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accepted, once I had a major label--RCA be? hind with big promo--then they went back and played the very first album they wouldn't touch the first time. Well, we were touring. Tour, tour, tour! We didn't play in the U. S. We toured all over Canada with good success and we worked, like, 325 days a year. And every year we went in to do an album with RCA. The second one we went to Moran Heights outside of Montreal. We did the whole album there in 3 weeks. Actually, the one before that--the first RCA album, call it--the "Can't You See" album--we did that in 11 days. That became the signature song for the album. We recorded that in 10 or 11 days and mixed it in another 5. But the one we did in Moran Heights, we must have done that in 21 days straight, lion-stop. You worked until you couldn't work any more. Then you slept and got up and worked again. It's as hard as hell on you, emo? tionally and mentally. It just drains you. Physically, too, because you're up all night. For me, especially, because I'm right there at the beginning, middle, and end. So we did an album and had great success. That again with Clair Lawrence producing in Moran Heights. Beautiful studio, living in the lap of luxury in a mansion with private pools and sunken baths in each room, ster? eos in every room, and a French chef. Moran Heights, just outside of Montreal. It's called "Le Studio"--very famous studio. ENTERTAINMENT CENTRE OF CAPE BRETON Joe's Vfharehouse The Food Enrporlum Cape Breton's Newest and Largest Restaurant SPECIALIZING IN AGED PRIME CUTS OF ROAST BEEF & STEAKS & ONE OF THE MOST UNIQUE SALAD BARS IN THE MARITIMES! 1 cabaret) OPEN 7 DAYS A WEEK 'TIL 3 A.M.' Live Entertainment Nightly 424 Charlotte Street 539-6686 539-0408 RESTAURANT LOUNGE BANQUET FACILITIES ARE AVAILABLE It's probably the studio in Canada in terms of international artists using it. Mick Jagger worked there and he wanted to buy it. The Bee Gees worked there and the Po? lice did one of their hits there. So we did that album--it was a gold album as well. In the meantime, while I was recording that album, I was nominated for a Juno. I had to go. Babs came with me. We went to Toronto to accept my Juno. I didn't win! Anyway, we went back and finished the al? bum, and it was back on the road for anothe? er 365 days. And then we met up with a guy from Memphis who was my all-time hero of bass players. His name was Duck Dunn, and he played with Booker T and the MGs, and they backed up Otis Redding, people like that. He's now with Eric Clapton. We got in touch with him to produce an album and end? ed up in Memphis. It was called the "Out on a Limb" album. We went back on the road after that. This time we were still going around with the tractor-trailer, 8 roadies, just driving her. Some of the highlights of that whole period--I'd open up for people at the Metro Centre in Halifax, the Aiken Centre in Fredericton, and the Metro Centre in Monc? ton, and things like that. I finally got to headline my own shows in Fredericton, Monc? ton, and Halifax. (And someone opened for you?) Yes, people like Powder Blues and Long John Baldry. In Sydney as well, some of the highlights of my career were selling out the Sydney Forum and also getting almost sold-out crowds at the Metro and Aiken Centres. The Metro Cen? tre probably seats 11 thousand, and I think we had 9 1/2 or something like that.



Actually, playing for bigger crowds in Edmonton and Calgary--Calgary especially. They were doing the Alberta Jam out there, playing for 30,000 people. Playing with people like ZZ Top. That was when things were really rocking! Herbz 24 HOUR SERVICE - 7 DAYS A WEEK 1430 George St. Sydney, N. S. 539-1538 ?? 539-5623

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