in the future.

Not for the faint of heart (or weak of wallet), something super exciting is happening. Direct to disk recording is now a reality and prices are coming down. You can record audio performances straight into the digital domain, allowing unbelievable editing capabilities. Using a system from companies such as Digidesign (for the Macintosh) or Hybrid Arts (for the Atari) you can now record your finished mix into the computer and cut out the 1st chorus, move it after the second verse, digitally EQ the bridge, make the whole tune longer without changing pitch, and... But wait! — you made a mistake? Big deal, you can put it all back the way it was originally. No more sweating over razor edits and sticky splicing tape.

So what, you say? What's that got to do with me? Well, a lot of these techniques can be used in your home studio with a sampler, some sample editing software, and a little ingenuity. Let's say you've worked hard to get the background vocals just right on the first chorus. It took a long time and you dread the thought of going to the other choruses and doing it again. No problem. Whip out your trusty sampler, sample the chorus (line by line if necessary) and fly it into the other choruses. That's often the way the pros do it, by the way. You can even fix bad timing and so on in the same way — just sample it and move it. Get the newest version of Blank's Alchemy sample editing program and you can do the "pitch shift without speeding up the track" trick (change the key of a song and fly in that never-to-be-duplicated guitar solo).

Finally, we should mention D.A.T. (Digital Audio Tape). This has got to be one of the most frustrating products for home recordists. We've been hearing about it for a long time now. The fact is, record companies have managed to keep it under wraps for fear of consumers copying CDs. Available for some time in Europe and other parts of the world, in North America D.A.T. is still only in limited distribution to professional studios and the like. That means prices remain in the clouds, if you can find the machines at all. Let's hope this situation remedies itself soon so we can all benefit.

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# Shooting Murray McLauchlan

## The Ultimate "Home Movie"

by Scott Dobson

One challenge with music videos is that often they do not reflect an accurate portrayal of the song or performer. Despite the fact that music videos have a short shelf-life, I have always felt that a good video is one that can be seen years later, and the spirit of song and performer still shines. I believe that the new video for Murray McLauchlan's song "Love with a Capitol 'L'" steers clear of being just 'product' and is genuinely engaging. The overall approach leans on subtle realism and fun.

I have never been a fan of literalism or even lip sync. Our starting point was the song rather than a concept. "Love" evokes a homespun common sense — a warm message to be in love but not with the idea of being in love. Cliches and sugary hearts and boy-meets-girl had to be avoided at any cost. I felt the song had a lot to do with being a real person, so our mission was to capture some of life's haphazard patterns.

The video finds Murray and band playing

with friends at a weekend gathering in the country. The event was real and the camera captured it as it evolved. I wanted the video to present the day in the same order it happened. We stayed away from contriving scenes or relationships, and let the guests be themselves. I do not feel that everything must be explained — this can spoil the fun and impose too much on the viewer. Uneventful realism would capture the mood of the song and let the viewer develop their own unique interpretation.

This is evident in the scene where a coat rack fills with jackets and falls over. I saw no need to prove that the guests had arrived, but I used the coat rack to tweak the viewer to create their own arrival or to picture the jackets filled with people they know. After dinner there is a scene of a group photo. My intent was not to show on camera that polaroid, but to show the fuss and fun involved in taking the picture. People associate better with the waiting and laughter than with a photo of

somebody else. The viewer may recall their own photos and be drawn into the action.

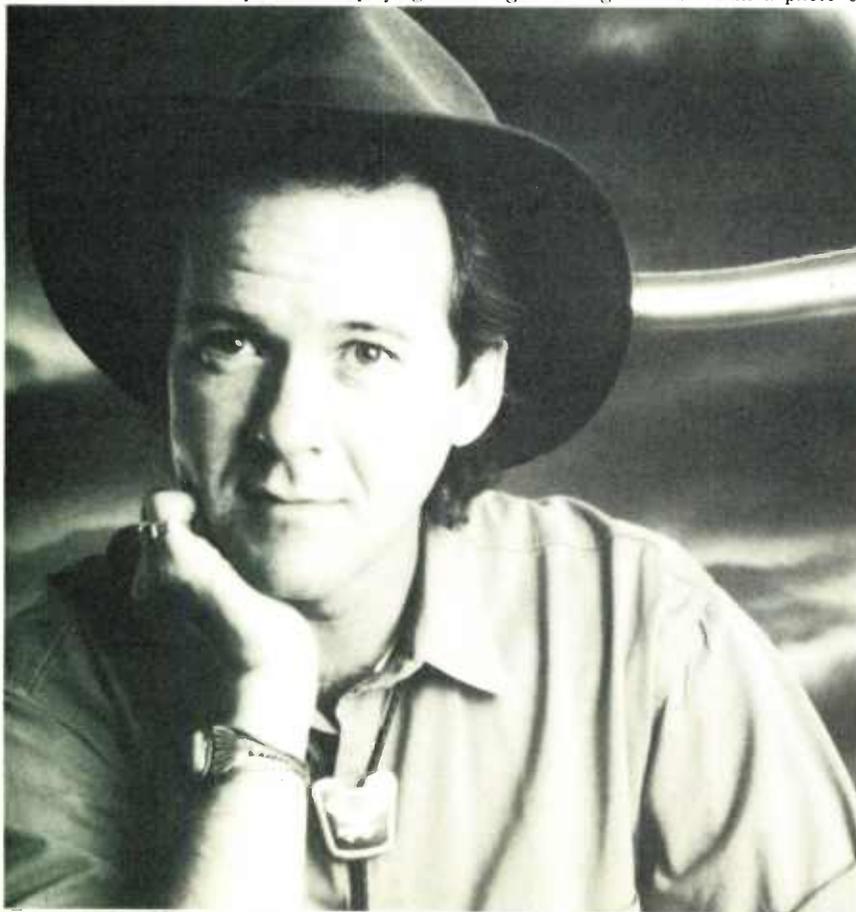
The visuals have a familiarity without giving away what people ate, what they said, or how they know each other. Staying away from the over-explained creates an odd pace and texture. Because none of the visual snippets are final, the viewer is invited to look deeper — new elements are revealed on each viewing.

This approach did not present a problem with identifying Murray as the artist. Too often in videos you see fantastic footage of snake-dens, and then a lame attempt to integrate the artist into the piece. For continuity it was important to blend Murray and band into the video, but the larger question is: What is the point of doing a video if nothing of the artist is revealed? The solution in this case was simple — invite the players as well and let them have fun. Murray, being an established artist, freed us from having to invent Murray mythology. Murray can present himself in a casual, personable manner, which suited the setting. Vice versa, the people and location provided an environment that reflected the feelings that led to the song. In a nutshell, the musical element felt at home.

As the band were guests, they were invited to make themselves comfortable in the living room. They squeezed onto the couch or dug up chairs from the porch. The camera roamed among them to create an ensemble look. With performers who have played together a lot the worst thing is to tell them how to play or act. What justifies their screen time is how they relate to each other. When players look at each other and smile or nod it speaks volumes — who wants to look at uncomfortable people? While we see more of Murray, the group feeling remains because he plays to the others; they play back and a warm groove materializes. As they played, the camera stayed about eye level to make the viewer feel close to the action and create a bit of one-on-one between all involved.

The final video is in the exact order it was shot. The small events of the day — shot in an understated way — add up to an ultimate home movie that concentrates on people and good feelings. Every guest has a small moment to shine in a way that is truly them. Life is that way too; that is what I tried to convey in the video, and Murray in his song.

*Scott Dobson has directed for Andrew Cash and the Rheostatics, and has worked with Chalk Circle, Carole Pope and Teenage Head, among others.*



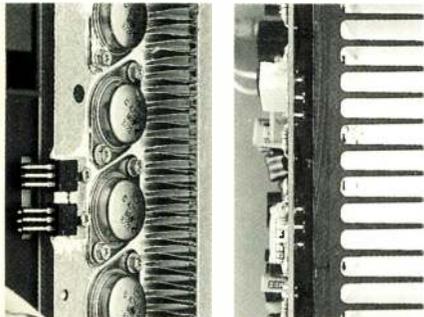
Murray McLauchlan

# Warning: To Avoid Risk Of Shock,

# Ignore This Amp-To-Amp Confrontation.

**L**et's be frank. We're out to change your idea of what — and who — makes a professional power amplifier. So if you just bought a Crown MacroTech, turn the page — this comparison won't be a polite one. But it will stick to the facts.

A look inside these two amps will give you a better idea of why BGW amps like the GTB Grand Touring Amplifier are built like no others in the world. And raise some questions about Crown MacroTechs.



**Left:** The MacroTech uses mostly air to dissipate heat, not metal. The closely spaced fins are vulnerable to airborne dust and dirt.

**Right:** BGW uses ten pounds of aluminum to absorb thermal transients, extending power transistor life.

## TAKING THE HEAT

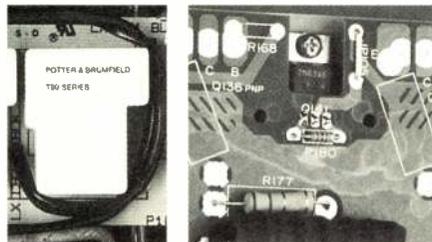
If the MacroTech heat exchanger reminds you of an air conditioner, you've grasped its design. This approach works, at least until dust and dirt clog the fins. But as soon as the air flow slows or stops, temperature rises. Soon after that, the Crown shuts off — it could even fail.

The GTB uses massive extruded aluminum heat sinks with widely spaced fins. The

mass of metal absorbs thermal transients without straining the fan. And without quick changes in transistor temperature. That's important: Transient musical loads put the worst kind of stress on power transistors. The effects of thermal cycling fatigue may not show up until after the warranty, but they can destroy lesser amps. Meanwhile, BGWs keep right on delivering clean, reliable power.

## REAL SPEAKER PROTECTION

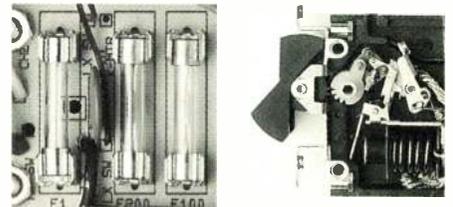
Most amps today are direct coupled, so a blown output transistor (the most common failure) connects the power supply directly to the speakers. Earlier MacroTechs had no protection against DC. Now Crown has learned their lesson — or have they? The sensing circuit and relay they now use shuts off the power transformer, but allows the filter capacitors to discharge stored DC energy directly into your drivers — risking real damage.



**Left:** Crown uses a slow-acting, less reliable relay. It can allow the filter capacitors to discharge stored energy directly into your drivers.

**Right:** BGW's modular power output section protects your speakers against DC damage with an instantaneous Thyristor Crow Bar. And the module is easily replaced in the unlikely event of failure.

BGW pioneered DC speaker protection in 1971. We stopped using relays years ago, when they no longer met our reliability standards for BGW amps. The GTB, like all BGWs over 200 Watts, uses solid-state Thyristor Crow Bars to keep DC from ever reaching your valuable speaker cones or compression drivers.



**Left:** Time is money, and with Crown's MacroTech you can lose plenty of both: You have to pull it out of the rack every time a fuse blows.

**Right:** The GTB's power switch is also a rock-actuated magnetic circuit breaker. You can reset it in a second if power lines hiccup.

## MAKE YOUR OWN COMPARISON

Before you buy or spec your next power amp, call us at 800-468-AMPS (213-973-8090 in CA). We'll send you tech info on BGW amps and the name of your nearest dealer. He can arrange a demo of any BGW model against any amp you choose. Then you'll be able to appreciate the advantages of BGW engineering with your ears, as well as your eyes.



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# Stage Volume

by Bruce Drysdale

Many concerts are mixed at a sound pressure level (SPL) that is unacceptable to most audience members. The audience puts up with this SPL because they've come to expect this as the usual quality of concert sound, or the nature of the music and room noise makes excessive volume 'acceptable'. Audiences are not used to the type of high SPL that engineers and musicians subject themselves to daily on tour. Standing in front of a PA or floor wedge monitor for two hours a day, at levels exceeding 110db, can cause permanent hearing damage. More venues are enforcing maximum noise restrictions for legal and health reasons, requiring house mix levels to be more reasonable, and stage levels to follow suit.

Many times a loud house mix is necessary to mask the stage volume of a band. An engineer can only control a mix properly if the stage volume of the band is insignificant compared to the final house listening level. The musicians, engineers, managers and audience should determine the maximum house level suitable for a given situation. If the stage level is below this enough to give the mixer control, the mix can approach studio quality because the only sound heard is that from the main system, emulating two large stereo speakers. Heavy rock bands will get away with louder stage volume, because their house mix is traditionally louder than a lighter act, but the maximum listenable level in the house should determine the stage level, not the reverse.

The acoustics of the venue can change the stage situation, in that a dead stage absorbs a loud stage level, while even a quiet stage level can appear loud in a live arena with a cor-

rugated steel roof.

Once headroom over the stage level is obtained, the house engineer must be careful not to overstep the amount of control headroom needed, or the reverse problem will be caused for the musicians on stage. If the house mix is much louder than it needs to be, or has a bad power response — meaning, the main system EQ is not correct enough to allow even decay at all frequencies in the room — the monitor system will be washed out or odd frequencies will be masking instruments on stage. The band may then turn up so that their instruments in the monitors have definition over this back wave from the house. This compounds the original problem, but with escalated house and monitor levels. It is therefore important that house and monitor engineers work together to understand the relationship between house and monitor levels and sounds, before offering explanations to musicians.

Providing that the house engineer exercises control, musicians must also have control on stage. There is usually a volume where musicians feel that their artistic performance is not compromised, but the level is low enough to satisfy engineers and audience. In the studio a good take is good performance combined with a good sound and good technical execution. The same is true for live. Playing at any level desired on stage to get performance and a particular sound may mean the overall execution of that sound will be unacceptable and generally incoherent in the audience.

These days the PA system should do the work. There is no need to have amplifiers aiming into the audience. The days of the Jimi Hendrix back line wall of Marshalls pre-

ceded decent PA availability. Studio engineers don't mix with monitors behind them on the floor because it isn't a good position for an accurate monitoring source. Each musician should try and have as isolated a zone on stage as possible, to hear their own instrument. Floor wedge monitors need to be precisely aimed at one's head as many have narrow dispersion horns. Guitar and keyboard cabinets can also be tilted and moved to a position beside or in front of someone. Keeping the listening source close, low, and aimed up at one's head helps to isolate zones. A speaker that is aimed at a keyboard player in line with a singer five feet away will cause the singer to want more monitor level. This interaction should be avoided.

Good multi-mix monitor systems and engineers should be a necessity. Monitors distribute sound where needed and are ideally shaped for aiming. Having monitors powerful enough to play guitar through means one can consider using a preamp such as the Rockman™ and eliminating the guitar amp completely. Good monitors have better high frequency fidelity than instrument amplifiers, helping one hear an instrument properly and at reduced volume. Preamps use direct boxes, eliminating microphones and bleed from loud sound sources. Compact, closed back guitar amps, with good sound and overdrive at lower levels, solve isolation and aiming problems. Use of plexiglass around instruments such as drums isolates their acoustic sound, so that fidelity at lower level in monitors and house is achieved.

Every band and situation is different, and time is required for analysis, but many small changes make a big difference.



Bruce Drysdale is a freelance sound technician working primarily with Anne Murray.

PHOTO: M.J. CARDINAL

# Getting The Biggest Bang For Your Buck

by Ron Proulx

**L**ike everything in life, if you establish a good relationship with the studio and the engineer, you're half-way home. We were fortunate enough to enjoy a good relationship with the people at R.P.M. studios and engineer Mark Prinsloo when we decided to record the debut *Picture Comes to Life* album.

Before the meter started ticking in the studio, we had an opportunity to minimize problems and maximize productivity through pre-production. More than anything else in the recording process, thorough pre-production will let you achieve your goal of a great record.

This includes song tempo, the song key (you'd be surprised what a difference a semitone can make for a vocal), and form. Just because we were used to performing a song with a 32-bar solo didn't mean the recorded version couldn't have an 8-bar solo.

Obviously, this is the time to do any sequencing. Remember, if you intend to play along with a click track, and even if you don't consider yourself a "sequencer" type band, the use of a sequencer as a digital recorder for the keyboards can cut lots of time in the studio.

Aside from acoustic piano, virtually all our keyboard and drum sounds were chosen and MIDI-recorded before we entered the studio. We also chose our basic guitar sounds. With programmable effects processors, a fairly good picture of our sound was achieved before we spent ten cents in the studio.

We mapped it out so that we did the bulk of Alister Sutherland's guitars in one session, going from one song to another with all the clean sounds, then back again for all the distorted sounds.

Perhaps the continuity of doing one song all at one time is a luxury for those who have unlimited time. We saved the amount of time it took for all our live percussion overdubs because of this.

Let me say that regardless of any game plan you might have in the studio, vocal tracks are the wild card. We might have thought that we'd record a lead vocal at such and such a time, but if it wasn't happening we gave it a rest. Likewise, if it felt like we should do more singing on a particular day because either myself or partner Kathryn Manx (our main vocalist) felt right about it, we went for it. Vocals being the most important thing about a recording, lots of attention is always needed.

As we went along, we took notes about everything. Too much happens during a session

to remember amplifier and EQ settings in your head. When we needed to re-do two bars of a guitar part, we were happy we wrote down where the sound came from.

Once we reached the mixing stage, we tried to block together a night followed by the following day. I know this is a luxury, but we tried to take a mix to the last stage and then get a cassette of it and listen to it overnight. We'd hear a million things we wanted to change, so we might be able to at least change the ten most needed things, before moving to the next song...

**Here are some further tips to get the most out of your studio time.**

- If you're going to do guitar tracks in the next hour, make sure your guitarist is off warming up. You can get the studio assistant to set up the mic's and run the cable

while the engineer is recording a d.i part to tape. Make sure the vocalist is warming up before he or she records.

- Once you're happy with a mix, do another pass and push the vocal up a bit. Three days later you may be happy you did.
- We mixed by checking our overall EQ against certified hit records. Getting a good reference against other productions saved going home with a tape with no top end or a kick drum at solo level.

In closing, I think it's a great idea to experiment in the studio, but only if you can afford it. Chances are that few of us have that luxury, though. So experiment at home and implement your ideas knowing they're going to work. And stay focused because the meter's ticking.



Ron Proulx sings, writes and performs with *Picture Comes to Life*. Their first LP is available on CessPool of Lust Records, distributed by Electric.

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# There's No Business Like Slow Business

## Part Three

by Glenn Reid

### Personal Managers

Managers have the unenviable task of taking someone whom relatively few people have ever heard of, and making them into household names. First and foremost, he has to believe in you and your ability to eventually reach the big leagues. But he also has to have the where-withall to help you to get there. Promoting a new act costs money, and if he doesn't have any you'd better be sure that he's the type who can raise it.

Choosing a manager should be a very cautious exercise. He or she is going to be looking out for your interests for a long time, so put a lot of thought into it before you sign on any dotted lines. It's easier to get rid of a bad marriage than a bad manager. Still, good management is imperative to a successful career (or so I've been told). You'd better shop around.

### Record Execs

Picture Leonardo da Vinci and a record exec standing in front of the recently completed Mona Lisa. The conversation might go something like this:

"Lenny, baby, she's a looker alright, but you gotta get her to show some teeth. Big, toothy smiles are all the rage this year. I can't even tell if she's happy or what. Work with me Lenny, work with me."

Not all A&R people are quite that mercenary, of course. I'm just trying to point out that your label and you approach the product from slightly different angles. You build the ship, but they're the ones who have to sail it.

They may, on occasion, feel compelled to say things about your music that leave you feeling like someone just told you your mother swam after troop ships. Ride it out. Unless you want your entire career to consist of playing tunes for your friends at parties ("Oh, isn't he good. He should be making records. What a shame."), then you have to at least try to see your label's point.

For all we know, Mona might originally have had buck teeth. The record exec might've been the one who said, "Nice but have you heard how well Michaelangelo's doing with that chapel ceiling? And not a tooth showing anywhere in the whole thing. Maybe you ought to try something a little more subtle around the mouth."

### Yourself

Speaking of being subtle around the mouth (I love a good segue), I've known a lot of gifted people who weren't. Don't fall into the trap of being your own worst enemy. You're not going to be right all the time, no matter how

good you are at what you do. We all have healthy-sized egos or we wouldn't have the gall to think we're destined for greatness. Just try to keep it in check when you're dealing with someone else's. People in our industry have long memories.

### Other Band Members

What, you thought this was the perfect marriage? You're cramming a bunch of touchy, ego-maniacs into tight quarters and you expect events to proceed swimmingly? Sure, and it don't rain in Indianapolis in the summertime, either.

Tempers will occasionally flare. Whether you're in the rehearsal space or out on the road, tension will eventually rear its ugly head. You can do your part for band harmony by going against your better judgement and trying that lunatic suggestion your drummer came up with.

You're playing with each other because

you're the best that you've found to date. Go with your first instinct and listen to what every member of the group has to say. Then you can set them straight.

### In Closing

You'll have noticed by now that my recommended solution to the obstacles mentioned in this article is compromise. It's a tool that every good negotiator uses to his or her advantage constantly.

Still, the word is anathema to the artistic temperament. The inclination is to think that the creator of the art knows best. Well, maybe you do, but you have to get your product out in the marketplace to prove it, or no one but you and your buddies will ever know. There'll be plenty of opportunities to flex your muscles after you really *do* outsell the Beatles, as you know full well you're going to.

You gotta believe!

*Glenn Reid is a singer/songwriter with Toronto band The Business.*



the record executive...

# Do You Have Creditor Protection?

by Fred Cacciotti

**I**t is important to a musician that he or she know the implications when naming certain beneficiaries on life insurance policies and related financial instruments. This is even more crucial when one realizes that a life insurance contract can be made *creditor proof*. Because of the amount of money that is invested into musical equipment etc., it makes sense that one's life insurance should be free from the claims of creditors so that a musician's family will not be without, whether bankruptcy, slow times, or death strikes.

The Uniform Life Insurance Act states that where the spouse, child, grandchild or parent of the life insured is named as beneficiary, both the cash surrender value and death proceeds are free from the claims of the policyholder's creditors.

In Quebec, the exemption in favour of family members extends to the spouse and any ascendant or descendant of the policyholder. Note that in Quebec the relevant relationship is to the policyholder and not to the life insured as is the case in the other nine provinces.

Creditor protection is not necessarily lost when the life insurance proceeds are payable in trust for a beneficiary. The relevant relationship is that of the ultimate beneficiary to the life insured, rather than the relationship of the trustee to the life insured. In other words, if the ultimate beneficiary of the trust is the spouse, child, grandchild or parent of the life insured, creditor protection will still apply.

If one names a beneficiary outside the protected class named above and still wants to have creditor protection, one can only do this if one names the beneficiary *irrevocably*. Although this keeps the policy creditor proof, it stops the insured from dealing with his or her policy in any way, shape or form without the written consent of the irrevocable beneficiary.

Both the cash value and the death proceeds will be exposed to the policyholder's creditors if his or her estate is the beneficiary or if the proceeds of an endowment are payable to the policyholder at maturity. Also, when an estate is named as beneficiary, the life insurance proceeds will be subject to estate settlement costs such as executor's fees, solicitor's fees and probate costs. *As a result, it is generally advisable for policyholders to avoid naming their estates as beneficiary.*

Keep in mind that once the proceeds have been received by the beneficiary, they lose their



*Fred Cacciotti is President of Cacciotti Insurance & Financial Services Ltd.*

special character. *This means that the death proceeds may be seized by the beneficiary's creditors, but not by the policyholder's creditor*

Identical creditor protection extends to annuity contracts (policies that provide income on a regular basis, usually for life) issued by insurers because the law in all provinces provides that "life insurance" includes an annuity contract. Furthermore, *annuity contracts registered as RRSPs which have the proper beneficiary designation as stated earlier, will be protected from creditors*. Also, if the RRSP annuitant dies, the RRSP proceeds will be protected from the annuitant's creditors provided they are payable to a named beneficiary as opposed to the annuitant's estate.

To the surprise of many people, RRSP'S and RRIF'S are not automatically immune from creditors like a registered pension plan. Only RRSP'S and RRIF'S issued by a life insurance company enjoy an element of creditor protection.

A segregated fund will be considered to be a life insurance policy if it guarantees that at least 75% of the gross premiums will be returned on the maturity of the contract or on the death of the person insured. Accordingly, if the segregated fund satisfies these conditions and the proper beneficiary designation is made, then it will be creditor proof.

### **Limitations on Creditor Protection**

*It is important to remember that creditor protection only applies to the life insurance contract itself. Any payments out of the contract lose their special character and become ordinary assets, such as cash in the*

bank. For example, if a person surrenders his or her life insurance policy or receives payments from an annuity, these funds will be exposed to creditors. Similarly, any payments out of an RRSP to the annuitant, whether in the form of a RRIF, annuity or a cash withdrawal may be seized by the annuitant's creditors.

The federal Bankruptcy Act and provincial legislation contain provisions that attempt to prevent debtors from defrauding their creditors. In general terms, this legislation can treat any transfer of property within a year of bankruptcy or any transfer by an insolvent person with the intention of avoiding creditors as a void transaction. The leading case on this question involved a policyholder, who while insolvent, changed the beneficiary of his life insurance policy to his wife. Although this policy would normally be creditor proof, the court denied creditor protection on the grounds that the change of beneficiary was a fraudulent conveyance, and therefore void against the bankrupt's creditors. As a result, it appears that if an individual transferred his or her RRSP from a bank or trust company to a life insurance company immediately prior to bankruptcy, the normal creditor protection feature would not apply.

### **Revenue Canada's Position**

It is Revenue Canada's position that it has the right to seize the cash surrender value of an in force life insurance policy, including an annuity or the funds in an RRSP, to enforce tax arrears. Revenue Canada claims that because it is governed by federal law the creditor protection elements which are based on provincial law have no application. However, the Federal Court has ruled that Revenue Canada *does not have the right to force surrenders*.

### **Summary**

The unique creditor protection features of life insurance products make them an important part of any financial planning process. The creditor protection feature will be particularly attractive to the following individuals:

- a) Musicians;
- b) Many professionals who are prohibited from incorporating under provincial law and therefore, do not have the protection of limited liability;
- c) Non-incorporated business people;
- d) Owner-managers who have personally guaranteed loans to their corporations;
- e) Individuals embarking on a new business venture.



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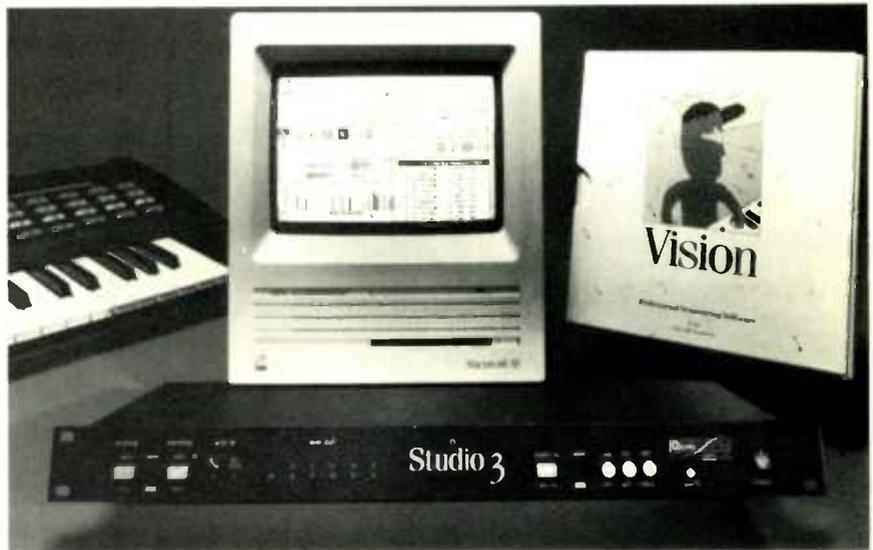
# Opcode Systems Studio 3 Interface

Opcode's Studio 3 combines a MIDI interface, the Studio Plus Two, with the Timecode Machine, a SMPTE-to-MIDI converter. The Studio 3 is a one-space, rack-mount box.

The Studio 3 has two independent MIDI Ins and six independent MIDI Outs. It can read and write all formats of SMPTE time code and outputs MIDI Time Code to the computer directly, saving cable patching. It also Jam Syncs for regenerating code, and sends "direct time lock" as an alternate sync code.

The Studio 3 features an internal power supply alleviating the problem of large external power connectors.

A unique feature of the Studio 3 is "Soft Shoes", connectors for two foot switches and a controller. When used with *Vision*, Soft Shoes allows remote control of most sequencer functions from a MIDI keyboard. Future versions of *CUE - The Film Music System*, as well as other Opcode software will



also utilize Soft Shoes.

For more information, contact: Opcode

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Many of the world's premier Alto Saxophonists have been looking for an instrument to help them generate a heavier more powerful sound. After 10 years of research, Yamaha has created the new YAS 855 and YAS 875 Custom Alto Saxophones: the YAS 855, for a clear singing tone, and the YAS 875, for a tightly focused sound able to project through any musical texture. They feature newly designed bores that, along with tone hole redistribution, and sizing, produce uncompromising intonation and tonal balance, while allowing the player added flexibility to achieve every nuance of tone production at any dynamic level.

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# Lowrey Piano



**A**mong the many features of the new DP-350 is a touch-sensitive, 88-note keyboard, two authentically reproduced, digitally sampled acoustic piano sounds and eight other dynamic musical voices. Musical voice selections include: Grand Piano, Console Piano (PCM samples), Electric Piano, Stage Piano, Harpsichord,

Vibraphone, Ethereal, Strings, Jazz and Full Organ. Voice modification effects, Vibra Trem Chorus and Celeste add texture and depth to the musical voices. The Lowrey Transpose control makes complex key changes fast and simple.

For information: Kawai Canada Music, 6400 Shawson Dr. #1, Mississauga, ON L5T 1L8.

# Sabian AAs

**S**abian has redesigned its own range of cast bronze AA Chinese Cymbals to capture the sound characteristics and distinctive appearance of traditional oriental instruments.

Prompted by the acceptance of its recently debuted 13" Fusion Hats, Sabian has now expanded this series of cross-matched pairing to include 14" versions, consisting of either an AA (machine hammered) or HH (hand hammered) top, coupled with a heavy unlathed HH Leopard-bottom of special design.

The increased demand for versatile percussion effects has prompted the company to introduce a 12" bell cymbal, made from Sabian's pure bronze.

For more information, contact: Sabian Ltd., Meductic, NB E0H 1L0.

### CORRECTION

In the June issue of *CM*, it was incorrectly indicated that the Kurzweil "Plus" series of expanders were available from Hammond Keyboards Canada. In fact, these products are distributed in Canada by, Heint Electronics Inc., 41 Industrial Pkwy. S., Aurora, ON L4G 3Y5. *CM* regrets the error.

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# TMI Introduces Fender, Sunn Products

## Fender "Mini Series" Products

Fender Musical Instruments has followed up the MA-10 Mini Amp with the introduction of two more "Mini" units.

The MA-10 Mini Amp was a small battery-powered unit that had both clean and overdriven sounds, and a realistic look, featuring a "handle," "grillcloth," and Fender logo.

Fender has introduced the TA-10 Mini Radio and the Mini Stereo System. The TA-10 Mini Radio is an AM/FM radio with the same appearance as the amp. Controls include Volume, tuning, Balance, and AM/FM Switch; the units also feature an extendable antenna.

Offered as a complete system, the Mini Radio System includes a TA-10 Mini Radio, the new GA-10 Mini Amp (all the features of the MA-10 plus a tone control), and Fender's Stereo Coupler. Four modes of operation are possible: radio alone, amp alone, amp and radio, and FM radio in true stereo. All Mini Series products can be powered with either a 9-volt transistor battery or an adaptor.

## Sunn Power Amplifiers

Sunn Musical Instruments has added two



dual channel power amplifiers to its line of Pro Sound equipment. The two new models are the SPL 7350 (350 watt per channel @ 4 ohms) and the SPL 7250 (250 watts per channel @ 4 ohms). Both models are stereo amplifiers that can be bridged for mono applications.

Sunn's SPL 7350 and SPL 7250 amplifiers feature reliable forced air cooling, Triac "Crowbar" loudspeaker protection, full com-

plement input connectors with TRS phone jacks and male and female XLR connectors, and high current 5-way binding posts and phone jacks for speaker output. Also included on the SPL 7250 is a front panel switch-selectable peak compressor with peak/compress LEDs.

For more information, contact: TMI, 2530 Davies Ave., P.O. Box 279, Port Coquitlam, BC V3C 3V7.

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# Washburn Enters Acoustic Guitar Market

The long scale AB40 is a full acoustic bass and can be played without amplification, if desired. The on-board active EQ combined with Washburn's acoustic pickup system provide sound to any amplifier or mixing console.

The AB40 features a solid spruce top gracing the cutaway body of maple. The massive rosewood bridge sports a compensated saddle. The rosewood fingerboard has 24 frets.

In place of the traditional sound hole or F-holes, Washburn chose to use angled "Sound Slots" right next to the fingerboard. The AB40 is available in traditional natural and sunburst finishes.

For more information, contact: Boosey & Hawkes Ltd., 279 Yorkland Blvd., Willowdale, ON M2J 1S7.

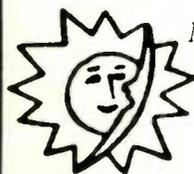


# L-Series Cabinets From Gallien-Kruger

The new L-Series Cabinets are small, light and made entirely out of metal. Each cabinet is rack-mountable and is delivered with attachable rack ears for convenience. A 'tilt-up' bottom bracket helps direct the sound.

Four cabinet configurations are available: two for guitar and two for bass. The guitar cabinets come in both a 2 x 8" stereo/mono and a 4 x 8" stereo/mono configuration. By plugging into both rear panel 1/4" jacks (left and right), you get stereo separation of the speakers. Plugging into only the right jack drives all speakers in mono. The bass cabinets come in both a 1 x 15" EV and a 4 x 8" configuration and are designed to be used with a mono signal only.

For more information, contact: Heint Electronics Inc., 41 Industrial Pkwy. S., Aurora, ON L4G 3Y5.



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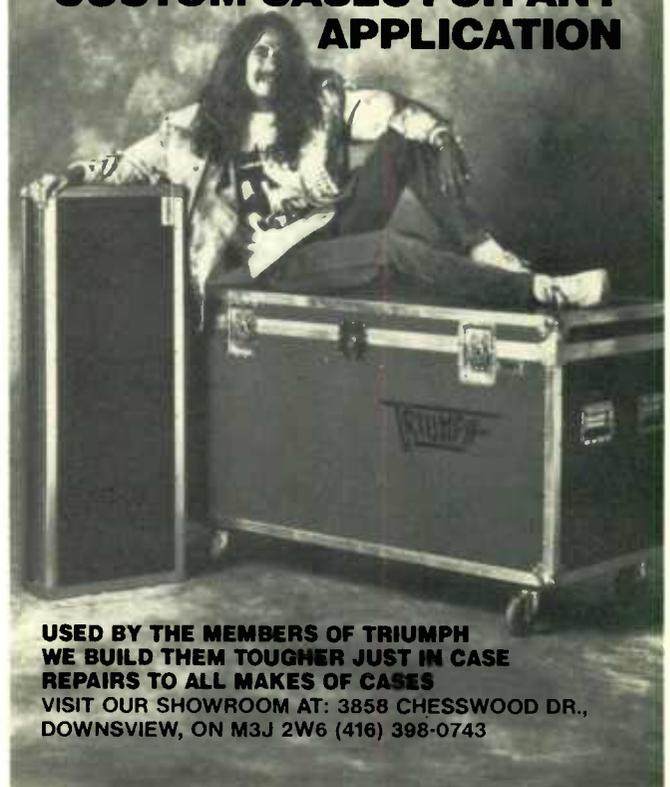
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# New From King Musical Instruments

## Grassi "2000" Series Saxophones

King Musical Instruments has reached agreement with Grassi & Company of Italy to distribute their "2000 Series" saxophone line.

The "2000 Series" saxophones are available in Soprano, Alto, Tenor and both Bb and low A Baritone, and incorporate such features as an articulated G# key, high F# (alto and tenor), large inlaid pearls, two adjustment screws, adjustable bell key felts and an engraved bell.

## 600 Series Brasses

The 600 Series student trumpets, cornets and trombones from King Musical Instruments are student-priced brass instruments with features such as adjustable third valve slides with stop, close to tolerance pistons and chrome-plated inner trombone slides.

The King 600 Series includes models 600, 600M, and 601 trumpets, the 602, 603 and 604 cornets, and the 606 and 607F trombones.

For more information, contact: King Musical Instruments, P.O. Box 787, Elkhart, IN 46515.



## Choral Textbook from Boddington

**B**oddington Music Ltd., a retail instrument and music dealership, has announced that it has been appointed the exclusive Canadian distributor of the new choral textbook *Sing!*, by the Hinshaw Music Textbook Division.

*Sing!* is a complete textbook for any secondary school choral music class, designed to provide students with a comprehensive and substantive course in music. Divided into four sub-sections, this 400-page, softcover text includes basic vocal techniques, principles of diction, choral technique development training, basic theory, music history, and 51 complete choral arrangements. The materials are designed to be used for more than a year and to meet the needs of students with diverse musical backgrounds.

A teacher's guide, teacher's kit, accompanist books, and accompaniment and ear training tapes also available to provide teachers and educators with the proper tools to make *Sing!* a success in the classroom.

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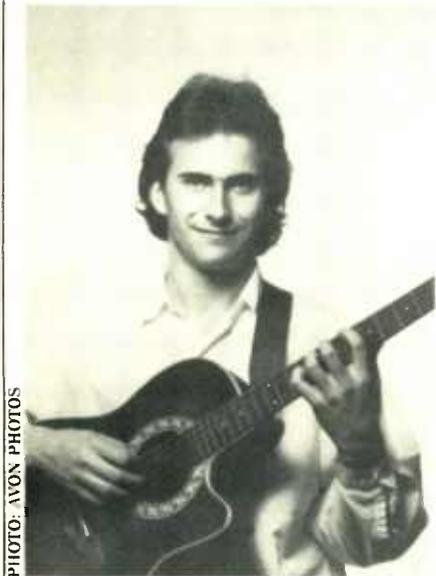


PHOTO: AVON PHOTOS

Michael Hutzel

### • Michael Hutzel •

**Style:** Guitar — all styles  
**Contact:** 1475 Dufresne  
Montreal, PQ  
H2K 3J4  
(514)521-4446

Starting at age thirteen, Michael Hutzel has been playing guitar for a dozen years, concentrating primarily on acoustic instruments, although he is equally at home on electric. Michael lists among his influences Steve Morse, Al DiMeola, John McLaughlan, Jaco Pastorius and Jimi Hendrix. His main axes are an Ovation steel string, a Gibson Chet Atkins classical and a Fender Stratocaster.

Self-taught, Michael has worked mostly as a 'free agent', focusing much of his energy on 'intensive daily practice' as well as teaching. Earlier this year Michael was the provincial (Quebec) winner of the *Fender Guitar Warz*, and competed in the national finals in Toronto.

The tape that Michael sent us displays his virtuosity on all three instruments (steel-string, classical and electric) and his grasp of different styles, although an affection for classical and rock is most evident. There is a lack of focus, but the wealth of exuberant energy and obvious joy of playing will ultimately be the path by which he surmounts any obstacles.

### • Terilyn Ryan •

**Style:** Country  
**Contact:** Linedriver Productions  
2666 East 5th Ave.  
Vancouver, BC  
(604)253-0750

"A single mother of two, bandleader, independent recording artist and country music activist" is how Vancouver journalist Tom Harrison describes Terilyn Ryan, who performs with her own band, Linedriver.

Originally from Calgary, Terilyn now lives in Vancouver but spends a fair amount of time in Nashville. Although unsigned, Terilyn has done quite a lot of recording, releasing most of her work independently.

She sent us an eleven song cassette called *Silver Bullets*, distributed in Canada by Highfalutin' Records. Her music is unapologetically country, with elements of rockabilly, country-swing and bluegrass weaving in and out of spirited songwriting.



Terilyn Ryan

Lively stuff, well produced and performed, that begs the question: Why doesn't this girl have a major deal?



Big House

### • Big House •

**Style:** Hard/Pop Rock  
**Contact:** Childsplay Management  
1780 Eglinton Ave. E., #707  
Toronto, ON  
M4A 2T2  
(416)285-8249

Formed in 1987 in Edmonton, Alberta, Big House consists of drummer Sjur Thronson, singer/guitarist Jan Ek, bassist Craig Beakhouse and guitarist K.B. Broc. Sjur and Jan, who started the group, moonlight as free-lance models. Craig has studied formal music

theory and jazz bass, and currently teaches bass. K.B. (Kevin) Broc was a member of Hostage, which toured nationally in support of Nazareth.

The tape submitted is not untypical of this genre — tough, macho lyrics, heavy-handed playing — but singer Jan Ek has an unusual voice, and the playing is considerably less simplistic and excessive than is often the case. The music draws you in and holds your interest. It's raw and raunchy, refreshingly sparse and airy.

If you are unsigned and would like to be a part of *Showcase*, send us a complete bio, a glossy black and white photograph (don't forget to name the people in the photo) and a cassette of your music.

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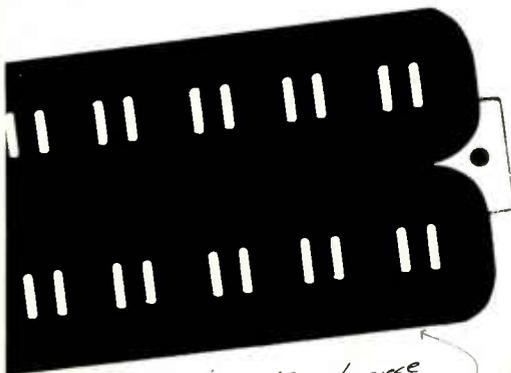
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For more information on this and any other pickups in Seymour's extensive line up, contact your nearest Seymour Duncan dealer.

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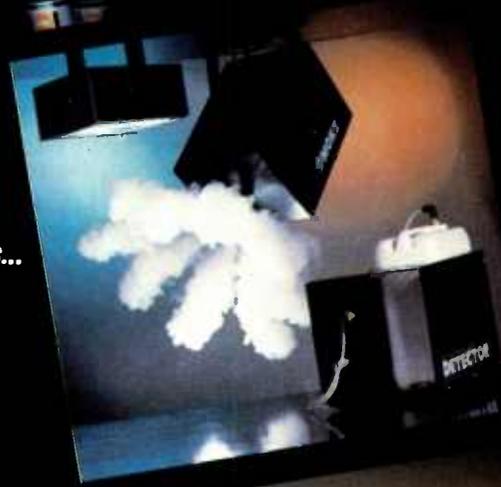
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# The Art of Listening

## Part One: The “Conservatory of Desire”

By Terry Hatty

Whenever anyone asks me how I learned to sing, I laugh and admit “singing along with records.” I think it’s funny because it seems like a silly way to have learned, and there’s nothing formal or official about it. Yet it worked for me. It was a sort of “conservatory of desire” and it happened surreptitiously, as great things in one’s life often do. Indeed, it happened before I knew it.

I fell completely in love with music in 1960, although music had been present in abundance since birth. Both my parents are singers. I recall “Only The Lonely” by Roy Orbison (summer of ’60) as being one of the songs associated with my “rite of passage.” At about this time music changed from a neat sound in the background to something I wanted around me more and more! There developed in me a keen desire, even a *need*, to hear certain songs again and again. They touched me... the music had an emotional impact on me. And though the words probably didn’t, somehow I moved easily into singing along with the record — and then later, singing the songs in my head. It’s worth noting that when I’d sing a song to myself, I’d try to get it “just like the record;” the payoff was maximized if I could get close to the original. Remembering it wrong somehow diminished the fun.

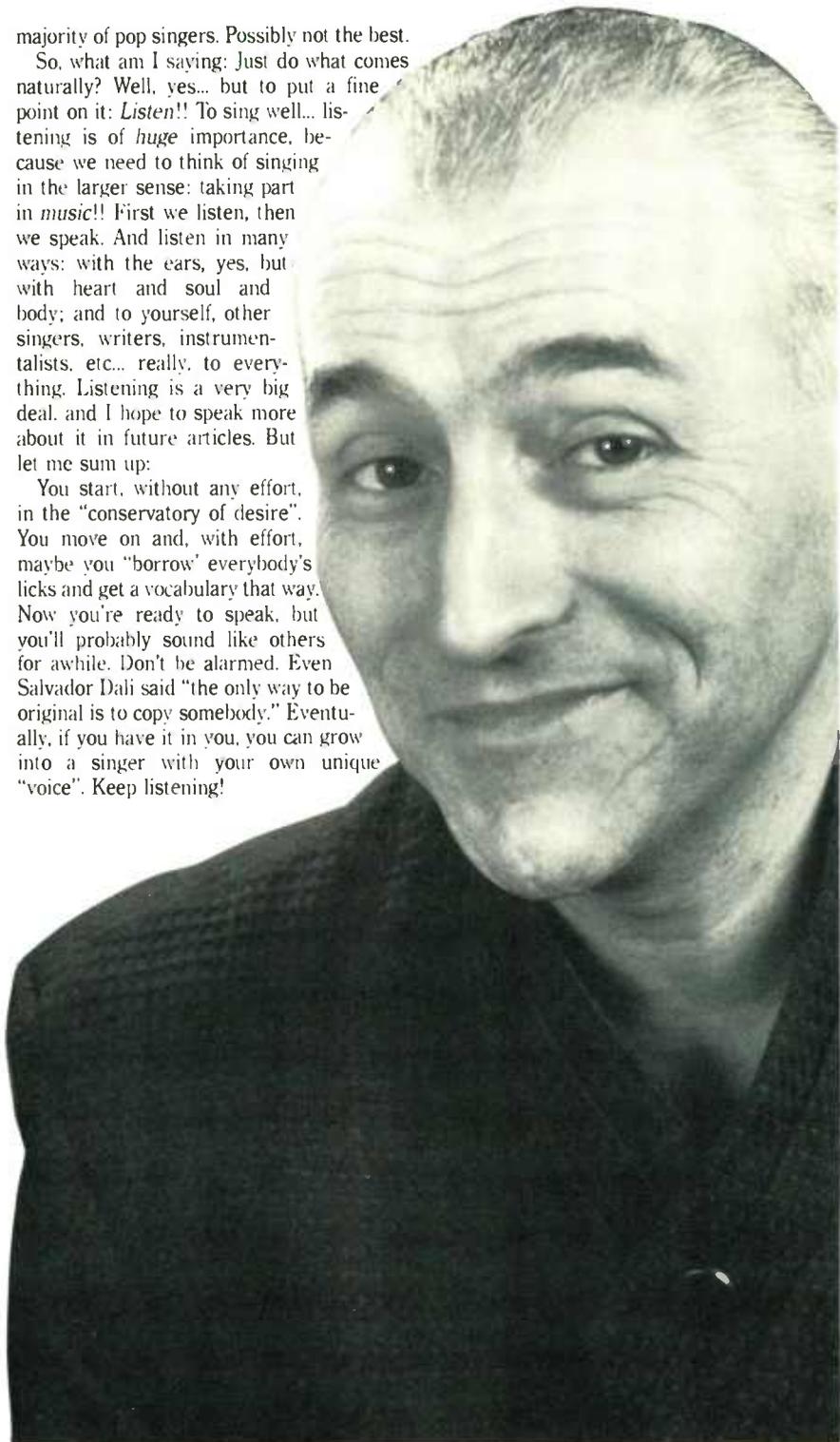
Now, to me this was all quite an organic experience — nothing was forced. It happened without any planning (the “conservatory of desire!”). I’d guess there are thousands like me in this respect, though few are fortunate enough to go on and make a career out of it. Later, when my listening became more discriminating and I was buying records more than listening to radio, the same involuntary process occurred and, after repeated listenings, I’d have almost unconsciously memorized the drums, bass, guitar or sax solo — even horn and string lines — even when the music was in odd time signatures or had wacky chord changes or even key changes. So it went for me.

Now it’s obvious that this way of learning, being unplanned, is limited. And things like one’s interest, one’s taste, the ability to “hear”, and the ability to, then, deliver a rendition of what has been heard can create boundaries if one stops there. Formal study, of course, can take one beyond these boundaries. What I’m talking about here, however, is the “conservatory of desire”, an institution of a different order and one which, I’m sure, has been the *only* school for the

majority of pop singers. Possibly not the best.

So, what am I saying: Just do what comes naturally? Well, yes... but to put a fine point on it: *Listen!!* To sing well... listening is of *huge* importance, because we need to think of singing in the larger sense: taking part in *music!!* First we listen, then we speak. And listen in many ways: with the ears, yes, but with heart and soul and body; and to yourself, other singers, writers, instrumentalists, etc... really, to everything. Listening is a very big deal, and I hope to speak more about it in future articles. But let me sum up:

You start, without any effort, in the “conservatory of desire”. You move on and, with effort, maybe you “borrow” everybody’s licks and get a vocabulary that way. Now you’re ready to speak, but you’ll probably sound like others for awhile. Don’t be alarmed. Even Salvador Dali said “the only way to be original is to copy somebody.” Eventually, if you have it in you, you can grow into a singer with your own unique “voice”. Keep listening!



Halifax singer/guitarist/songwriter Terry Hatty recently relocated to Toronto.