

# CANADIAN MUSICIAN

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MICHELLE WRIGHT

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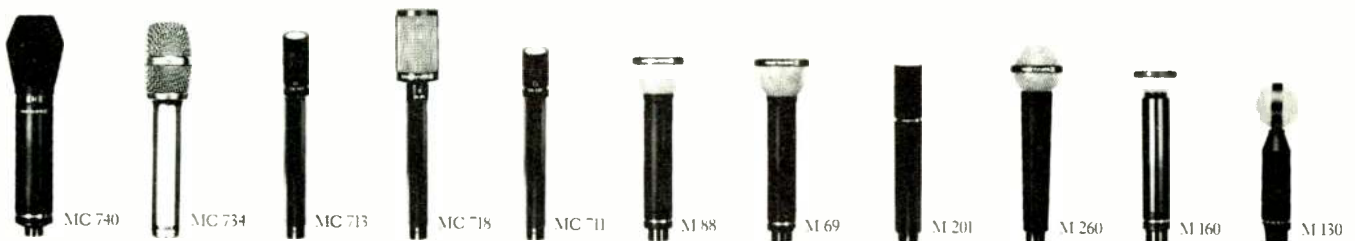
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KIM MITCHELL



MICHELLE WRIGHT

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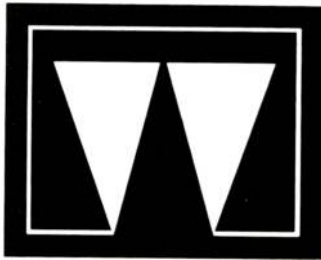
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# CANADIAN MUSICIAN

10TH ANNIVERSARY

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Canadian Musician is published bi-monthly by Norris Publications, a division of Norris-Whitney Communications Inc., at 3284 Yonge St., Toronto, Ontario M4N 3M7. All rights reserved. Contents may not be reprinted without written permission from the publisher. Subscription rates: Canada: 1 year \$15.00, 2 years \$26.00, 3 years \$35.00, 5 years \$51.00 Outside Canada: 1 year \$19.00, 2 years \$34.00, 3 years \$47.00, 5 years \$71.00 Single copies \$2.75. To change your subscription address, please send your new address with your old address (including former postal code) to Subscription Dept., Canadian Musician at least six weeks before moving. Canadian Musician editorial, advertising and circulation offices: 3284 Yonge St., Toronto, Ontario M4N 3M7 (416) 485-8284 FAX (416) 485-8924. Back issues of Canadian Musician are available in Microform from Micromedia Limited, 158 Pearl St., Toronto, ON M5H 1L3. Please do not send unsolicited manuscripts, artwork, photos. Query only in writing. Canadian Musician takes no responsibility for return of any unsolicited material. Printed in Canada. Second Class Mail Registration No. 4666. Postage paid at Toronto, Ont.

ISSN 0708-9635

Indexed in the Canadian Periodical Index.

Perfect Pitch method verified at Ohio State University!

# They laughed at me and doubted me.... until I showed them the secret to Perfect Pitch!

A true story by David L. Burge

We were in ninth grade when I first heard that Linda had "Perfect Pitch."

Supposedly, she could name any pitch by ear! I was told she could even play any song after hearing it on the radio!

I doubted it. How could she know F# or Eb just by hearing it? An ear like that would open up unlimited possibilities for any musician.

It bothered me. Did she really have Perfect Pitch? "Yes," she told me casually.

Perfect Pitch was too good to be true. I rudely asked, "Can I test you sometime?"

"OK," she said cheerfully.

## Now I was going to make her eat her words...

I carefully picked a time when Linda had not been listening to music. Then I challenged her to name tones for me—by ear.

I made her stand so she could not see the piano keyboard. I made sure other classmates could not help her. Everything was set just right so I could expose this ridiculous joke.

Nervously, I plotted my testing strategy. Linda appeared serene. With silent apprehension I played a tone: F#. (She'll never guess F#!)

I barely touched the tone. Instantly she said, "F#!"

I was astonished.

I quickly played another tone. She didn't stop to think. Immediately she announced the correct pitch. I played more and more tones here and there on the keyboard, and each time she knew the answer—without effort. She was SO amazing—she could identify pitches as easily as colors!

"Sing an Eb," I demanded, determined to mess her up. Quickly she sang the proper pitch. I asked for more tones (trying hard to make them increasingly difficult), but she sang every one perfectly on pitch.

I was totally boggled. "How in the world do you do it?" I blurted.

"I don't know," she replied. And that was as much as I could get out of her!

The reality of Perfect Pitch hit me hard. My head was dizzy with disbelief, yet I now knew that Perfect Pitch was real.

## I couldn't figure it out...

"How does she do it?" I kept asking myself. On the other hand, why can't everyone identify tones by ear?

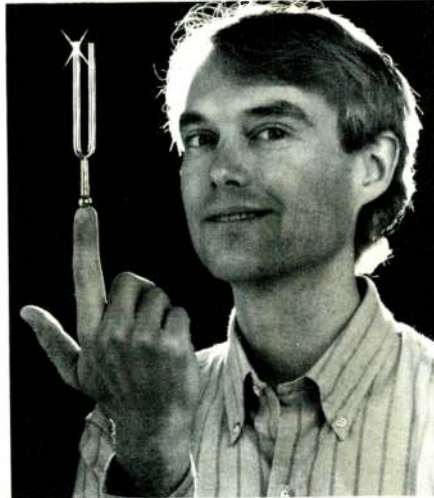
It dawned on me that most musicians go their entire lives without knowing C from C#, or G major from F major. That's like an artist who paints picture after picture without knowing green from orange. It seemed odd and contradictory.

I found myself even more mystified than before I had tested her.

Humiliated and puzzled, I went home to work on this problem. At age 14, this was a hard nut to crack.

You can be sure I tried it myself. I would sweet-talk my brothers and sisters into playing tones for me, then try to determine each pitch. Almost every attempt failed miserably.

I tried day after day to learn the tones. I tried to visualize the location of each pitch. I tried playing them over and over in order to memorize them. But



nothing worked. I simply could not recognize the tones by ear. It was hopeless.

After weeks in vain, I finally gave up. Linda's gift was extraordinary. But for me, it was out of reach.

## Then came the realization...

It was like a miracle. And it happened all because I had stopped trying so hard. I had stopped straining my ear and started to listen NATURALLY. Then the incredible secret to Perfect Pitch jumped right into my lap.

I began to notice faint "colors" within the tones. Not visual colors—but colors of pitch. They had always been there. But this was the first time I had ever really "let go" enough to hear these pitch colors which reside in every tone.

Now I could name pitches by ear! It was simple. An F# sounded one way—a Bb had a distinctly different sound. It was as easy as naming red or blue.

The realization struck me: THIS IS PERFECT PITCH! This is how Bach, Beethoven and Mozart could mentally hear music on a page—and identify tones, chords, and keys at will—by listening to these pitch colors. It's that simple!

I became convinced that any musician could have Perfect Pitch by just knowing this secret of "color hearing."

When I first told my close friend Ann, she laughed. "Oh, I could never have Perfect Pitch," she asserted. "You can develop a good Relative Pitch [the ability to compare one tone with another], but you have to be born with Perfect Pitch."

"That's because you don't understand what Perfect Pitch is," I said. "It's easy!"

I showed her the secret and she heard it immediately. Soon she too could name any tone and sing any pitch requested. We became instant celebrities. Everyone was amazed.

As a keyboardist, Perfect Pitch allowed me to progress faster than I ever thought possible. I completely skipped over required college courses. Perfect Pitch made everything easier—performing, composing, arranging, transposing, improvising—and it skyrocketed my enjoyment as well. Music is definitely a hearing art.

Of course, music professors were highly skeptical when I started teaching Perfect Pitch years later. Most would laugh at the mere suggestion that anyone could have Perfect Pitch. But when I showed them how to hear the pitch colors themselves, they changed their tune!

## Now there's more proof...

Research at Ohio State University has now independently verified my Perfect Pitch method (March '89). Their findings? It works, according to OSU researcher Dr. Mark Rush in an interview with *The Hartford Courant* (call our studio below for more info). I was pleased. They're just now finding out what thousands of musicians I've taught already know: that you really CAN have Perfect Pitch if you know how to listen!

YOU can have Perfect Pitch too, but you have to discover it. All you need are a few basic instructions. I've put everything I know into my Perfect Pitch SuperCourse™ available on audio cassettes with handbook. The Color Hearing Technique I'll teach you is totally guaranteed to work for you, regardless of your style, instrument, or current ability level. It's easy—you don't even have to read music!

Like most musicians, you will immediately hear the beginning Perfect Pitch colors—or you can return the Course for a full refund. You've got my word on it.

Or you can check out your progress for 40 full days (use the handbook and first two tapes). If you don't experience a distinctly sharper, more musical ear by that time, just return the Course and I'll make sure you still get your full refund—no questions asked! I'm eager to prove that you can have Perfect Pitch, too!

If you'll try the Course right now, we'll also include my 90-minute companion cassette on Relative Pitch, which you can keep FREE even if you return your Perfect Pitch course!

Imagine your friends' disbelief when YOU can name tones and chords with laser-like precision! Don't laugh! At least not until you've heard the secret for yourself!

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# Take A Closer Look

About once every week or two I get a letter that generally reads something like this:

Dear CM: Please cancel my subscription. There is nothing in your magazine about \_\_\_\_\_

(fill in the blank with one of the following: jazz; country; folk; classical; Armenian whaling songs). You should call yourself Canadian ROCK Musician!

Personally, I'm a little miffed. Granted, there is a predominance of rock and pop music in *Canadian Musician*. That's no accident, nor a purely arbitrary decision. Rock is the dominant form of music in this country, as it is in many others. A magazine that calls itself *Canadian Musician* should reflect that. But not, however, at the exclusion of Canadian jazz, or country or whatever.

I'm sitting here leafing through the five issues (including this one) that I've edited since I started here at the beginning of '89. In the feature stories I've covered progressive rock (Rush), blues (Colin James, Jeff Healey), country/rock (Blue Rodeo) and country/pop (Michelle Wright).

Looking back over the ten previous years that we've been around, a quick glance at a few cover stories reveals such diverse talents as Oscar Peterson, Liona Boyd, Tommy Hunter, k.d. lang, Sylvia Tyson, Bruce Cockburn, Dan Hill, Diane Tell, Joni Mitchell and Luba.

Then there are the recent non-artist features: Music Education; The Maturing of The Canadian Music Business; How To Get A Record Deal; Home Recording; Making music with MIDI...

Finally, there are the columns. If there is a type of music that's been neglected here, I would like to know about it! (Okay, New Age Music. Expect something in future issues.)

Before I get carried away, and risk sounding smug and self-satisfied, I want you to know one very important fact: we, and I speak for the entire highly motivated staff here at CM, believe that we can even do better. And we want to.

I read thoroughly every letter that we receive regarding editorial policy. I keep on file every questionnaire that is returned by subscribers. Every musician I meet, I ask the same questions: What do you think of the magazine? What would you like to see in CM?

The predominant feeling in the offices of this magazine is *pride*. Beyond a sense of responsibility to provide the absolute best service possible to Canadian musicians, and a sense of honour and privilege to be in a position to do that, there exists a very strong sense of pride in the product that we deliver to newsstands, music stores and mailboxes



L. to R. Kevin Kelly (cover photo), Kim Mitchell, Howard Druckman (cover story), David Henman.

every two months. The routine is exactly the same each time. We put our hearts and souls into assembling the best issue we can. Proudly, we deliver it to you, the reader. Then we ask ourselves: Can we do better?

So please, take a closer look. And, if you don't see what your looking for, let us know. We're listening.

## HOSER HEAVEN

It is tempting to misinterpret Kim Mitchell's quiet reserve and apparent aloofness as rockstar ego-fed arrogance. Granted, he is difficult to get to know. I've met him three or four times, and I have to admit that we're a long way from a back-slapping, up-the-rebels fellowship. I do sense a shyness, a cool on the outside, vulnerable beneath the surface persona that, combined with a very low tolerance for bull, could easily be misconstrued as smugness. Howard Druckman has captured in print the most fascinating side of this Canadian hero: Kim Mitchell, struggling musician.

## WHAT'S IN A NAME?

The first time I saw the Tragically Hip perform a short showcase set at Toronto's Diamond Club, with their stripped-down back-to-basics guitar-amps-drums-lead singer traditional rock'n'roll approach, I was entranced. They were so...*real*. By the time you read Tim Powis' account of the Memphis

sessions for their album *Up To Here*, on MCA, it should be on display at your local record store, and a Canadian tour underway.

## COUNTRY ANGEL

I dispatched Glenn Reid to interview Michelle Wright, one of the brightest promises in the Canadian Country Music field. As we were putting this issue of CM to bed, I received a phone call from her manager, Brian Ferriman, to inform me that she had just been signed to Arista Records in a worldwide deal. Congratulations, Michelle!

## BAND POLITICS

Whether you've just mastered the chords to "Takin' Care Of Business", or you are about to join or form your umpteenth band, Bill Reynold's dissertation on *How To Put (And Keep) A Band Together* will hopefully enlighten, inform and inspire you.

## HOW MANY GUITAR PLAYERS...

does it take to screw in a lightbulb? Two. One to screw it in, and one to stand there and go: I can do that! Guitar freaks are in for a treat this issue, as we present *The Guitar is King Again*.

Have fun!

*David Henman*

David Henman  
Editor

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## FEEDBACK

### Great Singer, Nice Lady

I know you don't usually write about country singers in your magazine, but couldn't you make just one exception and include something about (Canadian country singer) Anita Perras? Anita is one of the best things—if not THE best thing that has ever happened to Canadian country music! Not only has she been voted Female Vocalist of the Year two years in a row by the Canadian Country Music Association, but her last single, "One Smokey Rose", won her the CCMA Award for Single of the Year last year. Quite an accomplishment, huh?

I was lucky enough to be able to meet Anita when she was in Edmonton recently, and I found that not only is she a GREAT SINGER, but a very nice lady! She's going to be a big star someday. So, don't you think she deserves a little bit of space in your magazine? Please write something on her real soon. PLEASE!!!

Debby Swenson  
Edmonton, AB

*Coincidentally, I listened to Anita's album for the first time about an hour before I read your letter. I have to agree with your assessment—her voice and her delivery gives me shivers! Look for something of Anita in an upcoming issue. Incidentally, we do write about Canadian country singers—witness the feature on Michelle Wright in this issue. —Ed.*



ANITA PERRAS

### A Call For Help

I am a third year undergraduate studying electrical and electronic engineering. I will be working on a project to produce an interface between a saxophone and MIDI system. I would be very grateful if you could send me any relevant information or pertinent contacts with which to further my research.

Simon Shaw  
10 Cavendish Rd.  
Salford 7, M7 OWW England

### Manufacturer's Response

Thank you for Ron Proulx's review of the KORG M-1, winner of Product of the Year, Keyboard of the Year and Technical Innovation of the Year: the most popular keyboard of the past twelve months and still number one according to June's *Music Retailer* in the States!

In view of that I would ask your patience to expand on a few details and direct them to Ron:

1. The Owner's Manual: Like all computers, the M-1's owner's manual is merely an introduction to the instrument. It's not until musicians have had the M-1 for a few months that the manufacturer realizes the power and the many applications. This is when the third party developers come out with "User's Guides", such as the five volume (and growing) set for the M-1 from Alexander Publishing.
2. Sequencer: The sequencer on the M-1 was never intended to replace fully independent, disk-based sequencers! It is a sketch pad and, as that, functions very well.
3. Cassette dump? RAM cards are the fastest possible loading method available—you pay for speed!
4. Disk drive: All it takes is money, honey. Korg put their money where their audio outs were.
5. If total "Music Power" is what you're into, check out Korg's new T-Series keyboards!

By the way, Ron, what about those forty odd built-in digital effects?! After all, musicians all over the world are choosing the M-1 for one reason: THE SOUND IS UNBEATABLE!


Steve McKay  
General Manager,  
Korg Canada

# If Michelangelo had a QUADRAVERB, he might have mixed music instead of paint.



It's true. Music and painting are very similar. A stroke of red, a touch of chorus. A splash of blue, a wash of reverb. Either way, it's art. And every artform has its masterpieces. And its tools.

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# Humber Appointments

**T**he Humber College Music Department is pleased to announce the appointment of two renowned jazz musicians to the full time music faculty.

Pat LaBarbera (saxophone) has toured and recorded with the Buddy Rich Big Band and has performed with Frank Sinatra, Tony Bennett, Dizzy Gillespie, Ella Fitzgerald and Chick Corea among others.

Armas (Art) Maiste (piano) has outstanding credentials in both the classical and jazz idioms. He was the contracted keyboardist with the Montreal Symphony; he led the All Star Jazz Sextet at the Hague and at Montreux; and he was the Canadian representative in the European Radio Jazz Festival in Oslo, Norway. From 1980 to 1984, Art was chairman of Jazz Studies at McGill University in Montreal.

Both appointments are effective September 1989.

For more information, contact: Paul Read, (416)675-3111 ext. 4429



**PAT LABARBERA**

## Rookies Network Goes To Air

**S**tandard Broadcasting and Westcom Radio Group are pleased to announce the joint development of their groundbreaking syndicated show *Rock Rookies*.

*Rock Rookies* is a weekly, one hour program that showcases the nation's best unreleased acts in a fast paced, dynamic format.

*Rock Rookies* establishes its affiliates as the market leaders in exposing new talent. Not only does each station air over 300 demo tapes during the course of a year, they help to create the show by submitting air ready segments containing their own local unsigned talent.

Jean-Marie Heimrath, executive producer of *Rock Rookies*, states: "We would like to pull in stations from all markets, especially Quebec; it would be great to add some French music to the mix."

Hosted by Q107's award winning John Derringer and Steve Warden, *Rock Rookies* can be heard on CFOX-FM, CKIK-FM, CIRK-FM, CIZL-FM, CFMC-FM, CITI-FM, Q107-FM, CHEZ-FM, CJMO-FM, VOCM-FM.

*Rock Rookies* is written and produced by Steve Warden.

For more information, contact: Lesley Soldat, (416) 922-1290.

## Swinging On A Radio Show Showcase for Singer/Songwriters

**M**urray McLauchlan plays, sings and introduces an eclectic assortment of fellow songwriters in a new CBC Radio series.

*Swinging On A Star* launches Saturday, Sept. 2, 11:05 a.m.-noon on CBC Stereo; 4:08-5 p.m. on CBC Radio.

"This series is a real labor of love for me," says McLauchlan. "It's something I really wanted to do, and I think it's important. This will be a showcase for Canada's established songwriters, as well as a launching for a lot of

talent that deserves to be well-known."

*Swinging On A Star* is a show about songs and the people who write and perform them. Canada's greatest singer/songwriters as well as up-and-comers team up with McLauchlan. They perform some of their favourites and new material before a small audience in an informal studio session.

Interested singer-songwriters should send tapes and information to: John Dalton, CBC Radio Variety, P.O. Box 3000, Halifax, NS B3J 3E9.

## The El Mocambo The Tradition Continues

**T**oronto's legendary rock emporium, The El Mocambo, has re-opened under new management. The upstairs bar (capacity 500) will initially be open from Thursday to Saturday with performances from both new and established international/national and local recording acts. Downstairs will continue to promote and showcase new

and upcoming talent—particularly r&b and light rock acts—six evenings a week.

All bookings for the club, both upstairs and downstairs, will now be handled directly through the El Mocambo. Interested artists should contact either Al LaFrance and/or John Paolucci at (416) 925-4830.

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World Radio History

# New Art Director For Norris-Whitney Communications

**J**im Norris, president of Norris-Whitney Communications Inc., has appointed Christopher Offen Art Director of Whitney Graphics and all Norris Publications' periodicals, most notably *Canadian Musician* and *Canadian Music Trade* magazines.

Offen graduated from Centennial College's Book and Magazine Publishing course in the spring of 1988, and in one short year exhibited such tremendous design and production skills that Offen was the natural choice for Art Director.

The Whitney Graphics team, in particular, is confident that Offen will quarterback their design and production plays to a dynamic future with his winning formulas.

PHOTO: SCOTT LONERGAN



## CARAS Honours Pierre Juneau Wednesday, November 15th

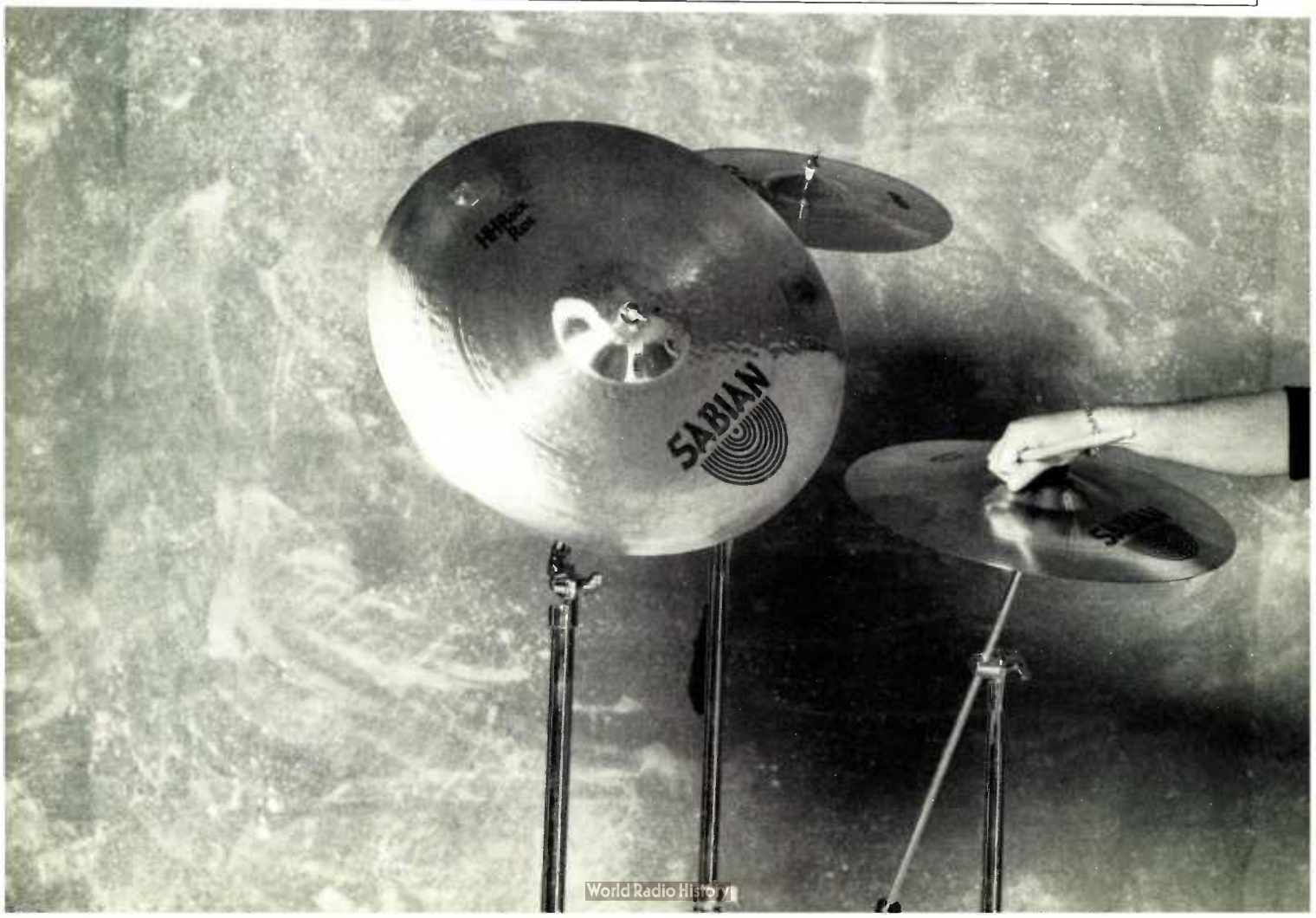
**O**n Wednesday, November 15 in Toronto, the Canadian Academy of Recording Arts and Sciences will be honouring Pierre Juneau in the form of a fund-raising Tribute Dinner.

Juneau has had a close personal and professional relationship with the Canadian music and recording industries for almost two decades.

In 1970 the CRTC's decisions, under his chairmanship on Canadian content, effectively created the foundation of the recording industry in Canada. His foresight and commitment has influenced the careers of thousands of Canada's songwriters, recording artists, musicians, producers, music publishers and record company personnel.

CARAS is hosting the Tribute in the year that he retires as President of the CBC.

For more information, contact: CARAS (416) 485-3135.



## Duke Street's 5th

**A**s Duke Street Records celebrates its fifth year in the music industry, the company has come a long way from its days as a "mutant" of Manta Sounds Studios.

With the adventurous signings of such artists as Jane Siberry, Scott Merritt, and Chalk Circle, Duke Street signaled a radical departure from standard rock and roll doctrines, and has allowed the company to forge new avenues on a uniquely Canadian level. Now after five years, the label, still emphasizing quality over quantity, has major worldwide commitments, such as Warner Brothers Records with Jane Siberry and I.R.S. Records with Scott Merritt.

Within Canada, the label has received numerous awards for both marketing and promotion, and Canadian Label of The Year. On a more specialized label, Duke Street Records has taken great time in developing a true instrumental roster under its banner "Music Of Distinction". These artists include Manteca, Moe Koffman, Hugh Marsh, and Don Ross.

For more information, contact: Duke Street Records, 185 Frederick St., #104, Toronto, ON M5A 4L4 (416) 863-6994.

## CBC's 24-Track Studio

**B**rave New Waves, CBC Stereo's new music program, has lined up a series patterned after the BBC's *Peel Sessions*. Since last year, nineteen groups, including The Nils, Moev, Jr. Gone Wild, Three O'Clock Train and, most recently, Sarah McLachlan, have been sent into the Mother Corp's 24-track studio in Montreal to lay down tracks. The tapes are available to CBC radio stations only, unless the works are licensed from CBC Enterprises, as was the case when Polygram purchased *Brave New*

*Waves'* recording of The Jazz Butcher and released on it the B-side of "Spooky." For shopping purposes, though, these tapes are just the ticket.

Producer Kevin Kamota says the *Brave New Waves* staff is justly selective in its choice of acts to record; usually they've seen the band play live and have appreciated past recordings. Interested bands should send a demo, press kit and letter of intent to *Brave New Waves*, PO Box 6000, Room C-27, Montreal, PQ H3C 3A8.

## New Home For CM

**N**orris Publications, publishers of *Canadian Musician* and *Canadian Music Trade*, recently experienced 'the joy of moving'. Relocating to a spot on Yonge Street a little further north than the previous office, the company has retained the same

phone and FAX numbers.

All inquiries, comments and interior decorating suggestions may now be directed to: *Canadian Musician*, 3284 Yonge St., Toronto, ON M4N 3M7 (416) 485-8284, FAX (416) 485-8924.

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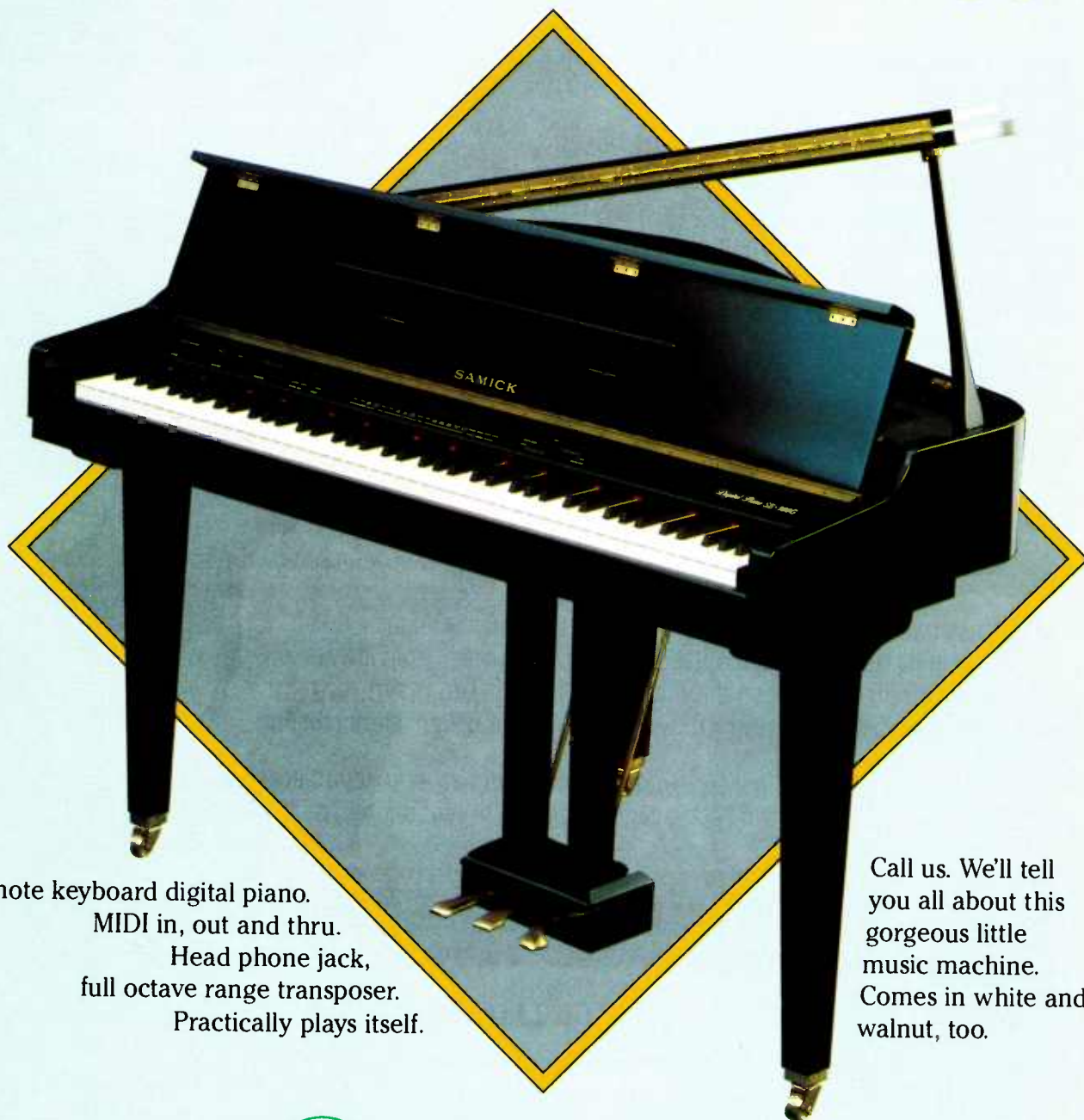
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# BBE 401 Sonic Maximizer



by David Henman

There is a quote in an ad for one of these devices that goes something like: 'when the BBE is off, I know something is wrong.' I've been using the BBE Unimax Sonic Maximizer, Model 401 in both my live and studio guitar setups for a few months. I'm not a technical wizard and, in any case, it is difficult to describe sonically what it is that this little marvel does to my guitar sound. However, in a recent performance, the unit was off during the last three or four songs of a set; I knew something was wrong...

I've only tested the 401, a monaural unit, on my guitar, so I can't attest to its effect on vocals or on the overall house mix (we do plan to get one for the PA rack), however the model 422 (2 channel version) was reviewed in the June issue of *Canadian Musician*.

The BBE (™) Process is a form of sound

enhancement - it preconditions the audio signal to compensate or offset for the shortcomings of the loudspeaker and microphone by splitting the incoming audio signal into three sub-bands and then supplying different phase corrections to each band.

In plain English, the BBE Process cleans up your signal and gives it a remarkable clarity and presence, *without* adding any shrillness or brittleness, (even in conjunction with my Rockman Sustainer and single-coil Lace Sensor pick-ups, both of which have *lots* of high end.)

It's a subtle but effective difference. I honestly can't find anything about which to gripe in the BBE 401, except to say that once you've used one, you won't want to play without it.

## Tascam GS-30D

by David Henman

You're sitting down at your Portastudio. You've recorded a basic rhythm section with a bass guitar, keyboards and a drum machine, and you're ready to go for some killer guitar tracks. You plug into your favourite guitar amp and discover that in order to get that Marshall stack sound you're going to risk an eviction notice or a visit from the four hundred pound night club bouncer who lives in the apartment above you and sleeps during the day. The answer to your problem may be the Tascam GS-30D Guitar Amp Simulator, a compact and economical device that eliminates the need for a guitar amp.

Powered by either a 9 volt battery or an AC adaptor, the GS-30D features high, mid and low equalizer controls, pregain and drive levels, and on/off switches for pregain up (gain boost), presence and drive (distortion/overdrive).

I'm not easily impressed by distortion devices, but I found this usable and easy to work with. I'm a little surprised that there is no headphone jack, as this would give the product an additional function as a headphone amp. The GS-30D does what it purports to do really well, at a price that won't frighten the budget-conscious.

# Digitech Multi-effect Processors

by David Henman

## DSP-128 Plus

The DSP-128 was an innovative and award winning product that has been upgraded and renamed the DSP-128 Plus. Capable of producing up to four digital effects at once, including reverb effects, chorusing, flanging, delay, multi-tap delay and graphic and parametric equalization, the unit operates via the front panel controls as well as a three-button footswitch that is included, along with the necessary patch cable, with the purchase of the device. There are 128 memory locations, all of which have been preset at the factory and can be re-programmed by the user.

In addition, the DSP-128 Plus offers MIDI continuous control, a remarkable 20 Hz to 20 kHz bandwidth (+0.3 dB with a total harmonic distortion of less than 0.08% at 1 kHz) and a one year limited warranty.

This device is wonderfully simple to use. By using the footswitch or the front panel controls you can scroll up or down through

the presets quite quickly, and programming the parameters is a breeze. These are high quality effects, and the factory presets are well worth exploring before you get down to the business of 'rolling your own'. I found the chorus a little too 'subtle' for my own tastes, but the multi-tap delays are quite fascinating.

The DSP-128 Plus is a versatile unit, although I feel that multi-effect processors are more appropriate for individual instruments than in a PA rack. I would also recommend that guitarists who already have a sound that they are satisfied with and are ready to add some high quality ambient effects give this device a test drive. The graphic and parametric equalization should prove useful as well.

## GSP-5

For quitarists looking for an all inclusive effects device, the Digitech GSP-5 Digital Guitar Processor/Pre amp can perform up to five

digital effects at once, including digital tube distortion. Like the DSP-128 Plus, it has MIDI continuous control as well as six reverb effects, chorusing, flanging, delays up to 1.5 seconds, multi-tap delays, infinite repeat and graphic and parametric EQ. The memory and foot control are also similar to the DSP-128 Plus.

The Digital Tube Distortion (™) and other distortion circuits in this unit are quite remarkable, frighteningly accurate simulations of popular amplifier and Rockman sounds. At full guitar volume the sounds are powerful, smooth and rich, and infinitely variable. I found that reducing the guitar volume seemed to render the distortion a little unpredictable with a tendency to 'bark', but most players who use a distorted sound play at full throttle anyway. All in all, this is a powerful, versatile and easy to use guitar processor and, as you'll discover when you try one out, very cost-effective.

# BILLY SHEEHAN

A full-page photograph of Billy Sheehan. He has long, wavy, reddish-brown hair and is looking directly at the camera with a serious expression. He is wearing a shiny, black leather jacket over a dark, sequined shirt. He is holding a blue Yamaha bass guitar vertically in front of him. The background is a dark, textured purple or blue fabric. The lighting is dramatic, highlighting his hair and the texture of his jacket.

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CANADIAN MUSICEVY 23

# Finding Your Own Voice

by Eddy Patterson

**W**hat does it take to be a good guitar player? Well, first of all, you must get it out of its case a lot—as often as possible. Wear it around the house, maybe. But don't wear it out. I do think that it is possible to practice or rehearse too much! Did you know that playing "mentally" can be a very progressive method of practicing?

## Enjoyment Is The Key

There are many reasons to play the guitar: enjoyment, learning, teaching, writing and... money! I think that the first reason will make a good guitar player a great guitar player. Even if you play a wrong note or chord it's not so bad if you can enjoy the search for the right one. Not that musicians have that much of a margin for error; but there are ways of finding your way through an unknown maze of musical terrain without causing too serious a train wreck. If you aren't sure where you're

going, or you're unsure of the progression or key, then simply trust your ears.

## A Few Tips:

- Find a harmonious note or phrase. Quite often there will be a common note that can be used throughout the song.
- Be percussive. Use a sound in conjunction with the drums. Or, become the drums. A good example is reggae—play backbeats.
- Lay out. Remember, less is more. Let the music breathe, and have "air".
- Ghost your notes. You can train your ear—if you listen hard enough—to hear and discern and then play the right note. If you don't know the changes, listen to the bass and go for that note a split second later.

These suggestions apply to a jam situation where you might be sitting in and perhaps not know the tune. Like they say, play it by ear.

## Musical Integrity

The most obvious elements that make up a good guitar player are: knowledge about music and the guitar, technique, originality and tone; plus, another very important factor—feel and dynamics. How to develop these attributes is the big question. It all comes under the heading of *musical integrity*. To me this simply means to what degree the musician is into the music. You got to mean what you say (play)!

It's about having an emotional relationship with your muse. Hopefully it's a joyous experience, but it can also be a painful one if you can't find the right notes or sound. Again, it's the process, the soul. Try to relax and let the music come to, or through you. Sometimes, instead of searching for the music, it is necessary to let the music find you. Remember what I said earlier about laying back or laying out. Understatement. It's called dynamics, and it works. Silence is the canvas that music is painted upon.

## Improvisation Opens All The Doors

Extemporization on a given set of basic formats—melodies, rhythms, chords and sounds—makes for interesting and exciting guitar playing.

## A Few More Tips:

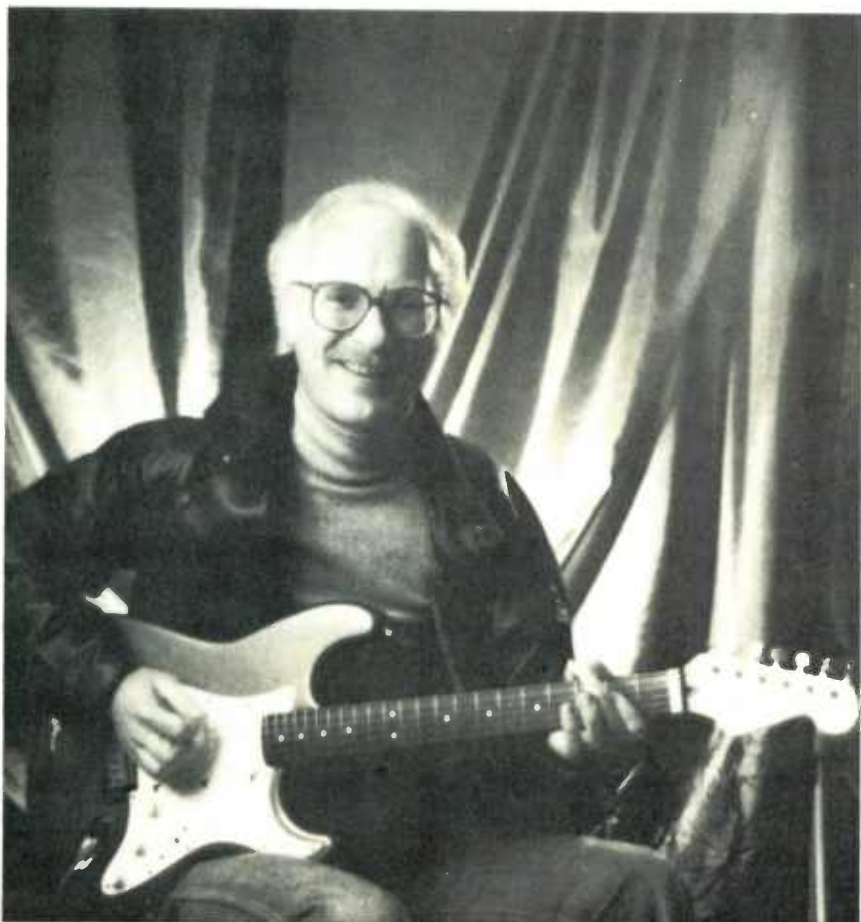
- Try to find new and different voicings for chords.
- Work with all kinds of chord progressions on your tape recorder, and learn to solo over them.
- Get to know every note on your fretboard.
- Make each note count. Get a feel for the gravity of each note in relationship to the chord or bass note being played under it.
- Practice with a definite groove and tempo in mind.
- Use levels and slurs creatively. Don't just slur or slide to a note out of habit. Do it consciously, deliberately.

Enjoy the process of finding your own voice in a given piece of music. After all, you are dealing with two powerful elements: sound and emotion.

Quincy Jones once said, "You can't hold music." It is the most illusive element of all because it's like the wind... it's here and then it's gone. We musicians are sound architects and our job is to manipulate sound.

Sometimes you won't like what you play, but that is where the process of being in love with discovering what you are supposed to play is the key to being a good, or great, musician.

Play a note for me.



Winner of Guitar Warz '89, sponsored by Fender and Coca Cola, Eddy Patterson has performed with Detroit's Motown Band, as well as with Jimi Hendrix and with Shari Ulrich's Hometown Band. Currently he performs with the Big Miller Blues Band and The Eddy Patterson Project in Edmonton.



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World Radio History



# Rock and Roll Piano

by Mean Steve Piano

## Beat Me, Daddy, Eight To The Bar.

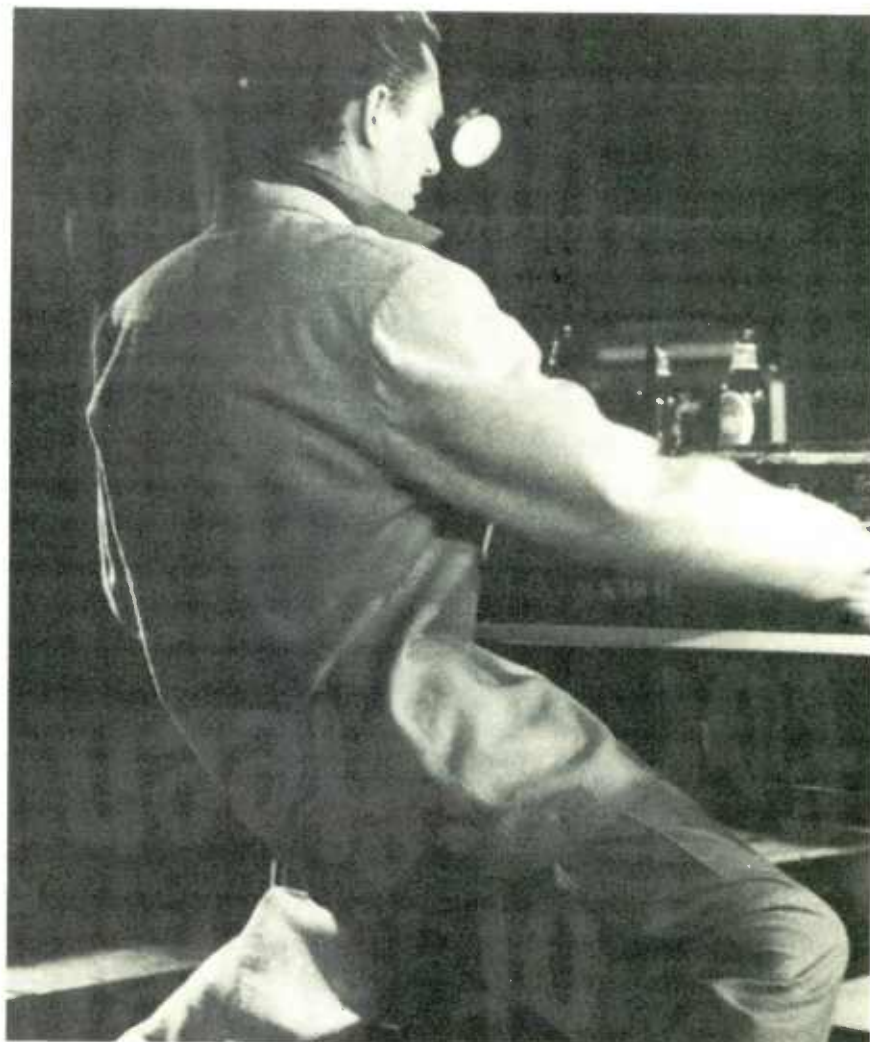
First, there's the pain? I don't mean the endless agonizing over whether the sharp eleventh augmented chord in the third measure of the coda amply reflects your emotional response to man's inhumanity to man (or for that matter, Becky Sue's inhumanity to you). No, I refer to the actual *physical* assault on your precious fingers. Your digits will be so pummelled, smashed, bashed, and slashed, it'll make "Rocky's" fight to the finish in the eponymous movie look like your grandparents dancing the anniversary waltz. Never again will you appreciate the difference between fine silk and whatever it is that shirt your aunt gave you for Xmas was made of.

But you don't care. Whether you are seized with a burning passion to express yourself, with all the metamorphosing vicissitudes of your personality, or you just think Bruce Hornsby is cute and you wanna be just like him, you've got the fever. You must ROCK! Okay, it's your funeral.

And so to: THE INSTRUMENT

Unlike many of my illustrious compatriots, I have no objection to synthesizers, samplers and the like. The Cars are one of my favorite bands. My personal experience (is there any other kind?) has been that it just isn't possible physically to do the rock 'n' roll thing on an electronic device that has the response of a stenographer's typewriter. I really like to play the piano-forte. This cumbersome, extremely heavy and impractical anachronism, which evolved from the Baroque clavier and harpsichord, full of strings, hammers, wood, metal and other accoutrements is, truly, an artifact from another era. Just bumping into the damned thing is enough to prompt yet another dreaded call to a piano technician for tuning and repairs that rival the renovation of the Sistine Chapel for skill and expense. I know there are some instruments that have arrived the past few years that claim to be weighted for that authentic 'feel', but, for me, hunkering down on a big heavy thing that can take your entire body weight even if you jump on it (more about that later) is the most fun I can think of while still keeping one's pants on.

I have a Yamaha CP80 which has a full 88 keys, and is shaped like a baby grand because it is one. These are no longer manufactured, but are still available from former piano players who got tired of hauling the thing around, particularly *upstairs*. I've had this baby for seven years now and it has tolerated some of the most relentless abuse that any man-made



Mean Steve Piano lives in Toronto. He has his own band and performs on the latest *Razorbacks LP*, *Live It Up*, and the wonderful *Handsome Ned LP*, *The Ballad of...*

marvel has heretofore suffered at the hands of mere mortals. Plenty of room for beer on top, too (see photo).

I like to play standing up (see photo, again) which makes it even more imperative to have that extra fortitude in the piano. Standing is more fun; it facilitates a better chance to show off your fancy threads, and gives you extra leverage to fend off those pesky autograph hounds while you're performing. I also like to give the keys a kick or two with my feet, when the spirit moves, so *work* on those hamstrings!

The only technical advice I can offer, not being trained formally, and not being familiar with theory or harmony, (or anything), is: **PLAY! PLAY! PLAY!** I taught myself rock 'n'

roll and blues from listening to and playing along with records. The old Chuck Berry greats with Johnny Johnson and the Muddy Waters classics with the inimitable Otis Spann are the best places I can think of to start. Then, find like-minded loonies like yourself, start a band and play for anyone who'll put up with it (or even if they won't). Keep up a sustained effort, don't let the bastards get you down (they'll all end up chartered accountants anyway, and revenge is sweet) and you're on the road to degradation and poverty, like your humble narrator. It's all worth it, even if I can't explain exactly *why*...

So, good luck, good rockin' and don't say I didn't warn you.

# MONA SAYS...

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Wanting to be a musician is only the beginning. Success depends on both mental and musical preparation and a great deal of hard work."

A bestseller in Canada, and now in its second printing, *Some Straight Talk About The Music Business* sets the pace for any musician about to embark on a long and rewarding performance career. Mona Coxson — music career consultant — discusses the need for a working knowledge of contracts, managers, agents, unions, keeping books, filing income tax returns and promotion and publicity. Not to mention dealing with last-minute cancellations of work, transportation hassles and stolen equipment.

*Some Straight Talk...is* recommended and required reading in most college and university music programs across Canada. It's the essential handbook for the performing musician looking to establish longevity in the business.

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# The Chapman Stick

## An Interview With Fergus Marsh

by Dale LaDouceur

The Chapman Stick, invented in 1970 by Emmett Chapman of Los Angeles has steadily gained acceptance in every facet of popular music. There are few Stick heroes, however those who are well known—Tony Levin (King Crimson, Peter Gabriel), Fergus Marsh (Bruce Cockburn, Dalbello), Try Gun (Robert Fripp)—approach the instrument in completely individualistic ways.

When Bruce Cockburn arrived in Edmonton, on his *Big Circumstance* tour, I was fortunate enough to interview his Stick player, Fergus Marsh.

*Are you playing your Brazilian ironwood Stick at all on this tour or is it just your MIDI Stick?*

Just the five string MIDI. I also have a polycarbonate Stick that isn't MIDI. It's really bright, which I really love on the bass end. The frets are these huge stainless steel things which really add to the brightness. It's a fairly smooth feeling actually, but I like the wood one too. Even on *Big Circumstance* (Cockburn's latest) most of it is the wood Stick. I had just received the MIDI Stick in the middle of our sessions for *Big Circum-*

*stance* so I didn't use it. Actually there's no synth at all on the album: it's either organ, piano, or electric piano (CP7).

*Would you explain the different between the regular and the MIDI Sticks?*

Well, my particular model is the '5-string' so it's just MIDI on the top five strings. You can alter the tuning but I don't experiment that way; I leave it at the basic tuning (4ths descending, 5ths ascending). MIDI basically allows me to interface with the synths that I have and play the same notes that I'm playing on the right hand.

*So it's Stick—MIDI module—Synths?*

Yeah; the only difference that you see in the Stick is a little extra pickup and a cord coming out of the back, and that goes into the rack which in turns goes into the keyboards.

*Can you change the intervals?*

I can, but I really haven't. I'm using it like a regular Stick and adding textures, which is the way I have found most valuable in my situation right now. There's all sorts of wonderful things you can do if you want. You can tune the synths different from the strings, or if you just use triggers you can retune the whole thing, have any tuning you wish.

One thing I do in terms of tuning is change the octave when I'm playing something. The synths will be playing a different octave from the strings.

*What about amplification?*

My bottom end is the Gallien-Krueger 800RB and a DBX163 compressor. I use two of those, one for each side, although I don't use much compression.

For amplification on the top end I use a Yamaha power amp and IVP preamp and SDD3000 Roland delay. The top end cabinet is a JBL210 with a horn, which I find really nice to exploit the pristine qualities of the top end. I was using a Krughl cabinet and a 15" Gauss speaker but it got mangled on a drive. Now I have an Electro-Voice 15" speaker and it has a good warm sound.

*To what degree do you rely on sound processing devices?*

I almost always have something on the top end of the Stick in the way of a delay, but I don't move it around much (laughs). I sort of set it on one little chorus sound that I like—especially on this tour because I've got all the keyboards to deal with; too many buttons and switches, so I tend to leave the top end sound alone. There's a couple of things that I don't have it on at all. The bottom end is just a compressor and I have the "Patch of Shades" (tm Stick Enterprises) that I use for one tune. I like that effect but it's not for every tune.

*Compared to the Stick, do you feel somewhat limited creatively on the bass?*

Oh yes, definitely, it opened up so many things for me. I guess one of my big desires was to write music more, which now I do all the time. It's something I really enjoy doing.

With the Stick there's so much you can do. You have all these textures available to you; suddenly you've got all this added range and you've got both hands free. You have essentially ten digits to do things with and six more strings. Don't get me wrong, I still love to play the bass.

*Since you've played both the regular Stick and the MIDI can you give me pros and cons of both?*

The only difference for me is that the MIDI Stick has a wider choice of sounds. You can put any effect you want on the regular Stick and it works well, but you can access any synth sound available today through the MIDI Stick.

I don't think of it in terms of pros and cons. The MIDI is the Stick, plus more, in my opinion.



PHOTO: OLE SVENNES

Dale La Douceur is a freelance writer and TV personality who has become fascinated with mastering Emmett Chapman's "Stick". She demos the instrument at local music stores as well as doing some gigs around Edmonton.



# BRYSTON



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# The Drums Are Your Woman

## The Art of French Kissing

by Graeme Kirkland

**F**ortunately, I work ninety percent of my time in modern jazz. Here, the musical boundaries are so broad that a drummer can find himself playing anything from a drum set to a snow-scoop or a cookie sheet, just to realize the composer's vision. The possibilities of equipment used are endless, and continually make the music seem more wonderful and surprising as each new sound is discovered.

I generally play a four-piece Camco drumset — a small set of drums by today's standards; but the wealth of sounds I find in this small set is amazing. All of the shells, rims, top and bottom heads, and stands are instruments unto themselves. Every part of each drum has its own unique and distinct sound.

Because I use coated heads, I can use brushes in multifarious ways. It's a common practice to sweep the brushes (in a very centralized way) on the snare drum. Sliding brushes on the toms creates a tonally different effect from conventional snare drum brush work. A good example of this is on Mary Margaret O'Hara's album, *Miss America*. Listen to Mike Sloski's brush work on "When You Know Why You're Happy."

Of course, each point of the drum head holds varying tones and depths; this same principle applies to the drum shell and rims.

But there is a trend among some New York drummers to play the drums with their mouth. This technique is accomplished by treating the drum head as a woman, and blowing into it like a strange form of 'French Kissing.' Generally this sounds like a deep primal howl; but staccato 'Lip-Plucking' sounds are possible too. This French kissing technique is particularly effective when performed on the snare drum because of the added sensitivity of the vibrating snares.

Mind you, French kissing is more of an avant-garde trend in jazz, although why not try it in be-bop or even Dixieland? If a technique such as French kissing was to come from an honest adventuresome spirit, these dying antiquated jazz forms could possibly be resuscitated.

Beautiful music can be made by bowing to a composer's unorthodox requests. I play in a contemporary ensemble called Hemispheres. My good friend big, bad Victor Bateman of course requested I play a snow-scoop on his piece, "Rude." Unable to obtain one, I managed to find a similarly sounding cookie sheet for the part. It worked great — sounding just like a well-oiled tank charging down the battlefield. Victor was very happy, and I



Graeme Kirkland is a drummer, composer and recording artist, and performs with his band, *The Wolves*.

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BASS (♩ = m.m.176)

DRUMS (♩ = m.m.176)

(high-hat) (closed → open)      (♩ = cymbal bell)

had a howl!

More and more jazz composers today hear electronic drums. It's foolish of jazz purists to abhor electronic drums. Former jazz tradition-maker Ornette Coleman made a beautiful album with Pat Metheny called *Song X*; on this, Jack DeJohnette howls on acoustic

drums, while Denardo Coleman howls on electronic drums — both at the same time.

The results are beautiful and fresh sounding. Aside from my interest in the drummer's world of sounds, I love grooving on patterns that feel good to my body. Here's a couple of interesting ones: see example.

# Developing Your Own Sound

by Larry Cramer

**S**ound. That word means different things to different people. Who has a better sound? Miles Davis, or Doc Severinsen? Wynton Marsalis, or Chet Baker? Maurice Andre, or Clifford Brown? I'm sure all of you have strong opinions on all of these slightly absurd comparisons.

The one unifying factor that ties these brass players together is that they each have a distinct, personal sound.

How were these great sounds developed? Usually with lots of focus and hard work. Sometimes it develops naturally, but still with focus. There are so many demands put on the modern brass player that true personal sound is not a priority, as strange as it may seem.

Remember, once you develop your own sound, it's like a fingerprint; nobody can take it away from you; (well, except your dentist, or maybe an over anxious loan shark.)

We all know the particular horn we use has a lot to do with our sound. More importantly, there is the crazy world of mouthpieces. I suggest you refer back to your June '89 issue of *Canadian Musician* and read the excellent article by Stan Klebanoff entitled *Searching For The Perfect Mouthpiece*. In a future issue it would be fun to do a study of well-known musicians and their particular mouthpieces. (*Great idea!* - Ed.)

Electronic enhancement is another useful

device to consider when discussing sound. It is almost essential when performing many kinds of modern music, e.g. rock, pop, r&b, etc., especially during live performance. Be careful not to use it as a crutch to mask an undeveloped sound. Remember what happened to the Wizard of Oz! A fine article by Michael White on electronic enhancement, including the Pitchrider, EVI, etc., can be found in yet another back issue of *Canadian Musician* (February '89.)

In my opinion the most important factor in developing a good and personal sound is through the discovery of role models. No matter where your area or areas of interest lie—be it r&b, jazz, classical, or big band lead playing—go out and find records and books on as many players as you can. You will eventually find a particular sound or sounds in players that you feel have the depth and beauty you are looking for on your instrument. When you do, copy that sound, then copy another. Eventually you will find that you have your own sound, which may be quite different from the heroes that you copy.

The results vary. Dizzy Gillespie used Roy Eldridge as a role model; Dizzy sounds totally original. John Faddis used Dizzy, but both sound great.

The jazz trumpet has an incredibly rich heritage for such a short history of less than a century. It's like studying royalty when you

go back and look at the musical relationships of the players. Who influenced who? What style led to this?

King Oliver > Louis Armstrong > Roy Eldridge = Dizzy Gillespie

Fats Navaro > Clifford Brown > Booker Little = Freddie Hubbard and Woody Shaw  
Miles Davis > Chet Baker > Don Cherry = etc.

This is very simplified, but I think it shows the excitement and fun you can have when you go back and study the "family tree". As a Canadian example that comes to mind, the influences of Canadians Kenny Wheeler and Guido Basso can be found in Canadian trumpeter John MacLeod.

The obvious method for sound development is to play long tones. I also suggest ballads in tempo and rubato. It doesn't hurt to learn the lyrics of the song at some point during your studies.

Practicing in different sound environments is also challenging, and adds depth to your sound. I clearly remember in grade nine how uplifting it was to practice Dixieland arrangements with a fellow brass player in a concrete high school washroom after a trying week of long tones in my carpeted basement closet. (My father's customary greeting, after a hard day at work, was "Put the mute in!" It made that 'reverb chamber' seem all the more inviting.) Unfortunately, you can't spend your life in a washroom.

Before closing, I would like to mention something about the great brass teacher, Carmine Caruso, who passed away two years ago well into his eighties. He was known to many Canadians, who studied with him when he used to come to Toronto from time to time with the assistance of Humber College's Don Johnson. He was also known to many Canadians, like myself, who would make the trek down to New York as often as we could to have a few lessons with this warm, brilliant person. I have many fond memories of his 46th Street and Broadway studio, with the large roof overlooking Times Square, where I would warm up waiting for my lesson. The building was ripped down shortly after he died. He had a very natural, physical approach to teaching, which helped hundreds of players, including many famous symphony and jazz stars. His eyes were always youthful and sparkling, and he always had a new, positive insight that would constantly push your playing ahead. He never separated life from music. He will be missed by so many. Please check out his book, *Musical Calisthenics For Brass*, published by Almo Publications (Columbia Pictures Publications).



Larry Cramer has played with Eddie "Cleanhead" Vinson, Kenny Wheeler, Slim Gaillard, Don Pullest, Dewey Redman, and is co-leader of the Jane Bunnett Quintet.

# Survival First

by Michael Massaro

Many musicians could be missing the point of what it really takes to survive in the business. Most of us at one time or other have read many articles concerning the technical and mechanical approaches to becoming a better player, and we all agree that there has to be a certain degree of proficiency. But it is also important to be able to map out a strategy so you know precisely where you want to go, and the things that will help you get there. Some horn players rely on fate and wishful thinking.

It is crucial that woodwind musicians survive before they can achieve their visions of success. It is important to be able to play as many different styles of music as possible: classical, straight ahead jazz, bebop, pop, fusion, Latin, country and yes, even polkas. The idea is to first make your living from your profession.

Most of us are influenced by a particular kind of music and automatically specialize our approach and style in the direction of our influences. It is up to the individual to decide if one particular style of music is all they want to play. Realistically, most professionals cannot limit themselves to one style of music. The knowledge gained from different musical experiences is invaluable both for live and studio work, and also from the point of view that many reed players eventually branch out into composing, arranging and producing. Branching out is definitely one of the major career aspects which should be seriously considered by aspiring professionals. Many horn players find their niche and feel much more creative and expressive when their careers are geared toward arranging, composing and/or producing.

It takes dedication, persistence and continuous work to reach the status of artists like David Sanborn, Phil Woods, Mike Brecker or Eddie Daniels. There are many different ways of getting where you want go. Having the knowledge, experience, and respect for all types of music will greatly benefit you, regardless of the path you decide to take.

Once a certain degree of proficiency is established in various styles of music, the next step is to specialize in one or two styles. There are horn players who excel in many different areas - Mike Brecker for example. The best way to excel in a particular style of music is by listening and transcribing. I feel you can learn from excellent talents through "modelling". Choose your favourite horn player and emulate what he does: his sound, his inflections, his phrasing. Begin with lifting easy and melodic solos and gradually move to

faster and more intricate solos. Be patient. Nothing comes easy. You will soon reap the benefits of your hard work.

One of the most important factors for survival is to make sure that your horns are in good working condition at all times. Most professionals get proper maintenance for their horns once every three months. This will almost always guarantee no mechanical problems. In the long run, it will also save hundreds of dollars in repair bills. When you get called for a gig or a studio session, you better make sure the horn is on your side or you will be on the outside.

An embarrassing situation happened to me not long ago. I was called on a session to play soprano sax. Not having my own, I borrowed one, and arrived at the studio all geared up. Two of the pads were not properly covering the middle tone holes (the G and G# keys).

After about half an hour, I managed to play a particular line, which the producer was able to salvage between problems. A sampled line was placed in the appropriate bars within the song. I'm still not sure what embarrassed me the most - the horn not functioning or being saved by a sampler.

Studio time is expensive, and the pressure is on even when everything is going right. If your horn is not working properly, it could mean the loss of a great deal of work in the future.

Assuming you are surviving in the music business, what is success? I think that if one can earn a living doing what he or she loves and enjoys doing, that person is successful. That is why it is most important to have a clear and solid foundation which enables you to achieve positive results. I wish you great success.



A busy session musician, Michael Massaro has performed with Little Anthony, Percy Sledge, Eria Fachin, Frozen Ghost and Erroll Starr. An album, *Flyin' Easy*, will soon be released on RBI Records/Electric Distribution.

# Is It Real or Is It MIDI?

## MIDI...Musical Leggos, Let's Build!

by Jim LaMarche

**W**e're back with more MIDI fun! This issue we're going to assemble some MIDI systems. I've been researching the latest gear over the past couple of weeks with great pleasure, and I can safely say that this is a truly exciting time for the MIDI enthusiast! High-tech musical recordings can now be created in small rooms for a small fraction of what they would have cost just a few short years ago; and not only is this new gear easier to use, but most of it offers remarkable fidelity.

Roland is number one with a bullet on the charts right now, with a line of superb "multi-timbral" MIDI keyboards (which means you can access a number of sounds at once). Their latest is the brand new U-20, and I'm predicting that this PCM (Pulse Code Modulation) keyboard will take the market by a storm. It is bound to be much more than just another "flavour of the month" MIDI keyboard.

Before spending our hard earned money, let's simply describe some basic MIDI gear:

- **Sequencer:** essentially records MIDI info/events, similar to a digital multi-track, as long as your sounds are in the MIDI domain. Software versions for Macintosh, Opcode's "Vision" - for Atari C-Lab/Notator; an example of a "hardware" based sequencer would be Roland's MC500 (used extensively on Pink Floyd's last concert tour).

- **Sampler:** a "sonic camera", which takes digital snapshots of any sound/instrument; loops (if necessary) and stores them internally (or on floppy disk). Common "rack-mount" samplers include Roland's S550, S330 (R.I.P.) and Akai's S900, 950, 1000.

- **Interface:** a MIDI junction box (standard feature on Atari computers) which sends and receives MIDI signals to and from any MIDI instrument and/or computer. "Smart" interfaces (ie. Opcode's "Studio 3") are more expensive, but can perform more complicated MIDI functions via short commands from your computer, e.g. MIDI & SMPTE time code capabilities for locking with video and audio tape recorders (and live ODs).

There are two basic types of MIDI systems currently available. The integrated system usually has the above MIDI functions built in and has a keyboard, all in one nice neat package. High-end systems, e.g. the Synclavier or (the now defunct) Fairlight, can cost hundreds of thousands of dollars. Newer generation "workstations" (i.e. Korg's M1 or Roland's W30) are excellent alternatives, both having onboard signal processing, and are available for around \$3000.



*Jim LaMarche is creative director of Spiral Sky Music and an active MIDI synthesist.*

We'll be assembling some modular systems, where most of the elements are physically separated, but allow more flexibility when it comes time to upgrade. I'm assuming that you already have a sound system and some sort of simple mixing board; chances are, your existing stereo will do just fine for starters. Here are some suggested set-ups, and estimates of their costs:

- **The \$5000 MIDI System!** (or thereabouts)

- Roland D5 (multi-timbral, essentially a D10 without signal processing) as master keyboard.

- Roland U110 (multi-timbral, PCM based rack mount synth module) for more great MIDI sounds.

- Atari ST computer with C-Lab "Notator" (with built in interface) for sequencing.

- Alesis "Quadraverb" for high fidelity signal processing (digital reverb, delays, chorus etc.).

This is a "state of the art" system that boasts incredible flexibility. The Atari-Notator combination is considered the hottest sequencing package available by some, and both can now be bought for less than \$2000! Note that the sequencer has notation capabilities and the D5 is a "sampler-player" only, and that will take D10 cards for additional sounds, but is incapable of making/creating samples.

- **The \$10,000 MIDI System!**

- Roland W30 "Workstation" (with S330 sampler built in) as master keyboard.

- Roland D110 (multi-timbral 16 voice, LA

synth module) for more sounds.

- Oberheim "Matrix 1000" (a six voice, synth module) for unique "analog" sounds.

- Macintosh Plus/MacCrate 60 hard drive for data storage. (and some great desk-top publishing).

- Opcode "Vision", for sequencing.

- Opcode "Studio 3" interface, for SMPTE interlock to audio/video recorders.

- Alesis "Quadraverb" for high fidelity signal processing.

This intermediate system has sampling and audio-video interlock capabilities, not to mention the enormous selection of sounds and more storage. With such a system, competitive film, television, corporate and commercial soundtracks could be produced, not to mention some great song demos.

- **The \$20,000 MIDI System!**

- Kurzweil K1000 (multi-timbral, weighted keys) as master keyboard.

- Roland U20 (as described above) for second keyboard (stacked) and more great PCM sounds.

- Roland S550 for sampling/sampled sounds.
- Oberheim "Matrix 1000" for unique "analog" sounds.

- Macintosh SE30/MacCrate 60 hard drive for data storage (and colour monitor capabilities).

- Opcode "Vision", for sequencing.

- Opcode "Studio 3" interface, for SMPTE interlock to audio/video recorders.

- Roland Octapad II "Pad 80" for live percussion performance capability/MIDI sound access.

- Alesis "Quadraverb" for high fidelity signal processing.

This advanced system has everything the 10K system has plus a weighted master keyboard, an awesome sounding second keyboard with built in signal processing, a more powerful sampler, hands-on percussion pads, not to mention a future for system expandability, i.e. colour monitor and 44.1kHz stereo direct to disk digital recording/editing via Digidesign's "Sound Tools" for the Mac.

This wraps up my series on MIDI... it's been a gas! You should ultimately do your own research and make your own choices; these are just ideas. On a final note, I might add that you can have the best stuff and still make crappy music. It's how you use what you have that will ultimately determine your success as a music maker. A lot of great recordings have been made with very little technology. I feel that it's the creative ideas, and one's ability to communicate them, that counts.

# Energy and Visualization

by Vivienne Williams

**A**n entertainer should strive to be as good, if not better, than the night before—the audience expects it and deserves it. In this business you're only as good as your last performance. If you want to achieve a consistent world class performance level, each song, each show, every night must be excellent.

## Energy

I used to watch some of the great performers with awe, and wondered how they kept up their intensity night after night. It's very difficult to keep up the energy if you're working 52 weeks of the year. But I knew it was possible, because so many performers were doing it. After working for months on end I found myself very tired and was tempted to just go through the motions of performing.

Over the last year I discovered a method that helps me achieve a more consistent, high level of performance. The most important part of the equation, next to technique, is energy. It helps me focus my intensity, keeps me aware of everything and everyone around me, and makes me feel more in control. It also prevents me from falling into automatic pilot during a performance.

You are probably asking yourself, "How do I get this energy? I don't have the time or the strength to learn any fancy techniques - I'm too tired to do any energy reaping activities before going on stage. I just want to RELAX!!!"

Well, believe it or not, you've just hit the nail on the head—this is the key!

I just sit down before my performance, before leaving home if possible, and relax. I visualize the upcoming show, and think about how well I want it to go. Then I sit, or stand, whichever is most comfortable, and do my diaphragmatic breathing. Slow and gentle stretches help loosen up the muscles (most exercise books have a chapter on stretching - find a short routine that works for you). I repeat the same routine once I get to work. This time, when breathing, I imagine that I'm absorbing all of the energy in the area.

When I get on stage that energy is released, and then reclaimed between shows by repeating the previous steps. It only takes about five to ten minutes.

This energy allows me to use my whole body as an instrument, decreasing the amount of tension or strain that can be experienced when performing. I find that my voice has more intensity, my performances have a lot more focus, and I'm not as drained at the end of the night. As a matter of fact, I have to re-



*As a member of the group Sway, Vivienne Williams was nominated for an '89 Juno Award in the category of "Single of the Year."*

lease energy at the end of the night so I can rest. The same breathing exercises and stretches are used to cool down, and a slow head roll is added (turning the head from side to side, chin over each shoulder) to release any excess energy from the body.

## Visualization

Visualization is such an important technique that I would like to give you an example of how it can be used. My very first track date was a bit hectic (I was asked to sing live to a pre-recorded music track). The sound man was having a few technical difficulties, and we weren't able to have a soundcheck as originally planned. Normally I would have been frazzled by this unfortunate turn of events; but I had already done my exercises, so I was focused long before getting to the club. Once

I was in my dressing room I visualized myself on stage. I actually closed my eyes and saw everything as if I was watching a 3-D video of myself.

I saw the positive interaction between myself and the audience, heard the comfortable rapport that I had with them, heard my voice blending perfectly with the music tracks. I saw myself using the whole stage, filling up all of the space with my energy, and being completely at home on the stage—completely in control—believing it as if it had already occurred. Once I got on stage all of these things happened, and it ended up being a very successful night.

If you take the time to practice this technique over a period of time, you'll find your performance will greatly improve.



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# KIM MITCHELL

IN WONDERLAND

BY HOWARD DRUCKMAN

I wish musicians could just look at success in terms of 'I like doing what I'm doing. This is my living.' That's success. It's not like Bruce Allen going, 'You're not a success till you've sold 20 million records and have \$50 million in the bank and your face on the cover of *Time* magazine.' That's success to him, but to me it's not. Beauty is a human being, a musician, an artist—*is he happy with his life?* That's success.

PHOTO: KEVIN KELLY





**K**im Mitchell is a dude with a legacy. Anyone who came of age in Toronto in the '70s has a soft spot for Kim and his old band, Max Webster. Max surpassed even Led Zep as the teen suburban band of the day, saving us from dreary druid nonsense and making metallic rock 'n' roll fun again. Every New Year's Eve at the Gardens, 36,000 kids would rock with Toronto's ultimate party band, to songs about Wasaga Beach, basement parties, and unrequited love—each a portion of Max's 'juvenile universe.' They articulated the unspoken feelings of those teens forever, and Kim was the apishly deity of every rec room party in T.O. suburbia. They extended the party across Canada and into the U.S., too.

These days, Kim and Pye (Dubois, Kim's lyricist) still maintain the 'universal juvenile' legacy despite Kim's family (wife Sandy, and sons Josh and Jesse) and the encroaching years (he's 36). Pye's words still speak for the adolescent in us all, as do Kim's high-strung guitars. The songs on Kim's new album *Rockland* are still largely, wonderfully young. "Rockland Wonderland" and especially "Rock 'n' Roll Duty" are teen anthems, the latter of which could potentially become the "Takin' Care of Business" of the '90s.

But ask Kim about being in touch with that stuff and he'll just smile, as befits the persistent modesty of an axemaster who's often said he should take out a want ad for a guitar sound. *continued*

# KIM MITCHELL

"I don't think playing loud guitar or being creative has anything to do with age," he says, on a balcony overlooking downtown Toronto. "There's the making-music side of music, and there's the business side of it. The business side is very uptight, concerned with age, image, and marketing—which makes me glad I'm a musician."

But "Moodstreet" and "This Dream" both refer to escaping from the world in your room, and the guitars elsewhere rock with the passion of youth. How can he and Pye still feel that? "Beats me," says Kim. "It's easy for me to like that stuff and relate to it. I still see myself in my bedroom doing that. Being a musician, I think one lives with those kinds of things, and is a little more sensitive to them than the banker over on Bay Street." Ask Kim about the preponderance of monstro' guitars on *Rockland*—the slam-bang power chords in "Duty" and "O Mercy Louise," for example—and he'll explain that they're equally uncontrived.

"It wasn't something conscious," he explains. "You just take a song to its natural conclusion, so when you write 'Duty' or 'Louise,' it's a guitar tune. People go 'You're playing more guitar this time,' and I go 'Yeah, there's eleven songs, as opposed to ten.'"

A down-to-earth guy, Kim Mitchell. Friendly. Unselfconscious. But he can be very aloof, too. He loves music, but his often-distanced attitude seems to have been shaped by getting burned in the music business. He understands its destructive potential, and seems determined to avoid it. Nice guy he is, but Kim is a tough veteran and a seasoned player: he knows what he wants, in the business and the music.

This time out, his usual month of pre-production turned into five months in four studios: One on One (L.A.), Southcombe (Burbank), Quest (Oshawa), and McClear Place (T.O.). The delay was mostly because Kim was working with producer Paul DeVilliers in Los Angeles (who, because of prior commitments, had to leave *Rockland* mid-way. He insisted that he be credited only as an engineer. Kim commuted between L.A. and Toronto so he could be with his family, but Quest is where all the vocals and most of the guitars were recorded.

"I like (engineer) Paul Lachapelle at Quest," says Kim. "It's like I can burp and he'll know what I want. And nobody's around, so we're just left alone to do our thing. I hate people hanging around in the studio. You get into the fancy places and it's 'Listen, we got this beer company coming in this afternoon, so we'll try and fit you in from midnight until four.' That's not a great vibe for recording."

"Unless you're the Beatles, the studio can be half intimidating and half challenging. I welcome the challenge, and to hell with the intimidation. I just try and do as best I can."

**NOT A 'YO BABE':** Mitchell found L.A. studioland inspiring, and

got a kick out of the smooth session players that he refers to as 'yo babes.' "We called them that because they come in and go 'Yo, babe, let's track,' and they blast it off in 15 minutes. 'It'll cost you, that's double scale.' They come in, you go 'Wow!' Then they go 'Great. See you later.'"

No 'yo babe' himself, Kim tended to record an abundance of tracks with many different approaches. He wound up having to use a 32-track Mitsubishi with two 24-track slaves just to keep track (pardon the pun) of it all.

"We rolled the tape and tried a lot of different things," he says. "There's a completely different set of tracks on 'Duty'—a totally different approach on the guitar, with an arpeggiating run all the way through. We blasted a lot of stuff, and in the end we just put the faders up on some tracks and muted others. I was left with a lot of those decisions at the end."

**THE WRITING TEAM:** On *Rockland*, Pye's lyrics seem especially geared to the "crossroads of fantasy and reality." Many of the songs deal with dreaming, mind travel and escape. ("Moodstreet" "Expedition Sailor" and "This Dream" are the most obvious.)

"It wasn't thought out," Kim explains. "I think there's themes that writers go through, like painters. One year a painter will really be into blues and soft lines. The next year, he might be doing real graphic, hard-line stuff. Lyrically, it's a time and a place Pye was at."

"He is, quote unquote, an artist, and I believe artists and musicians are just a little bit different from the rest of society. We think different, live different, look different. We sit back and see something, stick our nose into it, and get inspiration from that. We keep doing that, then it all builds up like a big fart and 'Bam!' It comes out in the form of lyrics, or guitar playing."

"Pye likes to listen to how the words sound, as opposed to the picture he's trying to paint. Often he'll give me three or four lines—half-pictures. I have to put them together, and once I'm on to something I'll finish all the music, hum the parts without lyrics, and give it back to him."

"With 'Patio Lanterns,' he said 'This is a pretty corny lyric. I don't like it too much.' But I fell in love with it. I said 'Geez, let me see what I can do with it.' It was really touchy how I would do this and not make it corny."

"Early in the Max Webster days, we lived together in a house with three babes and 20 people always hanging around. We'd shut a door, sit there, I'd play and he'd write. We'd write 'Toronto Tontos' and be rolling on the floor laughing."

Typically, Kim values inexpert opinions in production as much as the professional ones. "I can get feedback from my wife," he explains. "Even though she likes Rod Stewart and the Top Ten, and knows nothing about the subtleties of a guitar solo, I can watch the way she pays attention or doesn't. Same with



**You get into the fancy places and it's 'Listen, we got this beer commercial coming in this afternoon, so we'll try and fit you in from midnight until four.' That's not a great vibe for recording.**

## GREG WELLS— Kim Mitchell's Youthful Keyboardist

How did 19-year-old novice Greg Wells get to play keyboards on *Rockland*?

"I was fresh out of two years in (Toronto's) Humber College," says Wells. "Doing a Sunday afternoon jazz gig in Yorkville, I overheard a fellow keyboard player say he'd auditioned for Kim Mitchell. I said 'Whaaat?!'

"Though devious means, I got Kim's home number. I had to actually be more persistent to get that than to get the gig! I called, left a message, and he called back. Half an hour later he was sit-

ting in my bedroom, and I was shaking like a leaf, playing him my demo. He asked me to learn three tunes, and I went over to his place the next day to play them. But there were lots of guys up for the job."

"I phoned some of the Toronto 'yo babes,'" says Kim. "And it was 'let me check my schedule, let me think about it. It'll cost you.' I hate that. When Greg called it was 'I'm a fan of yours, here's my background, phone these references.' With someone that enthusiastic, I felt I had to give him a

shot. And he just blew my lights out."

A week or so later, the job was Greg's, and on nine of *Rockland's* tracks you can hear him playing McClear Place's Hammond B3 organ—an instrument he'd never touched before.

Since then, Wells has played with Billy Newton Davis, done beer commercials and other jingles, worked on the CBC pilot for 9B, produced other people, and is working on his own material. He recently won a Canada Council grant to go down to L.A. for a year and study privately. But he won't do that until next year, after the *Rockland* tour ends.

Lucky guy!

my manager, and with Pye. You have to be open to that stuff, as opposed to someone sitting there like DeVilliers the whole time, going 'No, I don't like that. Change that.'"

Most of the tunes come relatively easy, but the odd one or two demand a lot of work. "Crossroads," to hear Kim tell it, was something of an insane ordeal.

"We called it 'The Black Hole' because it sucked the energy out of anybody who came into contact with it. We had arrangement problems, and it didn't have a chorus. I must have spent two weeks sitting in a hotel room in L.A. working on it. Many times, I just said 'Fuck it. It's over. Making music should not be like this.'

"I'd get all these ideas, take 'em to DeVilliers, and he'd go 'No, no. Go back.' One day I just decided to replace the bass track, and suddenly it started to give me something

Kim's opinion of traditional music-biz 'success' is equally firm. "I wish musicians could just look at success in terms of 'I like doing what I'm doing. I get paid a little bit of money for it. I have to have a day job.' Or, 'This is my living.' That's success. It's not like Bruce Allen going 'You're not a success till you've sold 20 million records and have \$35 million in the bank and your face on the cover of *Time* magazine.' That's success to him, but to me it's not. Reality is a human being, a musician, an artist—is he happy with his life? That's success.

"I can tour in Canada. And when I can't tour here, I'll have to go pump gas maybe, during the week. But on the weekends I'll still be able to write music, maybe get songs placed, maybe produce albums; who knows what?"

"I can picture some reader going 'Yeah, easy for him to say with ten gold albums on the wall.' But I had to come to terms with all this after Max Webster. My goal became very clear: all I wanted to do was be happy with myself. I said 'If I get a manager, I want to like this person. I want to be around musicians I like, people I can eat Cheerios with in the morning, people who inspire me.'"

Kim came to that decision slowly. After breaking up Max Webster in Memphis, in the midst of a 1981 American tour opening for Rush, he spent two years in self-imposed exile. Tom Berry, who executive-produced Max at SRO/Anthem Records, became Kim's manager and eventually co-founded Alert Records (with Marc Durand). Alert was an indie label through which Kim could release his

*Continued*

## MITCHELL AT METALWORKS

According to mixing engineer Noel Golden, who handled five of *Rockland's* songs at Toronto's Metalworks studio, Kim knew what he wanted.

"He did a lot of overdubs on his own," says Golden. "Kim would have two or three different 'pictures' of each song, and he'd pick and choose among them. But he knew exactly where everything was. There might have been four different rhythm guitars for any particular song, and one would just click.

"On 'Moodstreet,' for example, we really pumped up the synth bass as much as we could. That was the main drive of the whole song, so we kept it going throughout.

"We'd start mixing around noon and work 12 or 13 hours a day," says Golden. "If we felt we'd got it by 1 a.m., we'd leave it up, then come back in the morning and listen to it just to make sure. We mixed five songs in five days—a song a day."

Golden was on staff at Metalworks for six years, but went independent last December. "Still, whenever I'm in Toronto I use Metalworks," he says. "I feel most comfortable there, and I feel this is the best rock 'n' roll studio in the city. It's got the best and largest SSL board, it's fully automated, got tons of outboard gear, and the environment in the studio is great. It's warm, comfortable, and private.

"Right now I've been doing Larry Gowan for two months, and nobody bothers us at all."

back. There's always one or two like that on every album."

### Real Success: A Definition

Typically, Kim maintains a devil-may-care attitude about the hoary old question of 'making it big' in the USA. Max Webster was one of the first bands to sell gold in Canada without having to crack the American market, and Kim still seems sincerely disinterested, as if sizeable American sales—while desirable—are somewhat beside the point.

"I really don't think about America too much, and I don't mean that to sound negative. I know what America thinks of the Canadian music scene: Canada is not a musical force to be reckoned with; it's nothing more than a cold weather front."

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# KIM MITCHELL

product with minimal hassle and maximum freedom.

"God bless Rush," says Kim, "but half of it was that we were just their little brothers. None of their audiences really wanted to know about us. We weren't selling any records, and if we did, our contract was so bad that we weren't going to make any money. I realized what a disgusting deal I had.

"I wrote some songs, then went shopping for a deal. And every label—even after six gold records with Max—said 'Fuck you.' Those guys base their decisions solely on whether they'll get promoted in the company or get fired. That's all!

"But when you become a professional musician with a recording contract, these are the realities. I don't look at them as negatives anymore. I just look at them as 'This is the way it rolls, pal. You're in this, and that's it.'"

## Surviving The Down Times

Indeed, survival dictated that Kim even play some sessions after Max broke up—as he did when his pre-Max band, Zoom, broke up. But he never fully metamorphosed into a 'yo babe.'

"Sitting down on a chair in front of a piece of manuscript made me feel like one," he admits. "And getting the check in the mail later, too. But I needed some dough after Zoom, and people had asked me to do this. They asked me to play on Hagood Hardy's album. I said 'I don't know if I can, but I'll try it.' I

played for The Rovers, the bed tracks of Larry Gowan's first album, and the beds for a lot of Ian Thomas' stuff—though he never ended up using it."

There were some weird gigs, too. Beer commercials. Showbands on the airport strip, in a pink leisure suit, backing up some couple doing 'Proud Mary.' The weirdest would have been on the Greek island of Rhodes, playing at a disco called Club 2001, owned by the bandleader's parents.

"The band was called Alex Nicola and the Family Heirloom," Kim recalls with a laugh. "At first I thought I was in a Fellini movie! But the gig didn't bug me: I was playing my guitar, practising during the day, and living on a beautiful Greek island. I was only making 95 bucks, but I could afford to eat anything I wanted, buy any clothes. It was like a paid vacation.

## KIM'S KIT

Kim's main axe is a modified blue Strat body made in Japan, with a no-name neck that "I got off the wall at The Twelfth Fret" (a Toronto guitar shop), and a Gibson pickup system. "I like the sound of the Gibson 345's regular humbuckers, with the coil tap," says Kim. "We took the guts out of a 345—pots, wiring, pickups—and put 'em in the Fender body."

Kim keeps a stock white Strat, with the neck refretted and shaved down, but he uses that mostly for pictures. He owns a Kramer American—a gift from the company for an endorsement—with which he writes and records. He also maintains two Lado guitars, and compliments Joe Lado's expert craftsmanship.

"I find the new Gibson guitars are the best-feeling instruments being made," says Kim. "The frets used to be smashed-down and wide, but now they feel just beautiful. They're overpriced, and they don't keep tuning so great, but the guitars are mind-blowers.

"I keep writing with a vibrato arm, and I used one in the studio. But for live, I don't know. More than half the time the vibrato's an excuse because you don't have anything else to play."

Writing in his home studio, Kim savours simplicity: an Ovation acoustic, an old Roland Juno 60 keyboard ("a real dinosaur"), and a prehistoric drum machine.

"I have a bass, too, but I haven't even looked at what make it is," says Kim. "It cost 70 bucks, so I don't think it's a Fender!"

"When I came back it took me awhile to adjust, but it instilled something in me. Now, when things really start to get nuts, I have the ability to either walk away from it, or go 'I'm not letting this get to me, 'cause there's no point.' But the business still does sometimes."

Despite that, Kim and Pye continue to wend their way merrily along, and there's no end in view yet. "A long time ago, I thought that I wouldn't stay in it this long," he admits. "But I seem to be still having a pretty good time at it."

And still, magically, he and Pye are maintaining the legacy. **CM**

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# TRAGICALLY HIP



PHOTO: SHUTTER PRIORITY

B Y T I M P O W I S

**d**espite the current proliferation of MIDI-dependent pop music, there's no shortage of guitar-dominated bands around nowadays. Many of them, though, put their guitars at the service of an idiosyncratically specific

(and occasionally narrow) musical vision. Slayer and Metallica's guitars are lethal weapons, spitting out rapid-fire riffs as if they were machine gun bullets. R.E.M. uses the guitar to summon up Byrd-like vistas of jingle-jangle reverie. Sonic Youth use arcane tunings to create sinister drones and shrieks that echo society's underlying psychosis (or

maybe just Sonic Youth's underlying psychosis).

And so on.

#### **Shooting For The Big Time**

Then there's The Tragically Hip. As may befit a five-man band from Kingston, Ontario, The Hip use their guitars for less high-falutin' purposes than lots of other axe-wielders. They're the first to

# Makin' Music in Memphis

admit to being a plain old, attitude-free, tavern-trained rock 'n' roll band and the first to argue that there's nothing wrong with that. And others seem to agree: with MCA's recent worldwide release of the Hip's first full-length album, *Up to Here*—heralded in February by MCA's U.S. release of the band's debut mini-album, *The Tragically Hip* (which came out on BMG last year in Canada)—The Hip now have a clear shot at the big time, and many music-biz pundits predict the band will hit the target smack dab in the bullseye.

## The Memphis Experience

Under the auspices of producer Don Smith (a guitar-band specialist who's also produced or engineered records for Keith Richards, the Travelling Wilburys, Tom Petty and the Replacements), The Hip recorded and mixed *Up to Here* over six weeks last winter at Ardent studios in Memphis, Tennessee, a city that's become a recording Mecca for anyone trying to capture the elusive flavour of good home-cooked music.

The Memphis experience was an (almost) unqualified success, the Hip enthused in the basement office of their manager Jake Gold, during a short visit to Toronto. "Don doesn't turn on the tape machine until everybody is really happy with the sound they're getting," explained lead guitarist Rob Baker. "Then, once he has the tape machine on, he leaves it on."

There was only one snag in the Hip's

Memphis sessions: a *buzz*—an annoying, conspicuous, amplifier buzz throughout the studio building that had to be got rid of before the recording process could begin in earnest. Eventually the band discovered that Stevie Ray Vaughan was having the same problem at a nearby studio. Vaughan had a well-known guitar tech named Cesar Diaz on the case, and Diaz was kind enough to mosey on over to Ardent a couple of times to help solve the Hip's problem, too. "All my gear was in pieces on the floor for a while," says Baker, "while we tried to figure out what the buzz was. It turned out to be just a ground buzz in the building. For about a third of the stuff I ended up—this is technology at its finest—playing with a spoon down to my boot heel, running up to my guitar cord. That seemed to cut out part of the buzz."

## "This is what the band sounds like."

Other than that, things ran smoothly. Smith and engineer Bruce Barris recorded the band pretty much live in the studio. Unlike the first record, produced by Red Rider guitarist Ken Greer, most of the overdubs on *Up to Here* were done to make small corrections, not to fatten up the sound. Consequently, the new record sounds leaner and cleaner; it packs a meatier, occasionally almost heavy-metallic, aural whomp. "It's got a real live feel," agrees bassist Gord Sinclair. "This is what the band sounds like. The first record had a lot of guitar

overdubs and we tried to stay away from that. If a take was weak we'd *all* do it over again, as opposed to try and fade something out and do an overdub."

Adds Baker: "On the first record, Kenny (Greer) was more like Todd Rundgren, with an arsenal of his own sounds. Don was a master of getting someone *else's* sound. With Kenny I played through dozens of little amps and great big amps, all lined up and miked from different angles and they'd pick and choose which amps and combinations they'd use. With Don, I set up the Mesa Boogie amp I use onstage and he put a mic in front of it. So it makes sense that it sounds so much more like the band."

## The Inevitable Comparisons

That sound has been compared to the music of an absurdly wide variety of bands, from the Georgia Satellites to the Zombies to R.E.M. to the Doors to the Stones to the Saints to John Cougar Mellencamp. Baker allows that while none of these comparisons in particular bothers the Hipsters ("At least they're all bands we like," he concedes), he's grown weary of their cumulative weight. Discussing early influences, he finds it hard to pinpoint that pivotal moment when he decided the electric guitar was *it* ("It was sort of a natural progression from tennis racket to guitar, really"); under duress, however, he reckons it might have been on first hearing the Stones' "Dance Little Sister" (on *It's Only Rock 'n' Roll*).

Besides acknowledging the obvious influence of Keith Richards and Mick Taylor on the Hip's two-guitar approach, both Baker and rhythm guitarist Paul Langlois express admiration for Eric Clapton, although neither one sees himself as a "guitar hero" of Slowhand's ilk. But as far as the Hip are concerned, naming influences and discerning similarities are odious practices best left to the music press—if they have to be done at all. Gord Sinclair recalls playing a Cleveland bar which exhaustively listed all the bands to which the Hip have been compared in its ad for their gig.

The part of the blurb Sinclair liked best was the club's own concise appraisal of the Hip's music. It read: "We think they sound like themselves." **CM**

## HIP HARDWARE: WHAT! NO EFFECTS RACKS?

The Tragically Hip's two guitarists, Rob Baker and Paul Langlois, rely on a meat-and-potatoes arsenal of equipment, right down to their guitar strings. For the most part, Baker plays a '71 Stratocaster, although he uses an '87 Strat for slide guitar work, "because it has different action on it." He plugs both directly into a Mesa Boogie amp; his only effect is "an on-off switch—it's a real small set-up, ready to play in five minutes." Strings are regular gauge (.10-.42) Dean Markleys. Langlois plays a '72 Custom Telecaster, also strung with regular-gauge Dean Markleys, through a Randall amp. Effects? "Nada."

Not too long ago, bassist Gord Sinclair switched from a Fender Precision to a Spectre STB. "It's got a much shorter scale, a large number of frets in a reduced space. It's a lot easier for me to play because I don't have very big hands. Plus it's a lot lighter. I was getting a bit bummed out carrying the Precision around all the time—it's pretty hard on your shoulders." He still uses a Gallien Kruger 400RV amp.

Drummer Johnny Fay plays a no-frills kit comprising four Pearl drums (20 x 20 bass, 9 x 12 tom, 14 x 14 floor tom, a piccolo or a 6 1/2 x 14 snare) and a "regular set-up" of Paiste cymbals. In the studio he finds he gets the best snare sound out of a 1929 solid-brass-shell Ludwig. "They just don't make drums like they use to," he sighs nostalgically.

Singer Gord Downie uses "whatever mic they have in the club we're playing."





# MICHELLE WRIGHT

## All The Wright Moves

**Mix equal parts hard work, attitude and a knack for making wise decisions, cook on stage for a few years and voila! Success a la Michelle!**

by Glenn Reid

W

hen David (CM's guitar-swinging editor) handed me a cassette of Michelle Wright's debut album *Do Right By Me* (Savannah Music/WEA Canada Ltd.) and asked me to write a piece on her

for this issue, I confess I had no idea who she was. Of course, I wasn't about to let David know that. I smiled and said "No problem", insinuating that I knew more about Michelle Wright than B.B. King knows about 12-bar progressions.

The seven or eight days before I actually met Ms. Wright (Gee, I've always wanted to say that) were spent with her ten tunes on heavy rotation in my Walkman.

Everywhere I went, on public transit, on foot, on horseback (just wanted to make sure you're paying attention), I listened to those songs. I mean, I've done demo tapes that I paid less attention to. I was looking for an angle. Something unique.

Something about Michelle Wright that was special. I found very little that wasn't.

For starters, the songs are so personal, and are delivered with such conviction, that I knew instinctively the lady had written them all herself.

Wrong. It turns out that the bulk of the material (7 of the 10 songs) was created by the Nashville based songwriting team of Rick Giles and Steve Bogard. It seems that Rick Giles happened to be in the audience at a Michelle Wright performance in Maxville, Ont. and was so impressed that he asked her down to Nashville. There she was to meet Steve Bogard and begin the process of getting to know each other. According to Michelle, they traded road stories and experiences for a few days, so that the music they would share credit for would be authentic and honest.

Of course, even before the teaming of Giles & Bogard with Michelle, several good moves had already been made. Foremost amongst these, according to the lady herself, happened in 1985. That's when she signed a manage-

ment deal with Brian Ferriman. Mr. Ferriman had been looking for a female artist with the potential for international success, and Michelle was definitely in need of "advice and council", as the contracts say, to help her achieve her goals in a tough industry. That they wound up with each other is one of those happy coincidences that occur when you work hard and keep your eyes open. "It's all in the timing", as Giles & Bogard say on the first track of the album.

### Regular Folks

When I eventually spoke to Michelle, it was at the photo shoot for this story. She was standing under the lights, holding an incredibly beat up six-string Ovation guitar. "Beat up", to be honest, is an understatement. I figure

that Michelle has met a lot of people during her travels that owned wood-burning sets, and had a fetish

for signing their names. Oh, and there's a hole in Milwaukee

behind the bridge. Michelle may not be

earning Anne Murray's money yet, but I'm sure she could put together a few hundred for a carbon-free guitar. There must be a lot of memories tied up in that old Ovation. So, between the six-string ash tray and her shyness at being the subject of the photo shoot, I was beginning to get the impression that Michelle Wright was just regular folks. I don't want to shock anyone, but I've met a lot of artists in this business, and some of them believe that God gave other people shoulder blades so that said artists would have somewhere to scrape the crap off their shoes. Michelle just seems to be grateful that other people like her music and that she is able to earn a living doing what she loves.

### A Frustrated Percussionist

I was curious about one item that I read about her during the course of researching this article. It stated that

*Continued*



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# MICHELLE

Michelle had started her career as a drummer in her family band. It's true. As Michelle puts it, "My brother was the guitar player, my mother played bass, so someone had to learn drums." She doesn't claim to be a great drummer (I think she'd prefer the term competent), but did say that although she doesn't drum anymore, she believes she has a natural feel for rhythm as a result. Strong opinions in this area could account for a few of the seventeen drummers that she's gone through in the last five years (an achievement rivaled only by the mythical Spinal Tap).

Michelle tells the story of one night in Weyburn, Sask. when her drummer quit at six o'clock on a Tuesday night, leaving the band to find a replacement before their scheduled nine o'clock start. They managed to get a guy from a local band to fill in that night, and on Wednesday had to fly in a more permanent sub from Regina. Then there was the time that an enraged drummer chased her around one venue trying to kick the stuffing out of her. The rest of the band were so involved in their Pacman game that they didn't hear her screaming. She finally found refuge by diving behind the bar and getting help from what I would imagine was a

very startled bartender.

### Team Effort

Those kind of experiences are far behind her now, she feels. When she speaks of the present lineup for her live show, she uses words like "family" and "reliable". The line-up consists of Dan Nadasdi on keys, Randy Hill on guitar, Joel Kane on bass (Joel also road manages the band), and Randy Infuso on drums. Michelle auditioned in the neighbourhood of fifty musicians in her search for the right team and is very happy with the result. And they are, according to Michelle, a true team. Everyone contributes to the live production, and puts in their two cents worth on everything from arrangements to Michelle's performance. Michelle believes that each of these individuals is an essential ingredient in the project that is "Michelle Wright".

### Can't Please Everyone

I asked Michelle if there were any fellow Canadian performers she would credit with influencing her career. After saying kind things about several that we all know and love she settled, for a few minutes, on k.d. lang. But it wasn't k.d.'s music, exactly, that Michelle was crediting. It was more the fact that k.d. lang had a straight ahead approach to her music that says, in effect, "This is what I do. You can like it or hate it, but tomorrow it'll still be

what I do." Before k.d., Michelle spent a lot of time trying to please all club owners all of the time. This one wanted traditional country, this one only wanted country rock, k.d. showed her that if you just do what you feel in your heart is honest, people usually wind up appreciating it. A good lesson for any aspiring artist I think, whether you learn it from k.d. lang or Sons Of Freedom.

### A Good Listener

Michelle handles her relatively new-found success with what I can only call restrained enthusiasm. Don't get me wrong. She's hungry. That's how people get to be as good as she is. It's just that she knows there's a lot of work yet to be done. Through the years at bluegrass festivals, barn bashes, and late night jam and gab sessions, Michelle has run into more than a few "almost weres"—good performers who took a run at the big dream and came up short. Sometimes it was their fault and sometimes it wasn't. But a lot of them shared their experiences with the young lady with the big voice. And Michelle listened. She knows her work is cut out for her but she's ready.

On the agenda for this fall is Michelle's first headlining tour of Atlantic Canada, in association with Brookes Diamond, a man who is used to dealing with homegrown talent. He manages Rita MacNeil. People who are reading this in

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# MICHELLE

the Maritimes are in for a treat. I'd advise my fellow down-homers to go see Michelle in the medium-sized venues that she'll be playing this time around. Next time you'll have to stand on your tip-toes to see her.

## High Hopes For The Nineties

Michelle Wright sees good things, not only in her future, but in the future of all country music in this country. It wasn't that long ago that our country music scene was anemic at best. There has always been grassroots supports in the clubs in out-lying areas, but little or no help for the artists on our radio stations, and a lack of conviction from both our record companies and the American majors. People like Anne Murray, k.d. lang and more recent additions like Rita MacNeil, are helping to change those attitudes. Not just those artists, in fact, but the professional people that support them, from management to musicians. The caliber of the organizations is rising at the same rate as the talent, and the big money is starting to take notice. There's still a lot of work to be done, however, and my bet is that Michelle Wright will be helping to pave the way for all you as-yet-undiscovered stars out there waiting in the wings. And she'll be doing it for many years to come.

## Attitude

Making the right moves in any business is the hallmark of success. You're faced with choices from day one, and the decisions you arrive at will dictate how far you go and how comfortable the trip will be. Often, a direction that appears to lead down a yellow brick road turns out to be a dead end and you'll have to backtrack and start again. How you handle the pitfalls depends to a great degree on your attitude. If you have a good one, you'll be able to overcome the obstacles and, hopefully, make the right move the next time. I think that the way Michelle has worked so hard through her early career to get to her present perch on the brink of major international success tells us there are little or no problems for her in that area. I'm sure there have been plenty of times when she felt like chucking the whole thing. She's faced personal adversity and battled back. There is soul in her music that didn't just come from influences.

So, when you do go to see Michelle Wright perform, or you hear her songs on the radio, keep in mind that this is no plastic, overnight, sensational money-making machine. From her early days touring tiny but tough clubs, to her position today as one of our most promising artists, Michelle has been working her tail off out of love for her craft and a determination to give it the best shot she can.

CM

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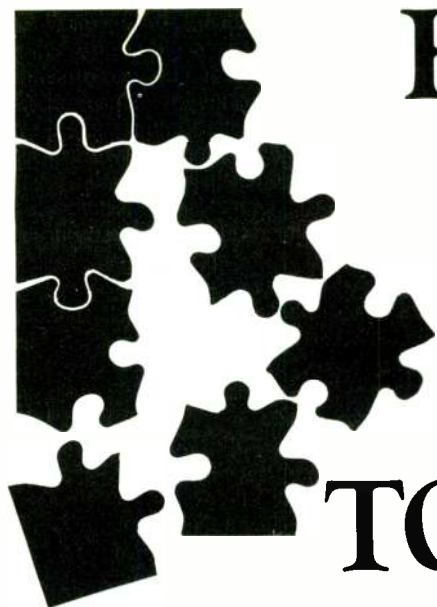
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THE DETAILS MAKE ALL THE DIFFERENCE.



# HOW TO PUT (AND KEEP) A BAND TOGETHER

BY BILL REYNOLDS



JIM CUDDY



GREG KEELOR

**HAS EVERY BAND FORMED IN THE PAST QUARTER OF A CENTURY BEEN MODELED AFTER THE BEATLES AND THE ROLLING STONES? WHY IS A BAND LIKE A MARRIAGE?**

## Take Up Painting

This is a weird topic. How the hell do you put a band together? Go to art school? It worked for John Lennon, Keith Richards, Ray Davies, Pete Townshend, Bryan Ferry and countless others...

## It's A Family Affair — The Ready-Made Group

Michael Timmins moved to England in 1985 and recorded an LP entitled *Din*, appropriately named for the very noisy free-form experimentation of *Germinal*, a four-piece band that included future Cowboy Junkies' bassist Alan Anton.

When Timmins returned to Toronto, he, Anton and brother Peter rented a house with a garage in the backyard. The Junkies began rehearsing, but kept it down to a dull roar so as to not offend the nice Italian neighbours with their lush grape vines and well-tended gardens. The quiet bluesy sound slowly came together.

Margo Timmins says, "After awhile it started to sound like music, and Michael asked me to sing. What a strange question, I thought. I was honoured because this is where they hung out at night and I liked being with my brothers." Michael says the band didn't plan to become the quietest rock band on earth, but Margo's voice lent itself perfectly to that intensity.

The family connection helped to preserve faith in the embryonic band. Michael knew Margo could sing because she was Nancy in a Grade 6 version of *Oliver*. Margo says,

"Michael knew me well enough to feel that I had the disposition to handle a lot of the sitting around and doing nothing that goes on in this business."

As with most tight family units, parents have to come into the picture somewhere. Margo explains that hers were quite liberal and supportive. "They were jewels. We always enjoyed their company. They raised us as individuals, so there wasn't as much jealousy or competition."

Through all of the hoopla, family unity keeps the Junkies together. Margo says the adulation is difficult to deal with at times, but fatalistically she wonders whether having your picture in magazines is everything. "Once you've seen your picture once, you want the cover. When you get that, so what? None of us has been on a rock 'n' roll fantasy trip before, and it's caused us to remember exactly what we're doing, which is making music. It's helped us to get tighter."

## The Dictatorship: Autocracy Is The Best Policy

In 1977, Rough Trade recorded their initial direct-to-disc LP. That version of the band, according to lead singer Carol Pope, was the most democratic line-up she and songwriting partner and keyboardist Kevan Staples ever had. "We wanted to kill them all," says Pope now.

Rough Trade went through a number of incarnations, retaining only the nucleus of Staples and Pope until they disbanded in 1986. Pope says, "When we got fed up with

musicians, we'd just get new people." Democratic bands might work, she admits, but she "hates the idea of them" herself. She and Staples retained the services of drummer Bucky Berger, bassist Terry Wilkins and keys man David McMorrow for *Avoid Freud* and *For Those Who Think Jung*, their first two True North releases, but then shifted to an ever-changing lineup that leaned toward a pioneering, hard-edged funk in the early 1980s. Pope says she just wanted to keep moving musically, and certain players would fit certain situations, while others wouldn't.

The driving force behind 10 years of Rough Trade was Pope's and Staples' willingness to experiment as songwriters. She says, "We just wanted to keep growing, and we were more successful at it than we thought we would be. We kind of had a corner on the market."

Pope has put together her own band, but as with Staples and Rough Trade, she has enlisted the services of another musical arranger, bassist Steve Webster. Her formula for putting her group together was simply to find the best musicians possible.

## Two Buddies Share A Guitar

Blue Rodeo singer, guitarist and songwriter Jim Cuddy keeps revising his estimation of what constitutes success every six months. He has to keep reminding himself that very few bands ever get an opportunity to play in the high-stakes game in which Blue Rodeo is now engaged.

*Continued*



# HOW TO...

Being relatively wizened players from the Toronto scene, the members of Blue Rodeo originally set very cautious goals. Four years, two multi-platinum LPs and recognition from all industry quarters later, they've had to shed their ingenuousness for a hard-nosed determination to repeat their domestic success elsewhere.

In the beginning, there were just two very good pals, Cuddy and Greg Keelor, the other singer, songwriter and guitar player. Cuddy says, "How do you put a band together? Well, we started with just one shared electric guitar. It was a case of, 'Here! Lemme try that!'"

Cuddy says it is impossible to put together a great band initially. Young musicians are always low on cash and connections, and they depend on those whom they've met in whatever local scene is happening. Even when players are found, they sometimes have to be convinced to like the songs. "We've audi-

tioned people and they've said, 'I don't think so. It's not my line.' Then you think, 'Well, fuck off then!' But our advantage was that we knew of people who weren't playing anywhere else at the time."

For Cuddy the most enjoyable part of being in a band is when the lineup has been settled on and rehearsals proceed apace. "It gets to the point where it's 50% planning and 50% playing, and the planning always comes with sitting around and drinking. There's this balance to the creative process which develops, kind of like daycare for adults."

From the beginning the members of Blue Rodeo outlined their limits as to what each person was willing to sacrifice. Cuddy says there were certain things no one wanted to do, such as play to the point where no one was enjoying it anymore, or getting involved in chasing pots of gold at the end of rainbows. Cuddy says, "Our manager would say stuff like, 'OK guys, we've got to stop playing so many gigs around town, because we've got to play Massey Hall in the fall,' so we'd say, 'Well fuck you, if Massey Hall ever happens that's fine, but we're doing the Horseshoe

two times this week and two times next week! We've always tried to be extremely modest with our goals."

Mark French recently replaced original drummer Cleave Anderson, which did cause a ripple in the band's activities. Cuddy says that from the start they knew Anderson would leave eventually, because he abhors travelling. It didn't affect the band for the longest time because they were doing a lot of hit and run tours. With *Diamond Mine* blasting out of the box in Canada and Atlantic records throwing full and enthusiastic support behind the band internationally, they had to start thinking about change.

The friendship aspect crops up yet again, since Keelor knew French through various Toronto club bands like The Cartwrights. Cuddy says French noticed something was happening and began to hang around more. When Anderson finally had enough of the increasingly hectic pace, French was ready to step in.

Even so, Cuddy says changing members is always a precarious scenario. "It's difficult. No two people are the same. We've changed



DOUG AND THE SLUGS



CAROLE POPE

## Commitment, Fulfilment & Success by David Henman

Boy meets girl. There is a mutual attraction, which they begin to explore. Soon they discover they enjoy being together, doing the same things. At some point, a conscious decision is reached: they will stay together.

Thus it is with many bands. It is at this juncture, when the relationship turns from 'casual' to 'serious', that you may want to examine the situation at close range.

What are your goals, individually and as a group? What do you hope to accomplish in music? in business? in life?

What are the parameters? What is the game plan? What are the rules? It is a good idea to put the cards on the table, and leave them there. Be honest with yourself and each other.

Make sure everyone, especially in a democratic band, understands that they must speak up, and should expect to be listened to.

Are these the people you want to be 'married' to? Will you be able to tolerate some of their strange idiosyncrasies, and vice versa?

Is your commitment sincere? Or, in the back of your mind, are you thinking: "As soon as we get somewhere, I'll be able to..."

Does everyone in the band appreciate and understand the value of arguments and disagreements, and how they contribute to greater ideas, stronger unity and a better understanding of each other?

What is your definition of success? If you believe that fame, wealth and power are goals in and of themselves, or that they will make your career more enjoyable, or that they will allow you to do what you want to do, you have set yourself up for a traumatic letdown. Don't kid yourself. Picture the husband and wife trapped in what they believe is their miserable lot in life, waiting for what they believe is the solution to all of their problems—the winning lottery ticket!

The bottom line, however, is commitment. There is no greater guarantee of failure than quitting.



COWBOY JUNKIES



drummers in another band and we didn't get lucky. It ended up having a diminishing quality where nobody wanted to do it anymore. With Mark, for the first three months he was just replacing Cleave. Then his unique abilities started to come out. It's exciting now."

Cuddy's final comment on holding a band together is about everybody's favourite, the rock 'n' roll lifestyle. He says too many young bands feel pressure to give up their private lives and let the band become an all-consuming passion. Blue Rodeo decided from the outset "to respect everyone's private lives absolutely in order that they wouldn't intrude on the music. Bobby (Wiseman, the keyboardist) doesn't just want to be just a soloist in a pop band. He likes it, but he wants to produce others and record his own material. If he doesn't get home to work on his own stuff for awhile, it begins to show. The others have to respect that."

### High School Pals

Doug Bennett is fast becoming one of the elder statesmen of Canadian pop. Now in his twelfth year of leading Doug & the Slugs, Bennett has guided his band to a successful career as both a recording act and a popular live attraction.

As little as three years ago, The Slugs were still touring 9-10 months of the year. But growing pains included Bennett's not so triumphant solo LP and his lead role in John Gray's play *Rock & Roll*. Now Bennett says the band works more on a "project to project basis. It's a repertory company, like filmmaker Robert Altman's. You use the same players over and over because you know they work out."

Bennett has kept virtually the same line-up of Slugs since the first chord of "Too Bad" hit the airwaves in 1979. He says musicians aren't that aggressive by nature, so if they are being offered a steady paycheque, they are likely to take it. "Musicians will go with something as long as it's going smooth and they can make some bucks. To be working regularly in this business is to be part of an elite. Less than 10% of the musicians in this country can tell the taxman they make a living from this business."

"You see, a lot of bands go the route of being a recording act. They keep their day

jobs, but if their album gets a lot of airplay then they put a band together and go out on tour. That's not us. We're in this for the sake of playing. We were a playing act a year before we were a recording act, and the good part about being a playing act is that you get work. We're half way between the hippie touring bands and the metal bands who put a concept together for two years and then move onto something else."

Bennett is a big fan of the organic method. Like Jim Cuddy, he says most musicians are broke in the beginning, so they learn to hang tough together before success arrives. "Every level of success tests the bonds you established as poor guys. Money, if it comes too quickly, can really kill a band, because you begin to see sides of people you never saw before. Then you get these decadent pigs who want to fill up every orifice in their bodies with every kind of dangerous drug imaginable. If you're 20 years old, and somebody hands you a million bucks, you go crazy. I don't think you can stay a very nice person."

Perhaps Bennett just got lucky. The Slugs went to the same high school, Lord Byng, in Vancouver, and had been in and out of the same bands since they were fourteen years old. By the time they met up with Bennett, they had flushed the rock 'n' roll excess out of their collective system. "It was great because all the things that break up bands they went through when they were fifteen or sixteen. They needed a guy like me to provide a catalyst."

Bennett's benevolent dictating extends to business information. He wants every musician to be aware of each situation. If a club owner has been jacking fifteen bands around and The Slugs have a date there, Bennett will ask everyone whether they want to blow off the gig or not. He also negotiates distribution deals for every record. Ritdong, The Slugs' record company, is really a production house. They finance all recording costs, retain the rights to the master, and then shop each LP around. The last couple of LPs have been on A&M, but Bennett says long-term deals are useless, "because if they wanna drop ya, they'll drop ya!"

The good side about Ritdong is The Slugs can reap a much higher percentage of profit.

### Democracy In Action

The Plasterscene Replicas formed in the winter of 1983 out of two local Toronto groups. Although the Replicas have been through 12 drummers in almost six years, the nucleus has remained constant.

Guitarist Stephen Stewart says the incidence of drummer changes has been not a little disconcerting. While drummers haven't exactly spontaneously combusted, a la Spinal Tap, the new player has always had to adjust to the three mainstays (the others being guitarist Charlie Salmon and bassist Brendan Cavin) who have been together so long. Stewart says, "It's a little weird because the three of us talk an exclusive language. The fortunate thing is that (new drummer) Mikael Duggan has been a friend since the inception of the band."

Duggan played in The Woods are Full of Cuckoos (later The Lawn), another Toronto band that was influential on the local scene until they broke up in 1988. The networks that develop through gig work are extremely useful, but the Replicas have become good pals as well as musical cohorts, and more often than not friendship is the glue that holds bands together in hard times.

The Replicas are an unusual case because they did break up for one and a half years before reforming for a 1987 benefit gig. Last year they released their debut LP, *Glow*, on Raining records. They are now in the capable management hands of Jacob J. Gold & Associates, a company that has recently guided The Tragically Hip to an international record deal. The Replicas are currently in the process of completing a major label-sponsored demo tape, but the future didn't always look so rosy.

In 1985, The Replicas self-titled E.P. was released to local acclaim, but their manager couldn't hack the pressure of the music business, and left the group to fend for themselves. Stewart says it was a terrible experience for the band, and a perfect recipe for not keeping a band together. "All the pressure. You have to have somebody who is objective. You end up doing things like getting off the phone with a club owner and then going into rehearsal saying, 'We've got to talk about this.' Pretty soon you're not playing songs anymore. It affects you emotionally."

Besides drummers and management, the Replicas have had to balance the three central egos. Stewart, Cavin and Salmon all write and sing lead vocals. Stewart says there is a good deal of argumentation, but they all tend towards fairness in the end. "We become reductive after the writing process is finished. We use tact, but it's honest tact."

Stewart says the band is very democratic, even to the point of allowing relative newcomer Duggan autonomy over his domain. He says, "The autocratic situation is more efficient, it's true, but it's to the detriment of a group writing situation. Imagine Crosby, Stills, Nash & Young if Crosby had said, 'Hey Neil, stop that twangy little hayseed voice, it's making me sick!'"

**CM**



PLASTERSCENE REPLICAS

The Guitar  
is

**KING**

BY MICHAEL McCLOSKY  
AND DAVID HENMAN

again.

Following is a selective collection of pieces on the state of the guitar as we prepare to enter the last decade of the twentieth century. To cover everything that's going on in the continually growing field of guitar technology would have taken up this entire issue. It seemed every time we discussed some new area, it was like opening up a Pandora's box. A few of the things that we haven't covered here (and will the next time around) are: amplifiers; pickups; acoustic and electric basses; classical guitar; building your own guitar; and guitar repair, not to mention new inventions and of course MIDI guitars and guitar synthesizers. Have we left anything out? Probably. Well, here goes!

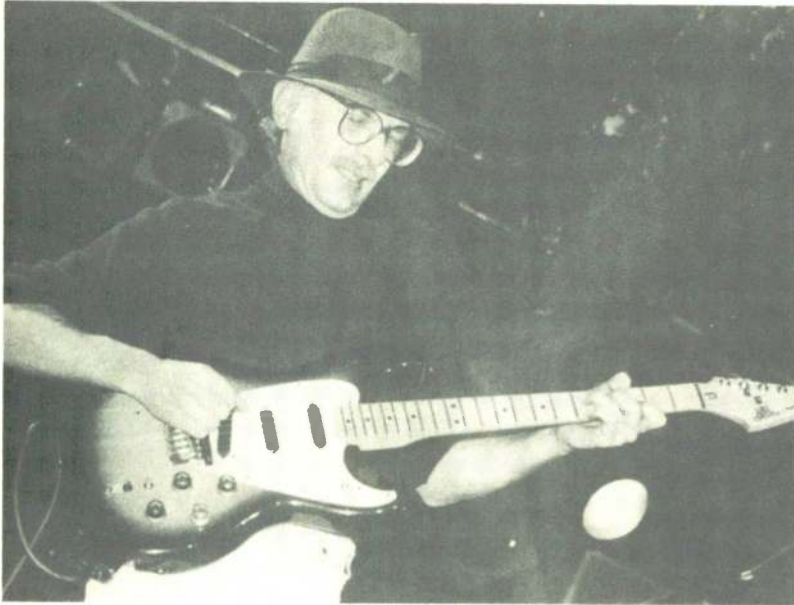
**THE RETURN OF THE ACOUSTIC GUITAR** by Michael McClosky

The acoustic guitar is back in the limelight, experiencing a popularity that recalls its glory days of the 1960s. Although some would say it never went away, the acoustic maintained a pretty low profile during the '70s and early '80s when the radio airwaves were dominated by disco music and synthesizer pop. But the return of guitar-based styles, spearheaded by the unlikely combination of heavy metal and new age music, has brought about a renewed interest in 'roots' styles, and placed acoustic guitar back on the charts and into the hands of amateur and professional musicians alike.

The first stirrings of an acoustic guitar revival came with the phenomenal success

*continued on page 58*

# Guitarists and Their Gear



## ◀ EDDY PATTERSON

(Winner-Guitar Warz '89)

### Guitars:

Roland GR505 guitar/controller;  
Roland GR300 guitar synth;  
Kramer Pacer with Korg SD3 synth driver;  
Godin electric/acoustic

### Amps:

Roland JC120;  
JBL K120 speakers

### Effects:

Boss CS-2 compressor;  
Boss SD-1 overdrive;  
TC Electronics line driver;  
Korg volume pedal;  
Korg A3 multi-effects processor;  
Roland 3000 stereo delay;  
Alesis QuadraVerb;  
Alesis MicroVerb;  
Korg Z3 guitar synth;  
Korg FC6 foot controller; Korg M1R music workstation.  
(For Eddy's comments see his guitar column elsewhere in this issue.)

## FRANK MARINO ▶

### Guitars:

Gibson SG;  
Fender Stratocaster

### Amp:

A combination of modified amps along with standard highbred amps. A modified Fender preamp. Ashly power amp.

### Effects:

Stereo Chorus from an SPX90; Reverb from a Rev-7; Korg SDD3000 digital delay; Cry-Baby Wa-Wa pedal; Assorted modified fuzzboxes

### Strings:

Fender (.008)

### Picks:

Fender extra heavy

### Quote:

As long as a guitar feels comfortable and easy to play, I am satisfied with it.



## ◀ RICK MEAD (Syre)

### Guitars:

Kramer Baretta I American; Modified Kramer Striker with Floyd Rose and Seymour Duncan JB Pickup

### Amps:

1970 50-watt Marshall; Marshall 4x12" cabinet

### Effects:

Boss 5-band graphic equalizer; Samson Concert Series wireless

### Strings:

GHS Boomers (.010 - .046)

### Picks:

Dunlop Tortex 1.14mm (the purple ones)

**Quote:** My gear has to be able to stand up to the wear and tear of the road. It also has to sound good both live and in the studio.



## ◀ KEVIN MACMICHAEL (Cutting Crew)

### Guitars:

Charvel Model 6; Gibson Explorer; Larrivee acoustic

### Amps:

Roland JC-120 (2); VOX Q series Lead 100

### Effects:

Roland DEP-5; Boss OD-1 Overdrive; Boss Volume pedal; Ibanez ME-400 Multi-effects; Alesis QuadraVerb

### Strings:

Superwound (.010-.046) on electrics; Dean Markley (Xtra-Lite) on acoustics

### Picks:

Jim Dunlop (.88, played upside down)

### Quote:

I've always demanded an absolutely pristine clean sound from my amps, and the Rolands are great for that.

Kevin MacMichael (left)

**CLARENCE DEVEAU** ▶  
(Rita MacNeil)

**Guitars:**  
Tom Anderson: Godin; 1955 Fender Stratocaster; Larrivee acoustic; Yamaha classical

**Amps:**  
Roland GP-8 multi-effects processor; Roland SRV-2000 digital reverb; Roland SDE-2500 digital delay; Roland FC-100 foot controller; Roland PV-1 volume pedal; Rane SM-26 splitter/mixer; Aphex Aural Exciter Type C; Korg DT-1 tuner

**Strings:**  
D'Addario (9-42 on electrics, medium phosphor bronze on acoustic)

**Picks:**  
Hot Licks #8

**Quote:**  
It's hard to let the music play you rather than you playing the music if you're not happy with the sound you're getting.



◀ **TIM BRADY**

(Composer/Guitarist)

**Guitars:**  
Mid-60s Gibson ES 335TD; Paul Reed Smith Standard

**Amps:**  
Gallien-Kruger 250RL, custom made cabinet with two JBL 8" PA speakers

**Effects:**  
DBX 163 compressor; Yamaha SPX 9011 multi-effects; Roland SDE 3000 delay line; TC Electronics chorus; Alesis MicroVerb; DBX 463 noise gate; Ernie Ball volume pedal

**Picks:**  
Fender extra heavy-1.21 guage

**Strings:**  
D'Addario XL110 (.10-.46)

**Quote:**  
The first thing people notice about a musician is their sound. Don't be afraid to experiment and create your own approach to the guitar. There is no such thing as a bad sound, only sounds which are more or less appropriate to your own musical needs.



◀ **COLIN LINDEN**

**Guitars:**  
1961 Martin 00-18 (I've had this guitar since I was fifteen); Charvel Model Four; Charvel Fusion custom with Model 475 pickups; Stock '63 Stratocaster

**Amps:**  
Fender Concert 1-12 (live); 1960 Fender Tweed Deluxe (studio)

**Effects:**  
Goldstar pedalboard with Boss TU-12 tuner; Boss Compressor; cheap volume pedal; Chandler tube; Boss digital delay

**Strings:**  
Ernie Ball-12, 14, 16, 30, 40, 50 (electric); Martin Marquis—medium (acoustic)

**Picks:**  
Gibson or Fender medium

**Slide:**  
Sears Craftsman 5/8" socket wrench

**Quote:**  
Your relationship with your gear should be intimate but utilitarian. You spend the best hours of your life with your equipment—make sure it gives you back what you want.



▶ **KEVIN BREIT**  
(the Breit Brothers)

**Guitars:**  
Fender Telecaster ('68); Vintage National; Various cheap Ibanez electrics; Oscar Schmidt 15-bar autoharp

**Amps:**  
Marshall and Fender heads; Marshall cabinets

**Effects:**  
Boss ME-5

**Strings:**  
on the electrics—D'Addario or Peavey (.011 up); on the National—Peavey; on the autoharp—anything I can get

**Picks:**  
heavy no-name plastic

**Quote:**  
I like my live gear as simple as possible.



◀ **SONNY GREENWICH**

**Guitars:**  
George Benson GB20 Sunburst

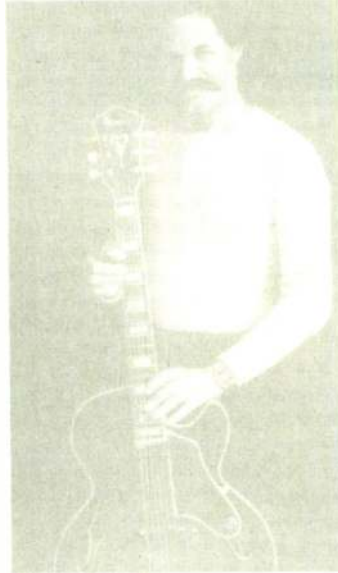
**Amps:**  
Stage 400 with 2 x 10" speakers (made by Unicord Inc., Westbury, New York)

**Effects:**  
Reverb on the amp itself

**Strings:**  
Gibson Sonomatic medium guage

**Picks:**  
Fender heavy

**Quote:**  
To get saxophone sound and fluency plus use of feedback to get fluency or continuity, I found this combination of lower wattage amp overdriven and heavy strings and pick suitable after much experimentation.



**RANDY GOULD (BLVD)**

**Guitars:**  
Larrivee with EMGs; Telecaster-Hotline; Strat-Lace Sensor

**Amps:**  
Fender Dual Showman; Marshall 100W

**Effects:**  
GP8 Guitar Processor

**Strings:**  
Dean Markley .010

**Picks:**  
Fender #346 medium

**Other:**  
Nady wireless system

**Quote:**  
I feel I lose the clarity going through a lot of effects. My distorted sound is the Fender amp, in which the top end is modified to sound more like the Marshall's top end. My clean sound is also the Fender.

**JON WILLIAMS (The Scramblers)**

**Guitars:**  
Gibson Explorer, 1976 re-issue with Seymour Duncan distortion pickup (bridge)

**Amps:**  
Marhsall 50-watt, completely modified by Rick St. Pierre (Wizard R+D); Wizard R+D 50-watt Vintage Head; Marhsall 4 x 12 Celestion cabinet; Wizard R+D 4 x 12 Celestion cabinet

**Strings:**  
D'Addario .009

**Picks:**  
Dunlop

**Quote:**  
I guess the most unusual aspect of my setup is the total absence of effects, and no whammy bars. I usually rely on my sound technician for effects on my leads, particularly digital delay. Whammy bars take all the challenge out of playing a lead and I have never used one.

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Continued from page 55

of Windham Hill Records, a California-based independent label now synonymous with the term "New Age Music". Windham Hill guitarists like Will Ackerman and Michael Hedges defined a style characterized by contemplative, ethereal chord progressions and recorded with state-of-the-art perfection.

Although Windham Hill and other American companies still dominate the new age scene, Canadians can listen to Don Ross' new release on Duke Street Records to hear a home-grown performer in the new age genre.

We've always had a strong folk movement in Canada, with Stan Rogers, Kate and Anna McGarrigle and Gordon You-Know-Who at the top of the list. Now that folk is back on the international charts, thanks to Tracy Chapman, Michelle Shocked, Suzanne Vega, et al., we can expect Canadian folkies, both new and familiar, to enjoy a higher profile.

Chief among many of the new crop of Canadian folk performers is Vancouver's Spirit of the West, who use traditional instruments like accordion, fiddle, bodhran and wood flute, all centered around John Mann's acoustic guitar. With three albums behind them and exposure on *MuchMusic*, Spirit of the West has become one of Canada's most popular folk groups.

For the acoustic guitar, the biggest leap back into the mainstream has come with roots rock, new country and all the associated styles that blend the elemental nature of acoustic instruments with the proven appeal of rock and country.

Andrew Cash, k.d. lang, Blue Rodeo and the Razorbacks are all putting acoustic front-and-centre and enjoying a wealth of popularity to go along with their richness of sound.

Andrew Aitken is a sales representative for Warner/Chappell, a distributor of published music and methods. "We're seeing a return to country music. It might be a technology backlash or it might be just the change in the music. Dwight Yoakam, had he come out in the early '80s, would have died and now he's accepted."

Technologically, acoustic guitarists have been aided by the introduction of hybrid acoustic-electric guitars, designed to eliminate many of the problems associated with live performing. According to Robert Provost of the Alberta Guitar Company, "Acoustic-electrics are extremely popular. A lot of people want to have the flexibility of going both ways, but in some cases they might sacrifice the actual acoustic sound. A lot of acoustic-electrics are built with a slim-line body—they're built to counteract feedback, and in doing that you lose some of the acoustic sound."

Peter Bruni of Steve's Music in Toronto, also reports high sales for acoustic-electrics,

particularly the very electric-looking Kramer/Ferrington. "The Ferrington is popular with younger players. They've seen the guy from Crowded House (Neil Finn) playing one."

If you are an acoustic guitar lover from way-back-when, now is the time to bask in the new high profile of your chosen instrument. If you are thinking of adding the acoustic sound to your repertoire, there's no time like the present.

## PROCESSED PLEASE

by David Henman

On one end of the spectrum you've got the cats who just "plug in and go," using your basic guitar-cable-amplifier setup. Then, at the high tech end of the spectrum, is the guitar "scientists", with racks of programmable processors, a stereo setup, perhaps a guitar synth or synth interface, all interconnected via MIDI and perhaps even hooked into a keyboard setup or a master computer for MIDI-triggered patch changes. Somewhere in between these two extremes is the right combination for you.

If you opt for the simple guitar and amp only route, you can choose an amplifier with some built-in stuff. One example, and there are many others, is the Roland series of DAC amps, with built-in digital delay, chorus and flanging effects.

The next setup, in the logical evolution, is foot pedals. There are dozens of companies producing an endless variety of analog and digital effects from distortion and sustain pedals through compression, noise gate and equalization 'stomp boxes' to time delay effects. They can be organized in a pedalboard/carrying case, and quite a few are programmable and have more than one effect, for example the Digitech PDS series. The primary advantages are cost-effectiveness, portability and perhaps interchangeability.

A word about digital versus analog effects: you may or may not have noticed that many guitar players still prefer to use analog effects or, in some cases, cheap digital effects, even though they have access to and can, perhaps, easily afford the more sophisticated digital technology. This is in accordance with the unique character of the electric guitar and the desire for such things as distortion and colouration, which in strict terms are imperfections; these so-called imperfections are quite often important ingredients of a guitarist's unique and personal sound.

Rackmount processing is a relatively recent development for guitarists, but the advantages are multifarious. In many cases, the rackmount effects are more sophisticated and higher in quality and flexibility than the pedal effects. There's generally a much higher level of programmability, and it is not unusual for a guitarist to package his sound in a small rack setup, and take it with him to the studio, stage and rehearsal hall. Almost everything you could possibly

want, even speakers, is available in rack format.

The most interesting development in this area is by far the plethora of programmable multi-effects processors, and of late I've had the opportunity to research and experience hands-on many of these technological wonders that will soon, I firmly believe, be standard equipment for the majority of players.

The first thing that occurred to me when I plugged into a few of these magic toys was that I had to distinguish between 'sound' and 'ambience' or 'effect'. Your sound, as alluded to earlier, is a rather personal thing, and is the result of a combination of several elements, not the least of which is the type of distortion you prefer. Trust your ears, and experiment. The 'dedicated' processors that are designed specifically for the guitar including, for example, the Digitech GSP5, Korg A3, Yamaha GEP50 and Roland GS-6 contain digital distortion. It's a type of distortion worthy of serious consideration, and can be a surprisingly accurate simulation of the types of distortion generally available from, say, a Marshall stack, Mesa-Boogie, Rockman, etc. However, the alternative route, and one that I suspect many guitarists will find preferable, is to find your 'sound', perhaps an amplifier, sound, tube distortion (e.g. ADA's MP-1) or Rockman and combine this with a distortionless multi-processor. The Alesis Quadverb, for example, has been receiving rave reviews as has Digitech's DSP-128 Plus. ART's Multiverb and Peavey's Multiverb are two more excellent examples.

If you don't see exactly what you are looking for, wait a day or two. Chances are, it's about to be introduced. Keep an eye out, for example, for Digitech's DSP-256, and Roland's GP-16. My initial exposure to these units revealed that they can do just about anything except call your mother on her birthday. Rockman users should take note that Scholtz R&D will soon introduce the XPR programmable multi-processor.

All of these marvellous devices have much to offer and in most cases are quite different from one another. It can be confusing, even if you do have some idea of what you are looking for. Get your favourite salesperson to demonstrate a few for you.

## NEW WAYS TO LEARN TO PLAY

by Michael McClosky

In the mid '70s when I was learning to play guitar, there were basically two options for the eager student wishing to acquire knowledge in the art of the six-string. One was to find a good teacher, someone who could pass on information and guide you in your practicing. This was not too difficult if you were into classical or jazz; much tougher if you liked pop music; and next to impossible if you lived in a small town. The other option was trial and error, with a strong emphasis on the latter. Every rock

guitarist over the age of twenty has memories of long hours sitting beside a record or tape player, figuring out solos note-by-note, and trading new-found secrets with his "guitar buddies". The books available at the time were mostly older guitar methods, replete with hokey sounding waltzes and foxtrots, or pop tunes in sheet music versions which were actually piano arrangements with guitar chords (usually wrong) supplied in diagram form. I remember struggling to learn two particularly hard chords to one of my favourite songs, only to see it played in concert and discover that the chords had a completely different, and much easier, fingering.

The good news is that these dark days are over. Guitarists have at their disposal a staggering array of books, tapes and videos covering every conceivable style and level from bluegrass to fusion, from John Denver to Yngwie Malmsteen. And learning has never been easier.

"We have four full pages of guitar methods in our catalogue," asserts Andrew Aitken, sales representative for Warner/Chappell, one of Canada's largest distributors of printed instructional materials. "The top of the line are the Hal Leonard books. It's a really complete course with three method books, three pop melody supplements, and cassettes available for the supplements. With it, the student can basically stay with one method and advance straight through to the tabulature things and start doing things on his own."

Multi-volume methods are now meeting the needs and interests of a wide variety of students. A popular example is the *Complete Guitar Player Method*, which uses a lot of classic '50s, '60s and '70s rock to teach techniques and concepts. "It's a good method for the guy who has had a guitar in the closet for the past ten years and decides he's finally going to do something with it," states Aitken. "There's also the *Berkeley Method* for the student that wants a real challenge, and the *Dick Bennett Early Guitar* books that can start a student as young as three or four years old."

For help on a specific technique or style, there are specialized books that players can use. "There is an incredible range of single-book guitar methods for anything a student would want to study, such as a really good book for picking up your velocity called *Flying Fingers*. It comes with a cassette, as a lot of courses do these days."

Beyond methods, the real advance in guitar publishing has come in the form of tabulature books. Tabulature, or 'TAB', is a form of notation for guitar that uses a 6-line staff and numbers to graphically represent the strings and fret positions for everything that your favourite guitarist is doing on record. Typically, TAB books contain both standard and tabulature notation, show all the guitar parts, and cover all the details of lead styles, down to each nuance of vibrato, whammy bar and pick scratch.

Allan Ward, director of sales for Alfred

*Continued*

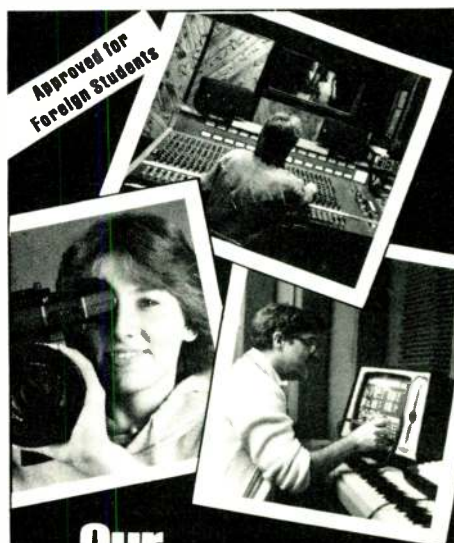
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Publishing has seen a revolution in his business. "It would not be rhetoric to say that there has been an absolute explosion in the sale of tabulature books. We've seen sales for the *Guns 'n' Roses* book top the 100,000 mark, and that was previously unheard of in Canada for any instrument."

Ward feels that the new guitar notation will have a wide-ranging and also long-lasting impact. "In the next few years we're going to see a real delineation between the notation for rock guitar, which is tabulature, and other forms of instrumental notation, with TAB being the standard for all guitar styles except classical. It's now accepted to the point that teachers are teaching it in a lot of the studios."

The TAB catalogue is quickly expanding to cover anything a guitarist might want. "It started with heavy metal books like Randy Rhodes and Metallica, but just recently we've seen a demand for acoustic material with books on Harry Chapin, Suzanne Vega and John Denver selling really well. The latest one is Jeff Healey, and that's blues, so you can see all of the styles being represented."

Another popular development is the inclusion of cassette tapes with the transcriptions. The guitarist on the tape takes you through the solos in both slow and fast versions, while throwing in remarks about style, theory and effects settings. Doctor Licks was one of the first companies to use this format, and they now offer nine different volumes. Also, Hal Leonard publishes book-and-tape sets, under the Signature Licks banner, on Eric Clapton and Iron Maiden among others.

Like every other segment of our society, guitar has not been immune to the video boom. The technology that spawned the Jane Fonda Workout has given guitarists the most effective and immediate educational tool ever. Rumark Video vice-president Mark Helman explains, "If you were a guitar player on the road and you were by nature, say, a rock 'n' roll player and all of a sudden your band was getting calls to do country stuff, you could put on a video of Albert Lee or Arlen Roth and get lessons from the best players in the business."

Rumark has been in business since 1984, and has expanded its line to include the major U.S. manufacturers, such as Star Licks and Homespun Tapes, as well as their own excellent tapes, including a four-part series on classical guitar for beginners, and a three-part series on jazz guitar featuring Barney Kessel.

Among the big name rock 'n' rollers now appearing in instructional videos are Mick Taylor (Rolling Stones), Brad Gillis (Night Ranger), Bruce Kulick (Kiss) and Canada's own Rik Emmett. Guitarists wishing to learn the most radical new techniques can pick up a video by Vinnie Moore or Frank



Gambale and learn sweep arpeggios and other tricks from the people who originated them.

The newest entry on the video scene is a product from Star Licks called Star Songs. "These tapes are like having video sheet music," according to Helman. Each tape contains five songs of a particular band, broken down into separate parts, and played both slowly and at normal tempo. At present, bands available include Aerosmith, the Beatles, Bon Jovi, the Scorpions, and Ozzy Osbourne.

All of the products mentioned above are available at most music stores. Rumark videos are also available by mail order. Many of the methods and tabulature books can also be found in book stores and record stores.

Finally, in what may be the ultimate application of technology to music education, Optek Music Systems has introduced the Fretlight Guitar, an instrument with computerized LED's on the fretboard that light up to show over 290 chord, scale and note patterns. By fingering "on the dots" a student can play whatever scale he selects with the on-board switches. Optek's John Shaffer explains, "The reason we built it is that it allows the player, whatever age, to have the immediate satisfaction of being able to play. You could put on an album, or have somebody else playing in the key of A and immediately you realize that 'Hey!, all the notes are sounding good and I'm playing the guitar'. You cannot do that any other way."

While no product, be it book, tape, video or guitar, can instantly turn you into a musician, it does seem that most of the barriers to improvement have been removed. The only limitations are the variables inside all of us—patience, perseverance and a little bit of talent.

## THE ADVENT OF THE SERIOUS GUITARIST

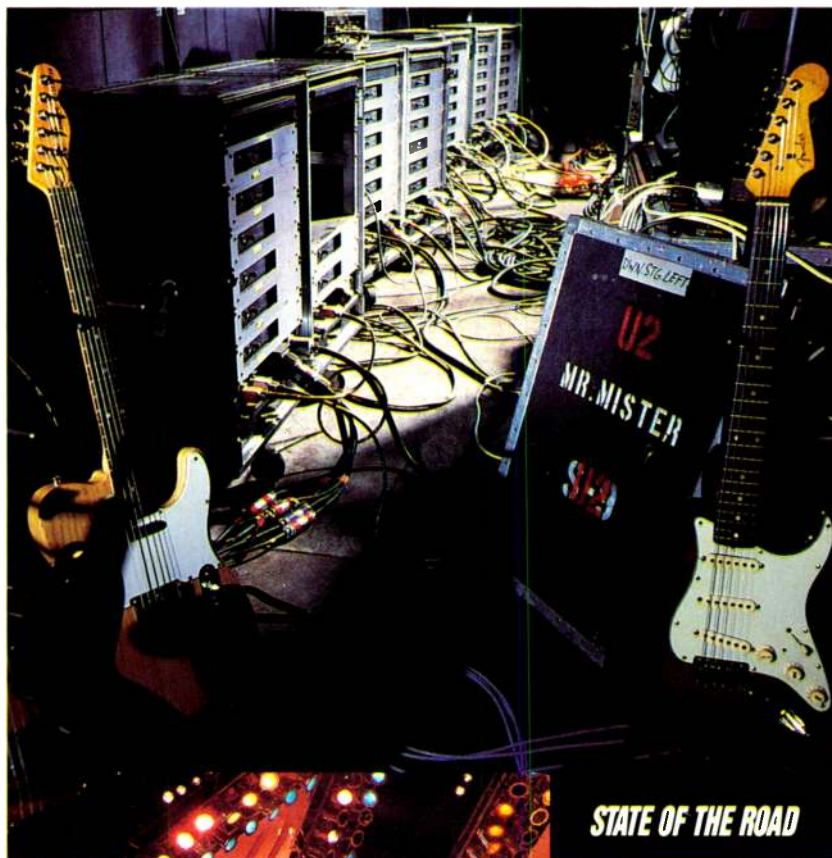
by Michael McClosy

Johnny B. Goode, as the song goes, "never, ever learned to read or write so well, but he played his guitar just like a ringin' a bell".

Chuck Berry's prototypical guitar hero was a 'feel' man—an intuitive player who relied on natural expressive ability and a good ear to compensate for his lack of a strong theoretical background. Though personified in such greats as Carlos Santana, Eric Clapton and Duane Allman, the 'feel' player is being superseded by a new breed of guitar star, perhaps most aptly called the serious rock guitarist.

The serious rock guitarist is someone who has gone beyond the traditional blues vocabulary of lead playing. He (or she, for that matter) has incorporated influences as diverse as Paganini and John Coltrane into a rapid-fire technique that includes classical modes, two-handed tapping and whammy-bar dive bombs. He not only reads music,

*Continued*



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but is often a skilled transcriber as well.

Names like Vai, Malmsteen and Satriani, while quickly becoming familiar to anyone who follows rock guitar, are nearly sacred to the youngest generation of guitar students. Legions of 'shredders' diligently practice endless scales and arpeggios in an effort to acquire the dazzling technique of their idols.

But will this new generation of hopefuls have what it takes to make it to the top? Will technique, in and of itself, assure success? Do speed and accuracy alone make for good guitar playing?

The shortcomings of speed-mania were in clear evidence in the recent *Fender Guitar Warz '89* competition which concluded with a playoff between finalists from six regional competitions.

One of the judges, Peter Janis, product development manager for Fender/TMI, explains, "Although there was some excellent playing, high speed picking, lots of really good control, there was a definite lack in a lot of the players in real feel. Funnily enough, the guy that won in Canada (Eddy Patterson) happened to be an older guy that played with taste, class and unanimously got voted first place by the judges."

This is not to say that flash technique is wrong or inappropriate, or that it prevented anyone from winning. "If only they could have shown us, as judges, something a little bit different for style and melodic playing and coming up with a sound, they would have probably taken it."

Clearly, there is still no substitute for originality, and real expression should be the underlying goal of any guitar solo, no matter how technical. A case in point is Jeff Healey, whose enviable success is due to a style and tone immediately identifiable as his own. But although he possesses blistering speed and dead-on accuracy, Healey's choice of notes is based firmly in the blues idiom, excluding him from the neo-classical, metal-fusion category of guitarist.

So will Canada produce any serious ultra-technical guitar stars?

"We get tapes every day from guitarists wanting to affiliate themselves with Fender," states Janis. "Anything we feel is really hot, we send down to a guy called Mike Varney, who has discovered most of these guys. And we're also in contact with all the record companies continuously.

"There's no question we can do it. We've got lots of talent in Canada. There are a lot of players out there."

Originality, musicality, taste and feel: these are the qualities that elevate a musician to success in any style. As technical standards get higher and higher, with hundreds of guitarists able to blaze through "impossible" licks, the time honoured musical values will still be the test of a player's true potential.

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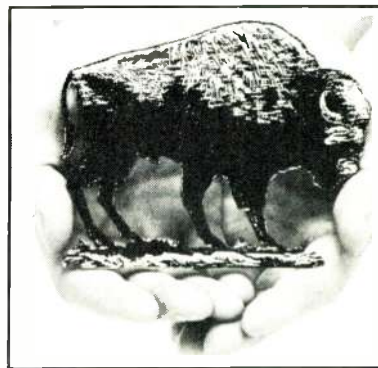
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# How To Get Publicity

## Part Two

by Sharon Tracey

**Y**ou've covered the basics—put together a great demo tape, had the black and white photos taken for your press kit, written a bio, and (in true eighties form) done some important “networking” with both music industry and media people. Maybe you've even hired a professional publicist to help establish your image. What's your next step on the path to acquiring that well-deserved recognition?

Anya Wilson Promotions and Publicity is headed by a professional with twenty years experience in the field. Wilson encourages new artists to play “the game like a major player.” One or two breakouts is fine when you're operating on the ‘little league’ scale, but if you're serious about being a ‘major player’ in the music business, you need to organize a “concerted effort for the whole country.”

Wilson believes that the effective control of your musical resources must be a priority. “Fifty per cent talent and fifty per cent how the talent is handled” is the equation she recommends.

One fundamental aspect of that ‘handling’ involves financial management—how (and how much) to spend on promotional ventures.

While a concern that you can't afford to budget much money for promotional purposes is a legitimate one, Wilson notes that you “can't afford to lose a major step in your career”, either.

Use the money to take out ads in the trades, she advises. As well, if you're a new band, you should have a video, which can be produced relatively inexpensively these days. A video is a “great calling card”, serving as a demo of sorts, and as a clear way for you to display your image.

Wilson recommends establishing and maintaining strong contacts with the media and music industry people. She stresses in particular, though, the value of fostering support from writers and djs of college and university papers and radio/television stations. They are a major influence on the commercial media, enthusiastic supporters of up and coming talent, and the “best people for getting a buzz around.”

Like Anya Wilson, Toronto's Richard Flohil runs his own publicity and promotion company (organizing events such as the Mariposa Folk Festival); he also serves as editor of *The Canadian Composer*, a monthly magazine for CAPAC members.

Flohil recommends having an element of surprise incorporated into your promotional game plan, whether your target audience is a media critic, fans, etc. For example, when preparing the original publicity for k.d. lang, Flohil's company focused on such features as her unusual clothes and habit of strutting around the stage. He let the media people discover for themselves that she also has an amazing voice!

Similarly, when first promoting Downchild, Flohil decided to focus publicity on Grossman's Tavern (where the band was appearing) rather than on the musicians directly. The bar became a popular spot, and Downchild received the accompanying notice, press and fans! Flohil credits this technique (of letting the people “discover on their own” some pleasant surprise about the performer/s) with adding

to a positive media profile.

Joanne Smale of Toronto's Joanne Smale Productions Ltd. notes that the promotional methods used will depend on your goal. For example, to support a tour, you could mail an item to media contacts in each of the cities being toured. Provide relevant information such as listings and phone numbers of venues you'll be playing, along with any pre-

view (or review) articles available. After the tour you can also keep your contacts informed of any additional reviews or other follow-up material. (These items will also serve, of course, to build on your basic press kit).

Whatever your goal, Smale suggests looking for exciting photo opportunities (such as the one Montreal's Mitsou created by riding a horse through downtown).

Be-Bop Promotions' Mary Arsenault suggests building an initial following within the secondary markets—those somewhat smaller yet influential cities or towns. With a loyal following of fans and the additional critical/media support from these areas, you'll have invaluable assets for tackling the primary markets. Those advantages include a more extensive press kit and a fan base that can be a big plus when approaching the recording companies.



Sharon Tracey is a freelance writer and keyboard player based in Toronto.

# Arranging For Strings

## Part Three

by Richard Fortin

In this issue we'll have a look at different colouristic effects and examples of different atmospheres created by the use of specific voicings and chord progressions.

The first effect, called the Trill, is the result of the motion of our finger producing a note that alternates repeatedly with a sustained tone held by another finger. For best results, both notes should be stopped.

The second effect is called Tremolo. The bowed tremolo (unmeasured) is produced by short, quick up-and-down bow strokes, repeating a single pitch as often as possible during the length of the written note. It can be used to express different atmospheres, and Fig. 1 is an example of how it can create a mysterious mood. It's a favourite of a lot of film composers: a minor chord going down a major third (Cm/G#m/Em).

In order to create more tension, you could also add a sustained high B to violin I, which will create a Cm-Maj7 on the first beat.

There are many variations such as: Cm/G#m/Bm/D#m.

The fingered tremolo (Fig. 2) is the equivalent of a trill but an interval larger than a major or minor second.

The undulating tremolo is used when the two notes in the fingered tremolo are too far apart to be played on one string. The two notes are then played on adjacent strings and the bow undulates between them as fast as possible.

Another effect, called Sul Tasto, is obtained when the bow runs over the end of the fingerboard. The result is a soft and hazy tone. The expression "Sul pont" means that the player will play very near the bridge, and the result will be an eerie, metallic and glassy tone. As a matter of fact, it is often used with a fingered tremolo.

The Pizzicato is an effect achieved by plucking the strings with the index finger. It is important to realize that the player needs a short lapse of time to switch from Arco (with the bow) to pizzicato, and vice versa.

Now let's have a look at some ideas for arrangements. At Fig. 3 there is a tense effect created by the fast alternation of a C Maj and Gb Maj with unmeasured tremolo. Fig 4 gives an atmosphere of motionless, and this type of voicing creates a very unique colour. It would be even better if the low C at the double-bass could be played an octave lower; more and more players are now equipped with a special device on the fourth string that accomplishes this.

At Fig. 5, this whole-tone scale (E Aug 5) will naturally create a feeling of lightness em-

The musical score consists of five figures (Fig. 1 to Fig. 5) for a string quartet (Violin I, Violin II, Viola, Cello, Bass).  
 - **Fig. 1:** Labeled 'Largo', it features unmeasured tremolo in all parts. Dynamics range from *pp* to *f*. It includes markings for 'sul pont' and 'naturale'.  
 - **Fig. 2:** Features fingered tremolo in all parts. Dynamics range from *pp* to *mp*.  
 - **Fig. 3:** Features undulating tremolo in all parts. Dynamics range from *pp* to *mp*.  
 - **Fig. 4:** Features fingered tremolo in all parts. Dynamics range from *pp* to *mp*.  
 - **Fig. 5:** Labeled 'Moderato', it features fingered tremolo in all parts. Dynamics range from *mf* to *f*. It includes markings for 'unis.' and 'a3'.

phasized by an unexpected resolution on the third beat (Fm). Also, notice the non-chordal G note at violin I that will become the added ninth on the resolution, while the E (violin II) becomes a non-chordal note. For reasons of clarity, I didn't mark the phrasing.

Fig. 6 is an example of a build-up created by the addition of layers and tension, like the suspension on the fourth beat and the voicing at the second beat of the second bar, where the passing tones create a dense effect. The

reason for the use of enharmony (G# instead of Ab) on this same chord is simply because it's easier to read a tremolo of a third or second than a diminished fourth. The melody at violin I (triplets) will cut through easily because of the range and the contrasting motion.

This sort of arrangement could easily fit in a rock or pop situation and we will elaborate on this topic in the next issue. As well, we'll have a look at some wind instruments.

# Roland Breaks New Ground in Guitar Effects Processing and Keyboard Technology.

## BOSS Intros CH-1 the New Standard in Chorus Effects Pedals

The BOSS Division of Roland Canada Music is pleased to announce the introduction of the CH-1 Super Chorus Effects Pedal. The versatility of this product comes from the adjustable control functions and the engineering expertise of BOSS.

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**What... No Noise?** This new circuitry delivers a full bandwidth frequency response with a Signal to Noise Ratio that offers the sound quality you would expect from more expensive rack-mount units. Electronic switching eliminates all the "Clicks," "Pops," and noise often associated with other foot pedals.

Don't forget the 5 Year Warranty on BOSS Pedals. Over 5 Million have been sold world-wide.

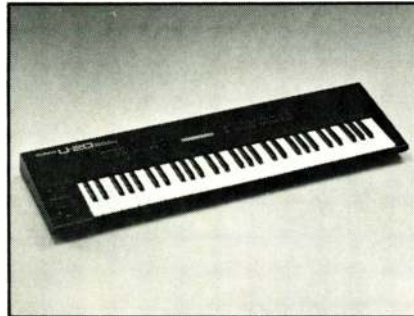
After all, it's your sound. **Don't Settle for second best. Be subtle, Be Dramatic, Be BOSS!**

## Roland U-20 - A New Generation Multi-timbral Keyboard

The U-20 keyboard enables musicians to play realistic PCM sampled sound with the same convenience as playing regular synthesizer sounds.

The U-20 uses the DI (Differential Interpolation) technology from Roland's S-Series samplers for high quality sound reproduction. The U-20

features 128 multi-sampled sounds stored in built-in ROM. This allows instant access to today's hottest sounds without the time required to load samples from disk. Sounds in the



Powerful Keyboard with realistic PCM sampled sounds.

U-20 include acoustic instruments such as pianos, brass, saxophones, strings, bass, drums and many synthesizer sounds.

The selection of sounds covers the most widely needed sounds for diverse styles of music. More sounds can be added to the U-20 by inserting ROM cards in the two card slots provided.

The U-20 can play up to 30 notes polyphonic. The multitimbral feature of the U-20 allows six sounds plus a percussion section to play simultaneously. This enables the instrument to perform complete ensembles when used with an external sequencer or computer.

This also provides many powerful operating modes for the five octave, velocity and aftertouch keyboard. The keyboard can be split into six sections, which may overlap, each with a different sound. Imagine a keyboard split with piano and string section across the entire keyboard, trombones on the bottom half, trumpets in the middle area, and flutes on the top half.

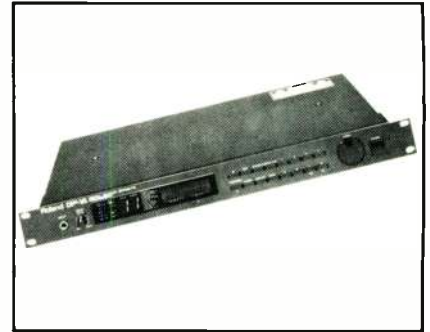
Unique Chord Play and Arpeggio functions can be set for each patch. Digital reverb and chorus are built in. Effect parameters, panning, and the on/off setting can be assigned independently for each sound patch. Stereo mix outputs and stereo direct outputs allow sounds to be assigned for independent processing. **Powerful features and high quality sounds make the U-20 the candidate for performing, composing and recording.**

## The GP-16 Guitar Processor Provides a Multitude of Sound Possibilities

Look no further, there are 16 impressive effects right on board. This rack-mount module does it all. Choose from any of the 16 effects below. Use them one at a time or up to 12 simultaneously:

**Compressor, Distortion, Overdrive, Picking Filter, Step Phaser, Parametric EQ, Short Delay\*, Chorus\*, Flanger\*, Pitch Shifter\*, Space-D\*, Auto-Panpot\*, Tap Delay\*, Reverb\*, Line-Out Filter\*, Noise Suppressor. (\* denotes Stereo effect)**

Each of the 16 effects has its own parameters which can be precisely adjusted to fine tune your sound. The combination of effects and their respective parameter settings can



The Power tool for Guitarists

be stored in Patch Memory for recall.

The GP-16 is equipped with two stereo output channels which can be designated and stored in each Patch. To eliminate "cross zero" distortion and further enhance sound quality the GP-16 employs the latest technology in Analogue/Digital conversion - M.A.S.H. (Multi-Stage Noise Shaping).

The GP-16 provides a wide array of sound creation possibilities. This unit delivers...both live and in the studio.

It's **The Power Tool for Guitarists.**

*For more information on Roland products circle the reader response card # 46; contact your local authorized Roland Dealer or write to Roland Canada Music Ltd. 13880 Mayfield Place Richmond, B.C. V6V-2E4*

# Cold Calling

## How To Sell Yourself On The Phone

by Greg McKenna

It is becoming increasingly important for musicians to be sales people. The days of being *discovered* are not gone, but definitely limited. The creation of enjoyable music is not always enough, if you wish to make any money at it. Artists may wish to develop their skills in other areas. One of those areas is telemarketing.

Cold calling, as it is commonly referred to, is difficult yet imperative work. More than just the discipline to make the calls consistently, one must understand the elements of a successful call.

### RESEARCH

Who makes decisions regarding music? Is it the creative director, the producer, the post production coordinator, the A & R person or a combination? Are tapes screened by an assistant first?

Receptionists can be invaluable in providing this information; if they don't know they will most often forward you to someone who does. At this point you should set up a cold call sheet (see sample) for each company being called, and keep it all in a binder for easy reference.

Determine your most significant points, and use them in your sales pitch. Be honest with yourself. Don't make claims that you cannot live up to; this industry is too small—you won't be around for long.

Open your call with the usual pleasantries, and briefly explain who you are and why you are calling. Let the person called talk about themselves and what they are doing. People love to talk about themselves, and you will be better informed about them and the company. Through example, we will examine some reactions to the turns a cold call can take.

"Larry" is a keyboardist, who has played with a well known Canadian band for a year, and has written music for two radio commercials. He has just finished work on a TV spot for a particularly vogue restaurant, and is calling ad agencies in the hopes of securing more work in this medium.

"Judy Lee"

"Hello Ms. Lee, my name is Larry Smith. I'm calling from Music Box; we're a music production company."

(politely)

"Oh, I've never heard of your company."

"Well, we've been on the block now for about six months, and have been doing some interesting spots; both radio, and television. In fact, I just finished work on a 'Down Town Diner' TV commercial, which looks and sounds really good."

"Yes, I have seen some of those spots.

They're very interesting. Unfortunately, I can't help you. We are primarily print media, and though we did two radio spots, last year, we went with canned music from 'Stock Audio'."

"We maintain a music library, and since most pieces are on computer, you can change the music's pitch, tempo, and even its instrumentation, however you would like."

"Really? That's interesting..."

"Perhaps, we should get together, so you can hear my work. How is your day on Thursday."

"Good. 11:00 is best."

"Great. Good-bye."

The potential turns this conversation could have made were numerous, therefore we will explore only the most visible of them.

The call was well opened, and all pertinent information was provided. Ms. Lee had not

heard of Music Box, which may have caused Larry to lose his train of thought due to expecting a different reply, or made him nervous or defensive. Instead, he offered further information about his work. This secondary information kept the conversation going, and was interesting. It may have been a good bit of knowledge to offer, assuming Ms. Lee did not know that these spots were being done. People in business love to know what other businesses are doing.

Ms. Lee was closing the conversation, when informing him that the small need they had for music was for stock music, which they had a supplier for already. Most people would have accepted this closing, and politely exited the conversation. Instead Larry showed not only that he had stock music, but that his was potentially better, as it offered the client creative freedom.

### Sample

## COLD CALL SHEET

Company name \_\_\_\_\_

Contact person/title \_\_\_\_\_

Address \_\_\_\_\_

Phone number \_\_\_\_\_

FAX number \_\_\_\_\_

Date called \_\_\_\_\_

Comments \_\_\_\_\_

The call \_\_\_\_\_

Enlarge this sample by 180% to create an 8½" x 11" page.



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# Secrets of a Successful Soundcheck

## An Interview with Danny Sustar



PHOTO: PATRICIA GREER

Danny Sustar

by Glenn Reid

**D**anny Sustar is a soundman with a wide variety of experiences. Holding down both a day gig at a recording studio (Round Sound) and a gig as house engineer at a night club, he still finds time to hire out his services to bands such as Danny Marks, Chuck Jackson and The Marauders, Bobby Dupont and many more. He's just completed his second album project with Downchild, an album which he engineered and co-produced with Downchild alumni Donny Walsh and Pat Carey. Danny is a knowledgeable technician who loves his work.

As a lead singer for fifteen years or so, my own technical prowess is such that you could give me pretty well any microphone presently available on the market, and roughly eight times out of ten I could tell you which end you're supposed to sing into. After that point for me, however, the technical processes are a bit fuzzy. In speaking to Danny, the plan was to find out, in terms that even I could understand, how a soundman goes about getting a good live sound—whatever the circumstances and whoever the artist. Danny patiently took me through a process I've been through hundreds of time before, but never from the point of view of an engineer: sound check.

"My foundation is always the kick drum. The kick drum sets the levels for everything else. If I can get a nice, focused, round sound on the kick drum, the rest will fall into place. Then I'll bleed in the lead vocals. First song of the day that's all I'm listening to, kick and lead vocals. Those will determine my top end and my bottom end. When I mix, I imagine a *hemisphere of sound*. You have left and right (where you want to place things from left to right), your top and bottom represented, and the other dimension, which is *depth*. How big or deep do you want a particular sound to be in relation to all the others? I'll use reverb to give that depth to certain sounds that seem to need it. With only a few toys to play with (reverb, a delay, a compressor) I'll find that basically I'm working with the musician's stage sound. I may use a little effect to put a particular sound in the slot I want it to be in, in the hemisphere I spoke of. I'll probably add some delay to the vocals, 'cause you want to sound big, of course. Top and bottom, left and right, and the depth: I get those elements all where I want them, then I'm happy."

*Quite a bit different than a studio situation.*

"No question. In the studio you have several luxuries that you never have live. The mix won't change unless you change it. Here, if

you add another hundred people, you have a totally different mix. All sorts of outside factors come into it live. Humidity changes things. Even adrenalin alters your sound. If a band plays the same tune at the beginning of the night and then repeats it at the end, those are two completely different mixes. In the studio you work on one mix and refine it. Live, you'll go through several mixes in the course of one show. Also, of course, few bars have the kind of budget to dedicate to sound that a studio does. Try to explain to a bar owner that you need a DDL!"

*What kind of venues have you been in recently?*

"I did Bobby Dupont up at the Wayne Gretzky party and that was in a big tent, so it was kind of fun. I like outdoor sound. There are no walls reflecting anything back at you. It's more controlled. What you hear coming out of the speakers is all you have to worry about. Nothing is bouncing around. It's almost like the studio. In the studio, you're trying to eliminate the walls. Get rid of the room. Outdoors there is no room. So you plant yourself in the middle of the speakers, get that left-right happening, making sure you're at the focal point of the speakers (every horn, every woofer, has it's own focal point), then go for your sound. Imagine that hemisphere, and fill it in the way you want to. When you are inside there are always reflections. And that causes problems like phase cancellation."

*What do you do when you run across phase cancellation? Do you push certain frequencies, or what?*

"Pushing it does no good. You've got to play with mic placements. Like the kick drum mic might have to be pulled back or the tom mics are too far off the toms. Tight mic them a bit more. Same with the guitar. Tight mic it a bit more. Because phase is always there. Phase is the same frequency coming at you from two different directions. They cancel each other out. The only way to combat that, short of redesigning the room, is by experimenting with the placement on stage."

So there you have it folks. A look at one soundman's life as told to a guy who always thought hertz was something that put you in the drivers seat.

A couple of weeks after I spoke to Danny I ran into a particularly bad case of phase cancellation in my side-wash monitors at a gig. Understanding what it was. I was able to articulate the problem better and our soundman knew right away how to correct it.

Glenn Reid goes to sound school...one article at a time. Stay tuned.

# Transmission Loss

## What, Where and Why?

by Martin Pilchner

In the April issue (Live Sound), we briefly touched upon various aspects of acoustics in general. Beginning with this issue's column we will look at problems encountered when attempting to put together the home production room, starting with the fundamentals — keeping sound in the room and keeping sound out of the room. If we are building an area to be our home production room or studio, it is important that any noise we create will not bother our neighbors, and any noise our neighbors create will not find its way onto our recordings.

The ability of a barrier (wall, ceiling, or floor) to stop sound is a function of the barrier's "Transmission Loss Characteristic". Or in other terms "how much energy is lost when the sound tries to transmit through the wall". This is also an area of great confusion to the novice. To understand it properly one must understand the various ways in which sound may be transmitted through a barrier.

There are basically four different ways in which sound will travel from one side of a barrier to the next. If the barrier is porous, sound will travel through the material; that is why materials which are good at absorbing sound are usually poor at isolating it. Sound may also cause a barrier to vibrate. In this case what is heard on the other side is not the original sound but rather a new one similar to the original caused by the vibration of the barrier. Another way sound may travel is if its energy creates compressional waves in the material. An example of this is to take a long steel rod and strike one end with a hammer; one would perceive sound emanating off of the opposite end. Finally the more devious problem is flanking path transmission. Flanking path means that the sound has found an alternate path of less resistance into the room. An example of this would be holes in the wall, cracks around doors or windows or, less obvious, a section of air-handling ductwork that couples the two rooms.

Although theory is wonderful, and is the basis of what we do, how do we apply this in an economical way in building our production room? The general ruse of transmission loss is "mass-air cavity-mass". Or, in other words, we make one side of the wall as heavy as possible, then we leave as great an air space as possible, and then we have another wall made as heavy as possible. In large control rooms solid concrete block is preferred because it offers the most isolation for the least cost; however this is not practical for low-budget studios, so multiple layers of drywall



*Martin Pilchner is president of Pilchner Acoustical Planners and Contractors, partner of Systems Solution Group, and an instructor at Trebas Institute of Recording Arts.*

are used instead.

In many cases the "less is more" concept also applies. Let us look at an example: If we have two walls separated by a 6" air cavity and each wall has a double layer of 5/8" drywall attached to its outside surface, the wall will reduce sound by 36.8 decibels (at 500 Hz). If we have two walls separated by a 12" air cavity and one wall has a double layer of 5/8" drywall and the other has only a single layer the loss will be 36.3 decibels. So in this situation if we can get the extra 6" of air cavity we can reduce the materials required by 25% and still have effectively the same transmission loss.

If we fill the air cavity with some sound absorptive material such as fiberglass, it helps absorb the energy between the walls and can improve the transmission loss by as much as 6 decibels (6 decibels in relation to sound pressure level is basically double, thus a 56

decibel transmission loss is double that of 50 decibel transmission loss.)

Stopping sound really falls into two categories; stopping air-borne sound, and stopping structure borne sound. Large scale studios require great attention to detail and care in construction to have effective isolation. Basically what is done is, a room is built 'floating' inside the existing room. Floating means that the room is cushioned from the existing structure on springs or rubber/neoprene blocks.

There are literally hundreds of types of wall, floor, ceiling assemblies that all have distinct characteristics. In future issues we will examine in greater detail the most practical types to use in the construction of the home production studio, including tips and short cuts to maximize your use of materials.

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# Kaysound's Ensoniq Innovations

**T**he VFX Dynamic Component Synthesizer is essentially six complete sound sources, digital effects processor and MIDI keyboard controller in one instrument.

The VFX has 21 voices dynamically assigned to as many as six different waves, each with dual multi-mode digital filters, three eleven-stage envelopes, an LFO, 15 modulation sources, and each is routable to a dynamic dual effects processor with many modulation possibilities (a wave with all of these associate parameters is called a voice in VFX terminology). This in effect gives the player six complete synthesizers that can be stacked in any configuration.

The VFX has 109 distinct waveforms occupying the 12 Megabits (15 Mega-bytes) of ROM, including multi-sampled acoustic instruments, sustain waveforms with harmonic and inharmonic structures, unlooped percussion samples, attack transients and more.

The VFX is the first instrument to feature Ensoniq's custom VLSI (very large scale integration) digital signal processor microchip. This 24 bit chip was specifically designed to provide a full range of effects including reverb, chorus, flanging, delay and others. One of the key features of the VFX digital processor is its ability to provide real time performance control over the effects, so reverb depth can be modulated with Poly-



Key pressure or flanging sweep controlled by the mod wheel.

The EPS-M Performance Sampler Module was designed specifically for use with MIDI keyboards and MIDI guitar, percussion and wind controllers. It includes all of the features of the EPS keyboard, plus 1 Megaword on internal RAM, fully-functioning SCSI port, 8 programmable polyphonic solo outputs and on-board multi-track sequencer.

The EPS-M supports the Poly, Omni, Multi, Mono A and Mono B modes. With 20 voices and up to 8 simultaneous MIDI channels in, the EPS-M is capable of supporting several external controllers at once. Direct Memory Access (DMA) permits sounds to play while

additional sounds are loading.

Ensoniq has introduced the first collections in a continuing series of custom-designed sampled sounds for the EPS Performance Sampler.

The first release in the Signature Sound Series consists of six different collections created by Nile Rogers, Claude Gaudette, Craig Anderton, David Hentschel, Paul Jackson Jr., and John Robinson. The sounds for this series were created using the latest digital recording techniques.

For more information, contact: Kaysound Imports Inc., 2165-46e Ave., Lachine, PQ H8T 2P1.

## Erikson Announcements

**P**earl has developed the Competitor series of drums constructed of all birch shells and reinforced hardware, acoustically and cosmetically similar to Pearl's Championship series. The Competitor series includes a 12x14 all-birch snare drum, two sets of trios and one quad, and six sizes of bass drums from 14x18 through 14x28.

Pearl International has also announced the release of its 26-page, full-colour *Marching and Concert Percussion Catalog*. Among the new products included in the catalogue are Competitor series marching percussion, chimes, copper and aluminum professional timpani, and other marching and concert equipment.

Floyd Rose, creator of the world famous Floyd Rose Tremolo, has perfected an in-board battery-powered sustaining device.

Mounted in a Kramer American guitar in the neck position, the Floyd Rose Sustainer will sustain the fundamental note or harmonics.

For more information, contact: Erikson, 378 Isabey, St. Laurent, PQ H4T 1W1.

# Sabian Launches Signature Series



**T**he Jack DeJohnette Signature Series of cymbals was developed over a two-year period. Aiming for a very dark and extremely dry sound, they are neither lathed nor hammered.

Jack DeJohnette's Signature Series cymbals include a 14" Hi-Hat, 16" and 18" Crashes, a 20" Chinese and 20" and 22" Rides.

The first to popularize Chinese cymbals in a rock context, Carmine Appice, along with Sabian, has developed an 18" Chinese cymbal.

During a recent visit to the Sabian plant, Carmine Appice had the opportunity to become involved in the development of the new Carmine Appice Signature Series Chinese Cymbal by Sabian.

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

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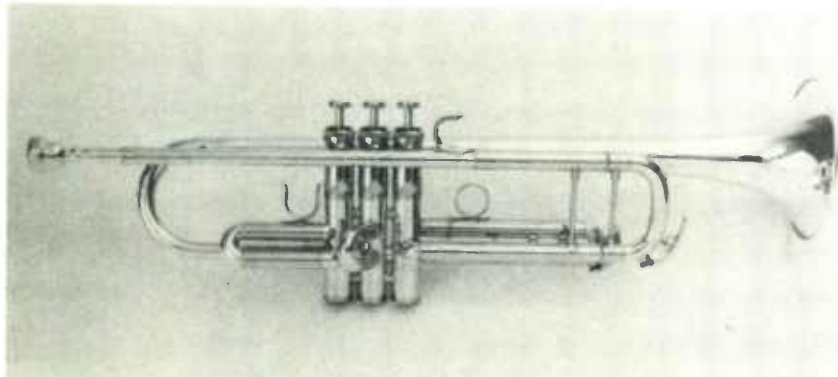
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## Yamaha 'Heavy Wall' Trumpets



**Y**amaha has announced the introduction of the newest entries to its family of professional trumpets, the YTR 6345H/HS and YTR 6345HG-HGS, all with a .462 bore. They complement the .459 bore H series previously introduced.

The 6345H/HS features a yellow brass bell, and the 6345HG/HGS, a darker sounding gold brass bell. Features include a heavy

brass, hand-hammered, one-piece bell and a unique nickel/silver alloy in the two-piece valve casting with a specially designed mouthpipe receiver. Also incorporated are Monel valves and brass valve guides.

For more information, contact: Yamaha Canada Music Ltd., 135 Milner Ave., Scarborough, ON M1S 3R1.

## New Prezmith Devices

**T**he 1thru4 is a small and rugged 4-output MIDI thru box, providing multiple MIDI feeds without introducing data delays. It is supplied with a 9VAC power adaptor.

The 1of2 MIDI line selector should be used whenever disconnecting or interchanging MIDI cables is necessary. One MIDI jack is routed to either of two MIDI jacks with a single toggle switch. This device requires no power supply and will allow data to pass in either direction.

The HpA1 high output MOSFET headphone amplifier and the HpD6 6-output headphone distribution box can be purchased together or separately. The amplifier has been specifically designed to handle the very low impedance loads that result when many sets of headphones are connected in parallel. In the mono mode, it can be used as a two input instrument practice amplifier.

For more information, contact: Prezmith Engineering, 50 Carroll St., #304, Toronto, ON M4M 3G3.



**Brian Setzer** / **D'Addario XL's**

Check out the Stray Cats' latest EMI release "Blast Off"

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# Beyer Wireless Infrared Headphone System

**B**eyer Dynamic has announced the IRS690 infrared system. The DT690 headphones feature the large diaphragm transducers, with magnets made of Neodyne, that are used in the recently introduced DT990-PRO. As the front end of the system, the IS960 transmitter provides an extremely wide angled transmission path and high power to avoid reception difficulties.

On the receiving end, the infrared lens is mounted at the top of the headband, allowing freedom of movement without listening interruptions. The headphones also feature a built-in battery with overload protection, a volume control and channel switching between stereo, left and right. The audio frequency transmission range is 20 Hz to 20,000 Hz, with nominal harmonic distortion reaching less than 1%.

The package also includes a dummy head for system storage as well as a combined power supply for both the transmitter and receiver.

The IN690 slave transmitter, that can extend the system range for multi-room listen-



ing, will be available shortly.

For more information, contact: Elnova Ltd., 325 Clement St. W., LaSalle, PQ H8R 4B4.

# Extra Protection from Cobra

**C**obra Road Cases is introducing its new shock mount racks, to be added to its already existing line of road cases. The "King Cobra Shock Mount Series" is manufactured out of either ABS or fibreglass coated plywood, and equipped entirely with recessed handles and locks to ensure that the protective case as well as the equipment inside have a long life.

Cobra is also introducing a line of cymbal cases. Currently being utilized by Gil Moore of Triumph and Tom Stephen of the Jeff Healey Band, these protective cases feature aluminum double edges, steel corners, recessed hardware and ABS fibreglass design.

For more information, contact: Cobra Cases, 3858 Chesswood Dr., Downsview, ON M3J 2W6.

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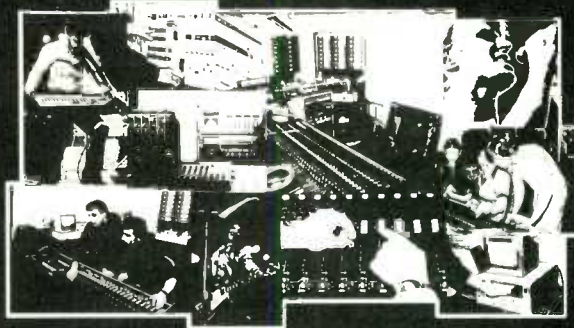
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# Roland Innovations: W-30 Workstation and More

**T**he W-30 Workstation has the same sampling technology as the Roland S-Series samplers, for 16-bit digital to analog conversion. The unit features a ROM section containing frequently used sounds such as piano, bass, drums, etc. To supplement these sounds, the W-30 features a RAM section with sampling memory equal to that of an S-330. Users can sample their own instruments and effects, or take advantage of any S-Series disks, including those of the extensive Roland Sound Library, via a conversion process. Sounds from ROM or RAM can be utilized with 16-voice polyphony to layer or independently play eight parts at once and eight individual, polyphonic outputs are provided so that voices may be processed in groups or individually.

The W-30 is equipped with a 16-track sequencer. Each track can play up to 16 MIDI channels at one time for a total of 256 independent, simultaneous parts. The sequencer can be programmed in real time from the 61-key velocity and pressure-sensitive keyboard, or in step time.

The Roland D-5 Linear Arithmetic (L/A) Synthesizer is an entry level keyboard de-

signed for users who want an easy-to-use keyboard that will satisfy their needs as their capabilities expand.

Featuring the same L/A sound source as Roland's D-10, D-20 and D-110 synthesizers, the D-5 contains 128 preset and 64 user-programmable tones as well as 63 built-in drum and percussion sounds.

The GS-6 Digital Guitar Preamp is a rack-mountable, all-digital processor combining pre-amp functions with built-in effects.

The pre-amp section of the GS-6 features an eight-stage drive selector which allows users to duplicate sounds of a wide variety of amplifiers including Marshall, Mesa/Boogie, Fender and Roland, in addition to traditional pre- and post-gain and 3-band equalizer controls. The GS-6 also features built-in digital effects, including four different chorus modes with a feedback control for creating flanging effects, a panning delay with up to 999 milliseconds of delay time, and eight reverb modes.

The GS-6 also provides noise suppression and hum cancellation.

The GR-50 is a fully-integrated guitar synthesizer, sound source, and MIDI

converter in a single-space rack module. Used with the new GK-2 synthesizer Driver, a compact guitar synthesizer pickup designed for use with the GR-50, the system allows guitarists to use their favourite guitar, including those with locking tremolo systems.

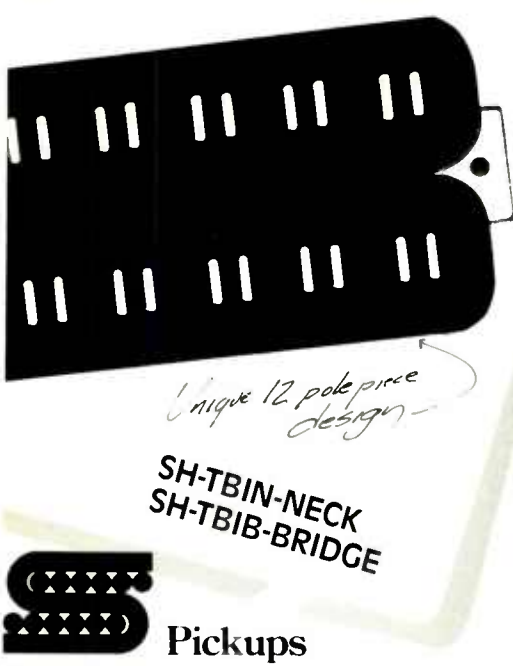
Because the interface and sound module are built into one unit, tracking is instantaneous and accurate for guitar playing techniques from soft rhythm accompaniment to fast, sweep-picking leads, allowing guitarists to retain their stylistic subtleties. The GR-50 also features real time control of the amplifier and filter cutoff frequency, timbral cross-fade through velocity and smooth, accurate string bending.

The GR-50 employs the same multi-timbral L/A (Linear Arithmetic) synthesis technology popularized in the D-20, D-10 and D-100 synthesizers. Available sounds include 128 preset instrument sounds, 63 drum and percussion sounds, and 64 user-programmable sounds and digital reverb effects are built into the unit.

For more information, contact: Roland Canada Music Ltd., 13880 Mayfield Pl., Richmond BC V6V 2E4.

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# New Casio, Alesis From TMI

**C**asio Inc. introduced several new electronic keyboards intended to appeal to all consumers from the beginner to the more accomplished musician.

Model SA-1 is a mini-sized keyboard geared for the beginner. It has an 8-bit PCM (pulse code modulation) sampled sound source and a built-in speaker. The SA-1 has 100 different instrument sounds...all listed on the face of the instrument. This 32 mini-key, two-note polyphonic keyboard also has 19 background rhythms and 13 accompaniment patterns, all PCM. The SA-1 is battery operated.

Model SA-20 is a mid-size version of the SA-1 keyboard with two built-in speakers.

Model MT-740 is Casio's first 61-key mid-size keyboard. It has 12-bit PCM (pulse code modulation) instrument sounds with a unique "Tonebank" capability that makes up to 465 sound combinations (listed on the face of the keyboard) possible.

The MT-740 has 20 background rhythms using 46 PCM sound sources. Another feature of the unit is the Casio chord system featuring 16 sounds. The keyboard has real time music memory and is MIDI compatible.

A standard size keyboard, the CT-650 is a 10-note polyphonic and has dual speakers with stereo delay and panning. The CT-650 has 12-bit PCM instrument sounds with "Tonebank" layering capability. Other features include 20 background rhythms using 46 PCM sound sources; the Casio Chord auto-accompaniment system; and real time and operation memory. The keyboard is MIDI compatible.

Alesis, manufacturer of the HR-16 Drum

Machine and the Quadverb multi-processor has announced the release of the Alesis 1622 monolithic mixing console.

The 1622 features 16 independent channels, of which eight are equipped with XLR inputs, and a rugged 19" frame that can be rack mountable.

All channels include complete equalization, cueing and six independent effect sends.

For more information, contact: TMI, P.O. Box 279, Port Coquitlam, BC V3C 3B7.

## Sansui Musical Electronics

**T**he Sansui WS-X1 is a 6-track cassette recording workstation. It includes a 6-channel multi-track recorder, 8-channel stereo mixer, 2-channel master recorder, and built-in digital delay line effects. This self-contained studio also features memory (for rehearsing and punch-ins and -outs and editing), Dolby B/C noise reduction,  $\pm 20\%$  pitch control, solo monitor switch, effect send/return, two processor circuits, and two headphone outputs. It is also

available as a stand alone unit, the MR-6, without the mixer, mix-down deck, or digital effects. Also available from Sansui are the MX-12 12-channel mixer, the SY-1 sync control unit, the WS-G10 10 band graphic equalizer, and the CD-M12 12-disc automatic compact disc player.

For more information, contact: Omnimedia Corp. Ltd., 9653 Cote de Liesse, Dorval, PQ H9P 1A3.

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# Rhodes Returns With Two New Digital Keyboards

**R**hodes has announced the release of the MK-80 and MK-60, two new digital keyboards continuing the heritage of the classic Rhodes electric pianos. Both the MK-80 and MK-60 feature four different Rhodes piano sounds: Classic — an authentic reproduction of the original Rhodes sound with its thick, sustaining tone; Special — a custom variation of the Rhodes sound which features low frequency distortion with full-bodied midrange and treble response; Blend — which combines low-frequency distortion with a sharp attack in the mid/high frequency range; and Contemporary — a reproduction of popular synthesized electric pianos, characterized by a crisp, brilliant sound with highly defined overtones. In addition to the Rhodes voices, the MK-80 and MK-60 both offer acoustic and electric grand pianos, clavinet and vibraphone sounds.

The top-of-the-line MK-80 incorporates a full 88-note keyboard, with weighted, oil-damped action. A three-band equalizer with parametric midrange is provided, along with three different on-board signal processors —

chorus (sine wave and sawtooth), tremolo and phaser. The Macro Edit function allows for simplified adjustment of the fundamental, harmonics, attack and release of the waveform. The player can choose from three different stretch tuning curves and eight optional velocity curves.

The MK-60 sports a 64-note, weighted keyboard and an Octave Shift function that allows access to a full 88-note range. It offers two stretch tuning modes for realistic har-

monic beating, bass and treble equalization, chorus and tremolo, and an Auto-Bend function which replicates the natural dynamics of the original Rhodes hammer-and-tine generator design. The MK-60 also features Key Shift for simplified transposition, and MIDI compatibility with the ability to send program changes to connected MIDI instruments.

For more information, contact: Rhodes, 13880 Mayfield Place, Richmond, BC V6V 2E4.

## New From Randall: Stereo Chorus Amp

**T**he RC235 Stereo Chorus Combo Amplifier features footswitchable channels and stereo chorus with 70 watts of power, two 10" Jaguar loudspeakers, and Maximum Overdrive and Super Clean chan-

nels.

For more information, contact: Exclusive Musical Products Canada Ltd., 2100 Ellesmere Rd., #205, Scarborough, ON M1H 3B7.

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# SHOWCASE

Welcome to our newest department! Effective immediately, and retroactive to its inception, all entries we receive for *SHOWCASE* will automatically be submitted to *Rock Rookies*, on which selected acts will be featured.

(See announcement in *First Takes*, elsewhere in this issue.—Ed.)



*Carmen Westfall*

## • Carmen Westfall •

**Style:** Country

**Contact:** Reba Records  
P.O. Box 56, Station "N"  
Toronto, ON M8V 3T2

*Talk Around Town* is the name of the independently produced and distributed album that arrived on my desk as a submission to *SHOWCASE* from one Carmen Westfall—singer, songwriter, guitarist. It's an album that she's gotten a lot of mileage out of, in spite of the lack of affiliation with a major label.

This is a nearly flawless album. Burlington, Ontario native Carmen Westfall has a powerful voice—rich, full and definitely special.

Her songwriting, too, is special, five of the ten songs are her own and two are co-written with J.G. Knight.

This is pretty much straightforward urban country music, but Carmen's traditional country and western roots are all over it, as well as such traditional instruments as banjo (played by Carmen and her producer/co-producer, David C. Burt), steel guitar, lap steel, piano, dobro, fiddle and...a rather non-traditional synthesizer!

Perhaps this music is a tad too 'real' for contemporary commercial markets, but I'll be interested in seeing what the future holds for Carmen Westfall and her band, The Tex-Tones.

## • Duane Stanley Smith •

**Style:** Rock

**Contact:** 1-1386 West 13th Ave.,  
Vancouver, BC V6H 1N8  
(604) 731-7253

Twenty-eight year old Duane Stanley Smith works in a pharmaceutical warehouse during the day and writes songs at night; not for much longer, I predict. Of the incredible number of tapes, etc. that we've received in the short time since we introduced *SHOWCASE*, this is absolutely one of the most exciting. Excellent vocals—emotional, powerful; dynamic arrangements; dangerously tight performances...but the bottom line is the songs, and these ones sparkle. It's hard not to get carried away with praise.

Duane plays guitar, but is mainly into singing and running, a combination that he recommends in order to develop a strong vocal ability. The simplicity and directness of his lyrics are also worth noting.

The style here is commercial rock, and for



*Duane Stanley Smith*

those of us who do not consider 'commercial' to be the opposite of 'good' or 'artistically valid' (necessarily) this is convincing stuff, deliciously under-produced. Remember that name—Duane Stanley Smith. You'll be hearing it again.

## • The Barra MacNeils •

**Style:** Contemporary, traditional and Celtic folk

**Contact:** John Meir, Island Management  
P.O. Box 603  
Picton, NS B0K 1H0  
(902) 485-8828

Comprised of three brothers, Kyle, Stewart and Sheumas (l. to r.) and their sister Lucy, the Barra MacNeils hail from Sydney, Nova Scotia. The instrumentation is piano (Sheumas); guitar, mandolin and violin (Kyle); bass guitar, pennywhistle and harmonica (Stewart); as well as Lucy on violin, bodran (a traditional drum) and harp. All four sing, and have been performing professionally for about seven years.

You're not likely to see any of these songs tearing up the *Billboard* charts, folks. Nonetheless, their independent album, entitled *Back In The Stream*, is a work that has been carefully crafted with loving attention. In addition to traditional songs that have been arranged by the group, there are some beautiful originals. There are both vocal and instrumental renderings here, all flawlessly executed.



*The Barra MacNeils*

It's enough to bring a tear to the eye of expatriate maritimers (like me), or charm the ears and hearts of those even relatively unfamiliar with this beautiful musical style.

If you are unsigned and would like to be a part of *SHOWCASE*, send us a complete bio, glossy black and white photograph (don't forget to name the people in the photo) and a cassette of your music. Also include an address and phone number where you can be reached. All materials submitted to *SHOWCASE* will be sent automatically to *Rock Rookies*, a syndicated radio show featuring unsigned acts.

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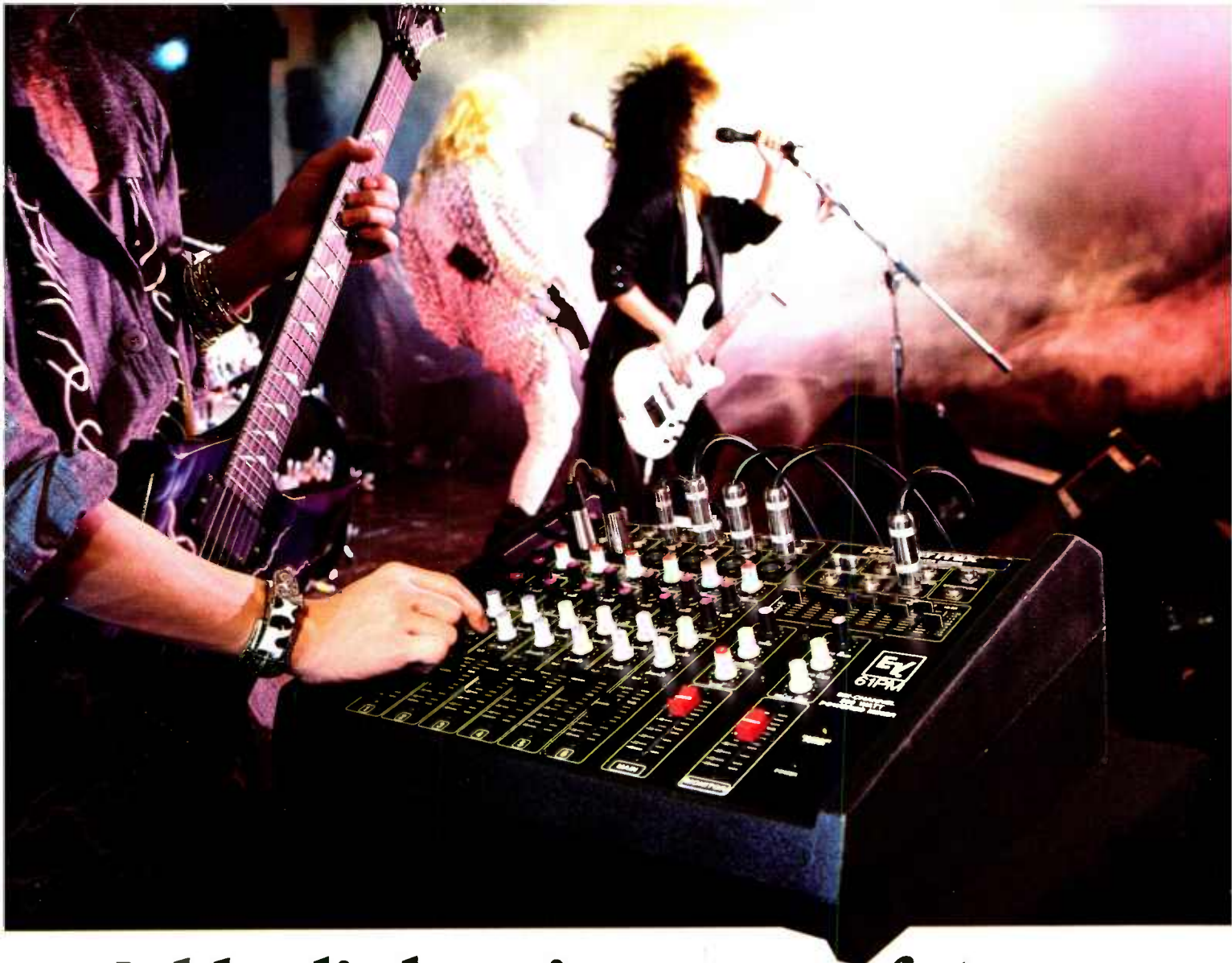
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# It's Time To Rack Up Another Hit.



It's hard to follow a great act. Expectations run high. The performance must be flawless. When we decided to carry the legacies of our LA-2A, LA-4 and 1176LN into the next generation, we knew exactly what we were getting into.

Our new 7110 Limiter/Compressor incorporates the characteristics of its predecessors, is the natural addition to a legendary line and has all the potential to become a major hit in its own right. The 7110 combines both peak and average limiting action, producing smooth, predictable RMS style performance like the LA-2A and LA-4 with the precise automatic peak control of the 1176LN.

The 7110, with our exclusive program dependent Smart-Slope,<sup>™</sup> gives you adjustable compression curves from 1.5:1 through infinity:1. You set

threshold, attack, release time and output level—the 7110 automatically rides the gain with split second response.

To make set-up as simple as possible, we've included an Automatic Preset function. Punch the button on the front panel—the 7110 automatically defaults to program dependent attack and release times, and presets the peak threshold and ratio to consistently used settings. Perhaps the best news of all, the 7110 produces crystal clean sound and is virtually transparent.

Just another limiter/compressor? We don't believe so. After you've heard it for yourself, we think you'll agree. Stop by your local JBL/UREI dealer and give it a listen. And, get ready to rack up another hit.



*The 7110 combines the smooth predictable RMS style performance of the LA-4 with the precise automatic peak control of the 1176LN.*



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