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>ole Beams Lighthouse Into The Digital Age

Here's some good news for Lighthouse music lovers: **ole** has technically upgraded the band's entire hit catalogue from analog to digital.

That means the stack of the Toronto-based rock orchestra's stunning hits from 1971 through 1976 -- including such uplifting, immortal classics "One Fine Morning," "Sunny Days," "1849," "Pretty Lady," "Can You Feel It" and "Hats Off To The Stranger" -- are now available in WAV format to bring them up to current computer age standards.

In what should also be sweet news to the ears of urban music producers around the planet, it also means that all 65 of the horn-and-string-rich titles are now available for sampling.

"One of the goals we've had since the beginning with this catalogue is to get these songs in front of some of the key hip-hop and urban producers in America," says Robert Ott, managing partner, **ole**, taking note of Senegalese rapper Akon's recent success with the incorporation of the Skip Prokop-written "I'd Be So Happy" into "Once In A While," a track on his million-selling *Konvicted* CD.

"It's a great classic rock catalogue and it's a prime sampling catalogue -- and digitization is going to present even more flexibility for these producers to use the music in their new creations."

To that end, **ole** Creative Manager Jennifer Hyland has already serviced top U.S. producers with a compilation of 10 Lighthouse tracks.

"It's just letting them know that these songs are available for sample purposes very similar to what happened to Akon," notes Hyland.

One of Canada's most influential musical outfits, Lighthouse formed in 1968 as a 13-piece orchestra that delivered tasteful, upbeat jazz-hued rock, charting five albums in the U.S. and enjoying a pair of energetic Top 40 hits with "One Fine Morning" and "Sunny Days."

Some of the 60 members that have flowed through the Juno-winning outfit's ranks include Academy Award-winning movie score composer and former Saturday Night Live music director Howard Shore (*Lord Of The Rings*); trumpeter Freddy Stone (Duke Ellington); singer Bob McBride; noted engineer and trumpeter John Naslen; trombonist Russ Little (Woody Herman, Rob McConnell And The Boss Brass, SCTV), saxophonist Steve Kennedy (*Dr. Music*, *Blood*, *Sweat And Tears* and writer of "When I Die"), cellist Richard Armin (*Armin Strings*) and co-founders and current members Skip Prokop (*Janis Joplin*) and Paul Hoffert.

The first in a series of thematic collections called "Sample Me" that will be issued on a monthly basis, this particular Lighthouse set contains the songs "Bright Side," "Disagreeable Man," "I'd Be So Happy," "Insane," "Lonely Hours," "One Fine Morning," "Reincarnate Nation," "Rockin' Chair," "Show Me The Way," "Sunny Days" and "What Gives You The Right?"

"I've already had some producers sample them," Hyland declares.

To oversee the digital conversions at Scarborough, Ontario's Phase One Studios, **ole** hired reputed engineer Roman Klun (*Sarah McLachlan*, *Tony Levin*, *Lunch At Allen's*) who said the process of restoring and extracting the music from the reel-to-reel Scotch and Ampex tapes offered some interesting challenges.



"The 16-track Scotch tapes were in predominantly good condition," says Klun. "Some of the tapes, including the 1972 live recording at Carnegie Hall, have traveled a bit."

We could use a lot of highly technical language to tell you about the spliced leader tape and nylon compound issues, but the one easy-to-understand process that everyone can relate to involved baking masters in a convection oven to enhance the tape quality.

"You essentially burn it at 135 degrees (F) and then let it cool down for the same time period," explains Klun. "It can take anywhere from two hours to six hours."

He added that the newly converted files will be easy to edit on ProTools.

In examining the masters, Klun also discovered a number of alternate takes, which could be used for future album projects and reissues once **ole** licenses the masters.



"I found three versions of 'One Fine Morning,'" notes Klun. "Some of the songs involved six or seven takes."

Klun says the two-week process made him appreciate the intricate musicianship displayed by Lighthouse.

"Man, they were a heavy band!" Klun enthuses.

"They had a lot of really great stuff going on. I really enjoyed just throwing up the faders and listening to the brass and the strings. They're a really great rock band."

Now that the Lighthouse library is cookin' again, perhaps we could interest you in investigating some of **ole's** other catalogue acquisitions for potential sound bytes.

Boasting a catalogue of 20,000-plus songs and more than 25,000 hours of TV music across all genres ranging from pop, to country, to urban to rhythm & blues and soul, **ole** has completed some 32MM USD in new acquisitions over the past two years including purchases of the Balmur, Encore, Keith Follese, Dream Warriors, Frank Myers, David Tyson, Lighthouse, and Marsfilm Music catalogs.

Recent cuts include the lead-off single "Headspin" by Rockstar Supernova, "Once In A While" by Akon, "Shoes" by Shania Twain from *Music Inspired by Desperate Housewives*, Jaheim's "Daddy Thing," Sean Paul's "Change the Game," "He Ain't Even Cold Yet" by Gretchen Wilson, Ronnie Milsap's "My Life," Trace Adkins' "High" and "Looking At You" from Nashville newcomer Jason Michael Carroll's chart-topping debut *Waiting In The Country*.

The company: **ole**.

The website: www.majorlyindie.com.

The songs: The best.